

MA MAJOR RESEARCH PAPER

Non-Profit Brand and Corporate Sponsorship in Performing Arts Organizations

PREPARED BY: Leila Fenc

SUPERVISOR: Dr. Joyce Zemans

SECOND READER: Dr. Charles Davis

**The Major Research Paper is submitted in partial fulfillment of the requirements for the
degree of Master of Arts**

Joint Graduate Programme in Communications & Culture

Ryerson University – York University

Toronto, Ontario, Canada

SEPTEMBER 12, 2008

Non-Profit Brand and Corporate Sponsorship in Performing Arts Organizations

Table of Contents:

1. Introduction	1
2. Aim of this Paper	2
3. Methodology	3
4. Literature Review	4
5. Background:	
a. Financial Overview of Revenue for Performing Arts Sector	8
b. Why Corporations Sponsor	12
c. Why Corporations Sponsor the Arts.....	15
d. Brand Definition	19
6. Discussion of Brand and Brand Contributors:	
a. The Presenting Company.....	22
b. The Creative Work	24
c. The Performance Venue	27
d. The Leading Performers	29
e. The Creators	32
f. The Artistic Director.....	33
g. Visual Identity/Marketing Tools	35
h. (Other) Sponsors.....	37
i. Board of Directors	41
j. Audience	44
k. Education Outreach Programs	46
l. Service Relationships	50
7. Conclusion: Impact of Brand Alignment on Corporate Sponsorship	53
Appendix A: IEG Sponsorship Report	54
Appendix B: Interview Questions	55
Appendix C: Research Ethics Board Approval	56
Appendix D: Consent Forms	
Bibliography	

1. INTRODUCTION

"The idea of brand is absolutely relevant to arts organization,s except it used to be anathema to call it a brand, in the same way that you should not talk about cultural things as a product. Only in the last five to ten years have we started thinking about the fact that we have a brand. We talk brand to corporate people in order to get them to sponsor something. It's inevitable that it rubs off. If you're talking to a beer company or a bank about how their brand is going to be reflected at your site, you start thinking. "Wait a second, what is my brand?""

(William Boyle, CEO Harbourfront Centre, in Hanna and Middleton, 135)

"The brand tells the story. A strong brand is vital to long-term development and fundraising because it connects the mission with the organization and potential donors."

(Michael Hoffman, CEO of Changing our World (a New York philanthropic services company) in Chiagouris, 22)

Brand, brand-building, brand equity and their impact on profitability are some of the primary preoccupations of the business world today. And yet for many non-profits in Canada, the potential benefits of a well-articulated and communicated brand are just now being investigated. One way that a better understanding of brand can help non-profits, is through the potential for increased corporate sponsorship sales.

Many non-profits rely on corporate support to help bolster revenue, and performing arts organizations in Canada are no different. Financial necessity, first and foremost, has led many arts organizations to look to the corporate world for support. Dewey notes that "Budget cuts and government restructuring are forcing countries with a heritage of lavish cultural patronage to search for models of pluralistic arts support." (Dewey, 18) This need for pluralistic financial support often means an increased focus on developing corporate sponsorship relationships.

There are a number of factors that will determine the success or failure of an arts organization's quest for corporate sponsorship. Until recently one that has received little attention is the impact of brand on that relationship. When the term "brand" is mentioned, the

reader's mind may immediately jump to an understanding of the term in relation to the corporate sponsor, and rightly so, as evidenced by the volumes of books on brand which fill the business section of our libraries and bookstores. Corporations traditionally have placed tremendous emphasis on the development and value of their brand, and it is not surprising that this will often play a key role in their corporate sponsorship decisions. But how does a non-profit's brand impact the success or failure of a corporate sponsorship relationship, and can it affect the organization's ability to seek out successful partnerships?

2. THE AIM OF THIS PAPER

This purpose of this paper is as follows. First, it will investigate Thompson and Stegemann's theory that suggests that for performing arts organizations, brand and brand equity are contributed to by a number of different sources, each of which may have their own brand and brand equity ("Brand Equity and the Cultural Event: The Amalgamation of Multiple Brands for a Unified Marketing Communications Performance", 2). The multi-faceted composition of brand equity will be examined with a specific application to potential impact on corporate sponsorship. Each of the key elements that contribute to brand equity will be examined with specific reference to the potential benefits and hazards they may bring to a corporate sponsorship relationship. Secondly, this paper will propose the addition of four additional sources of brand equity to those proposed by Thompson and Stegemann. These sources will also be evaluated for relevance to corporate sponsorship.

It is hoped that this paper and further studies into non-profit brand will balance the brand equation in arts sponsorship relationships, where traditional emphasis has been placed on the

brand of the donor. This may, in turn, work to pave the way for a more equitable and mutually beneficial sponsor relationship or partnership between corporations and arts organizations.

3. METHODOLOGY

This paper is a qualitative study, and will make primary use of information from qualitative interviews with fundraising and/or marketing experts at a number of performing arts organizations in the Toronto area. As development professionals are involved day to day with developing and maintaining corporate partnerships, and marketing staff are traditionally the owners of an organization's brand, it was felt that these individuals would be the most knowledgeable sources of data. Since an understanding of brand is informed by personal experience, and sponsorships at their best are relationship-based, qualitative interviews in which interviewees can relate their personal opinions is often an important method of data collection. A telling of brand is a telling of stories, as evidenced by Hanna and Middleton's newly released book *ikonica*. This work is a compendium of first person interviews, in which the authors note that "Anthropologists attest that the best cultural carriers are stories." (16)

Pracejus makes note of the heavy use of colourful anecdotal examples in the literature of sponsorship, acknowledging that it is a challenge of the discourse (11). He notes that "While there is little formal conceptual development, construct definition or theory, they do contain a good deal of intuition about the processes involved." He went on to say that his work will draw heavily upon those valuable sources. (11).

For this paper, a ten representatives from seven performing arts organizations were interviewed, including:

- Canadian Opera Company
- CanStage

- National Ballet of Canada
- Opera Atelier
- Soulpepper Theatre Company
- Tafelmusik
- Toronto Symphony Orchestra

Individuals were questioned specifically about their experience with brand and corporate fundraising, and how they felt the elements of brand outlined in the Thompson Stegemann model contributed to both their own brand equity and their corporate sponsorship relationships.

Interviewees were then asked about the brand contributors proposed in this paper. A list of interview questions, and names of interviewees can be found in Appendix B.

The interview material will be supplemented by an examination of marketing material produced by the arts organizations, such as marketing brochures, season programs and website information. Further insight will also be gained by examples of arts and corporate sponsorship scenarios recounted by other professionals in the field. A study of the most recent and relevant literature on the notion of brand, and corporate fundraising within the arts will be considered. Material will also be drawn from experts who seek to facilitate business and arts relationships, such as Business for the Arts (in Canada) as well as recent conference material from relevant arts management conferences such as AIMAC.

4. LITERATURE REVIEW

To gain an understanding of non-profit brand, and how it can impact corporate sponsorship there are a number of areas within the literature that must be examined. There have been numerous books published on how to fundraise more effectively, including specialized books that focus on fundraising for the arts. Works such as Don't Just Applaud- Send Money! The Most Successful Strategies for Funding and Marketing the Arts (Reiss), provide arts

managers with a wealth of resources to choose from if they are looking for examples of promotional and marketing campaigns which demonstrate success.

Likewise, much has been written examining corporate brand, and its impact on everything from corporate bottom lines to societal change, including, Naomi Klein's now iconic work *No Logo*. If we were to pick one to speak for the many, a good overview of corporate brand is provided by Balmer and Grey, who tell us in "Corporate brands: What are they? What of them?" that corporate brands have three primary functions: they serve to differentiate their company from their competitors, they act as a brand promise, or statement of values of the company, and they enhance esteem of the company in the eyes of internal and external stakeholders (Balmer and Gray, 974). The work done by some of our leading corporate brand experts (Aacker, Adamson, Clark, Hanna & Middleton, Neumeier) can help us to define what constitutes brand, and what are the contributors to brand equity. This work is helpful as we seek to re-define the contributors to non-profit brand of performing arts organizations, beyond the Thompson Stegemann model.

There are a number of recent scholarly works that discuss the arts in relation to corporate sponsorship (Thompson, McNicholas.) Thompson provides an overview of the importance of relationship marketing principles to sponsorship in the arts, but does not refer directly to brand. A number of authors detail the potential benefits, and the hazards of corporations or private interests funding the arts (Rectanus, McGinnis, Balfe.) There are also a number of works that specifically discuss the marketing efforts of arts organizations, (Lipps, Huntington), yet though brand is an element of marketing, it is seldom discussed directly. In 1998, John Walter Pracejus completed a PhD dissertation (University of Florida) on the impact of sponsorship on brand equity, for the sponsoring corporation.ⁱ

A number of works speak to the need for arts organizations to collaborate, which demonstrates the need for brand alignment. Sheff and Kotler (53) provide a good overview of the benefits offered by a “strategic” arts collaboration. They note that collaborations of this type are most effective when resources and authority are shared, as both parties work toward a common goal. Huntington, Throsby and Withers make a case for the need for government support to assist the arts with their strategic marketing efforts (11). Lipps suggests the possibility for marketing collaborations as a way to assist resource-strapped performing arts organizations work in a more cost-effective manner. She also suggests that collaborations of this type are possible when seeking out funding sources, such as sponsorship. (10)

As indicated earlier, there has been very little examination of the notion of non-profit brand. However, in the last five years, there is growing attention now being paid, to this subject, certainly amongst arts managers. Jeannette Hanna and Alan Middleton’s new work *Ikonica: A Field Guide to Canada’s Brandscape* profiles examples of non-profit branded programs (Participation, 174), cultural events (Nuit Blanche 169) and institutions (Mount Sinai Hospital 180). They include, in their interviews, not just captains of industry or marketing VPs, but also leaders of cultural institutions such as William Thorsell of the ROM (205). In July 2008, Imagine Canada launched a major research initiative into non-profit brand, tentatively titled Building the Non-Profit Brand. This research will serve as the background for a study by Carol Cone (a well-known corporate community branding consultant from the US), and Jocelyn Daw (Imagine Canada’s VP Marketing & Community Engagement.) In the US, the Interbrand Foundation, (one of the US’s most prestigious branding consultancies) in 1999 launched a Foundation to provide pro-bono brand work for non-profits, primarily in the area of health and disability organizations.(Beardi 120)

Marketing and communication professionals Beverly Thompson and Nicole

Stegemann's paper, "Brand Equity and the Cultural Event: The Amalgamation of Multiple Brands for a Unified Marketing Communications Performance", (2005) is based on the theory that brand for performing arts organizations is really the sum of a number of discrete parts, and that each part can either add or take away from the total brand equity of the performing arts organization as a whole. Thus, they note, it is important when studying a dance company, for example, to examine the brand influence of such elements as the venue in which the performances take place, the reputation of the artists themselves, as well as the artistic director, and the choreographer and composer of the works to have an understanding of the brand equity of the organization as a whole.

Thompson and Stegemann's case study focused on the Sydney Theatre Company, and had three objectives. The first attempted to apply models of brand equity to performing arts organizations in general, the second to understand the sources of that brand equity within the context of the Sydney Theatre Company. Their third objective was to determine to what extent the theatre company utilized unified marketing and communication campaign tools to build brand equity. (8)

Their study provides a useful launching point for an examination of brand in relation to performing arts organizations in Canada. However, rather than focus on an arts organization's marketing and communications application, like Thompson and Stegemann did, this paper will apply their framework to the world of corporate fundraising, and examine the impact of the multi-faceted nature of a performing arts organization's brand. Building on the Thompson and Stegemann model, this study proposes the addition of four supplemental contributors to brand

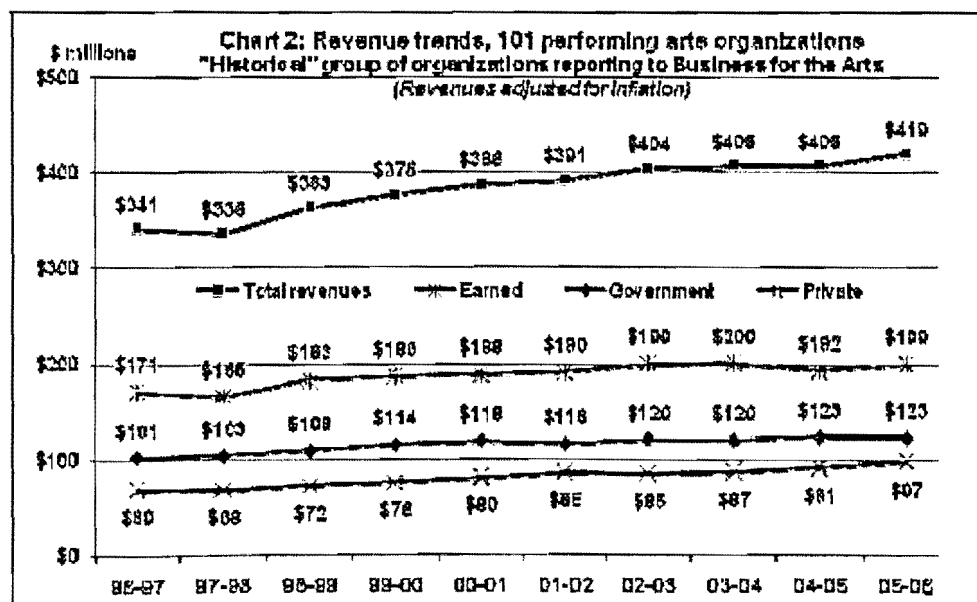
equity. These include the elements of audience, education or outreach programs, boards of directors and service relationships.

5a) BACKGROUND: Financial Overview of Revenue for Performing Arts Sector

As we examine the impact of non-profit brand on corporate sponsorship, it is important to understand why this is relevant to performing arts organizations. The following data shows that revenue from the private sector, of which corporate support plays a large role, accounts for a significant percentage of total revenue, for performing arts organizations, and is important to the continued operation of those organizations.

In their *Performing Arts Organizations Surveys for 2005-2006*, Business for the Arts (in Canada) provides a good overview of how performing arts organizations in Canada are funded.ⁱⁱ A year by year comparison of sources of revenue for 101 performing arts organizations that responded to the Business for the Arts survey, shows an upward trend in total dollars received from private sources, as shown in Figure 1 below.

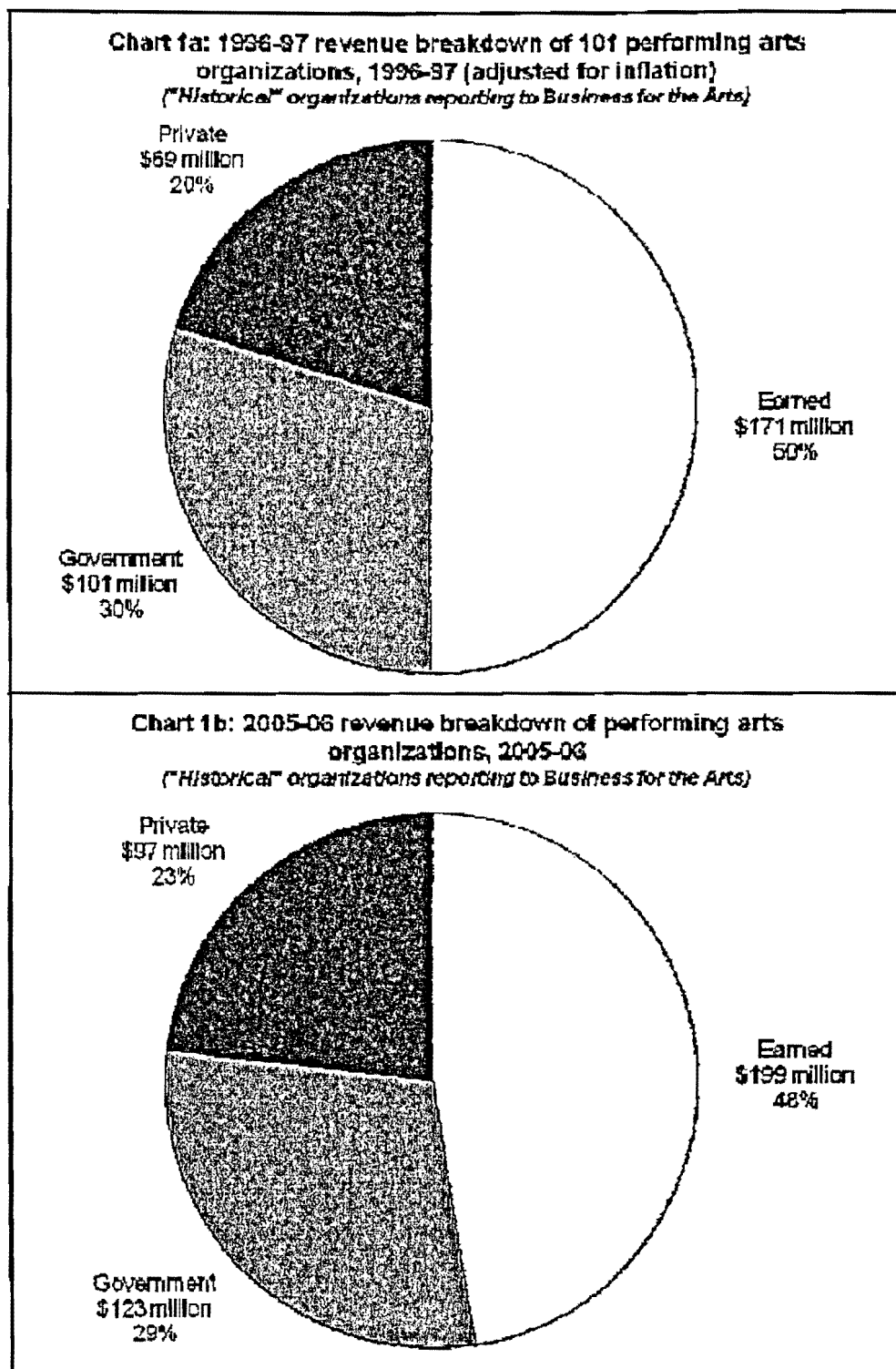
Figure 1: Revenue Trends



Source: Business for the Arts, 2007. *The Annual Surveys of Performing Arts Organizations, Public Museums and Art Galleries. CD-ROM. Performing Arts Organizations, 10 year changes in Revenue* p.1.

Looking at percentages of revenue as opposed to total dollars, Business for the Arts provides us with a breakdown from their 1996-1997 survey, and compares it to the 2005-2006 data shown in Figure 2 below. (“Performing Arts Organizations” 1) In the earlier survey, of the 101 organizations surveyed, revenue was reported with the following breakdown: Private revenue was reported at 20%, Government revenue at 30% and Earned revenue at 50%. In the current survey, if one compares the same organizations that reported ten years prior, the breakdown shows as follows: Private revenue was reported at 23%; Government revenue at 29% and Earned revenue at 48%. There is definitely an increase in private revenue, with a correlating fall in government support, but the change is not substantial.

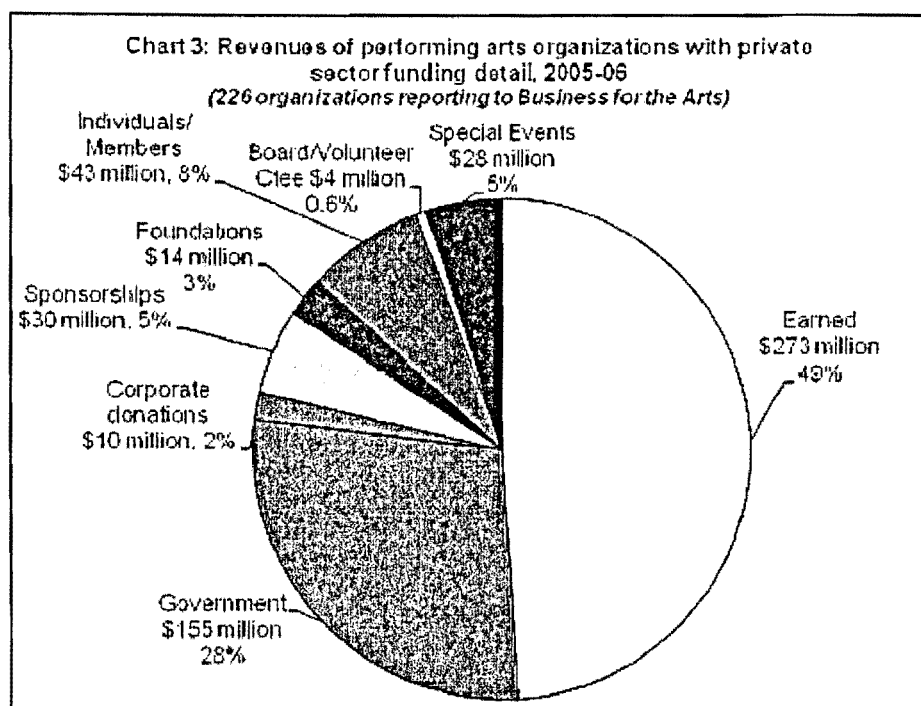
Figure 2: Comparison of Data from 1996-97 Survey to 2005-2006 Survey.



Source: Business for the Arts, 2007. *The Annual Surveys of Performing Arts Organizations, Public Museums and Art Galleries*. CD-ROM. Performing Arts Organizations, 10 Year Changes in Revenue p.1.

Figure 3 below provides a more detailed analysis of the sources of revenue from Private Sector. “Corporate donations” account for 2% (\$10 million CDN), “Sponsorships” account for 5% (\$30 million CDN), “Board/Volunteer Committee” account for 0.6% (\$4 million CDN) and “Special Events” account for 5% (\$28 million.)

FIGURE 3: Revenues of Performing Arts Organizations.



Source: Business for the Arts, 2007. *The Annual Surveys of Performing Arts Organizations, Public Museums and Art Galleries. CD-ROM, Executive Summary, p.2.*

While these figures serve as a useful guide, we must allow for some flexibility in the terminology used for the sources of private revenue. As with all surveys, wherein participating organizations self-identify their sources of income, there may be category cross-over, based on an individual's interpretation of those categories. For instance, how have the reporting organizations determined the difference between a corporate donation and a sponsorship? This

distinction has formed the basis of considerable debate in past years. Canada Revenue Agency (CRA) classifies a corporate donation when the corporation receives no “benefit”, marketing or otherwise, for the gift. If no benefit is deemed to have been received, the corporation is eligible for a tax receipt for its “charitable donation.” Sponsorships, on the other hand, are considered to be business transactions whereby for a gift of cash or in-kind services, a corporation receives a series of benefits, usually outlined in a sponsorship contract. These may include name or logo recognition in advertisements, product sampling benefits, property rights, etc. For this type of sponsorship arrangement, the corporation is not deemed eligible for a tax receipt as it is deemed to have received an “advantage” for their payment (CRA). Instead, it may receive only a “business” receipt, which is often deducted as a marketing expense. The distinction between sponsorship and donation is not one which will be dwelt upon for this paper. Both are important forms of support for arts organizations. Moreover, it can be argued that the brand of a non-profit weighs equally with corporations for either model of giving.

5b) BACKGROUND: Why Corporations Sponsor

Before we determine if a non-profit’s brand can impact a corporate sponsorship relationship, it is necessary to have an understanding of why corporations seek to sponsor in the first place. To begin, it may be useful to understand what is meant by the term sponsorship. In one of the many “How-to books” intended to be tool kits for non-profits, sponsorship is defined as “A marketing strategy that requires an investment of cash, goods, or services to gain access to the marketing assets of a sponsorship property to promote or otherwise position the sponsor in the marketplace.” (Martin, 129)

For performing arts managers to attract and facilitate a successful corporate sponsorship, it is important for them to understand the motivations of corporations and how sponsorship decisions

are made. Put bluntly, “What’s in it for the sponsor?” In the ever increasing body of literature on this topic, often written from a marketing perspective, the rationales can be as varied as the corporations themselves. Arts managers and fundraisers must be familiar with such business concepts as ROI (return on investment), audience demographics, audience psychographics, sponsorship activation costs, etc. In Canada, the Council for Business and the Arts, advises both businesses and arts organizations. In the United States many corporations and non-profits turn to IEG, often considered “the expert” in sponsorship knowledge. The *IEG Sponsorship Report* provides invaluable original research into sponsorship trends. Its March 12, 2007 issue offers important insights into what motivates corporate sponsors. (see Appendix A) In Sponsorship for a Return on Investment, Masterman tells us that in the case of the International Olympic Committee, the reasons most major sponsors associate themselves with the Olympics include:

- “Building of brand equity and awareness,
- Brand repositioning,
- Driving revenue
- Enhancing internal relations,
- Showcasing products & services,
- Retaining competitive advantage by keeping other sponsors out
- Demonstrating altruism.” (37)

It is very easy for both corporations and arts managers to get “bogged down” in the metrics of corporate sponsorship, and lose sight of the other “softer” benefits that are still of great importance. For example, a corporation may desire to simply align itself with an arts organization that has an outstanding reputation. As noted, Masterman places “building of brand equity” at the top of his list.

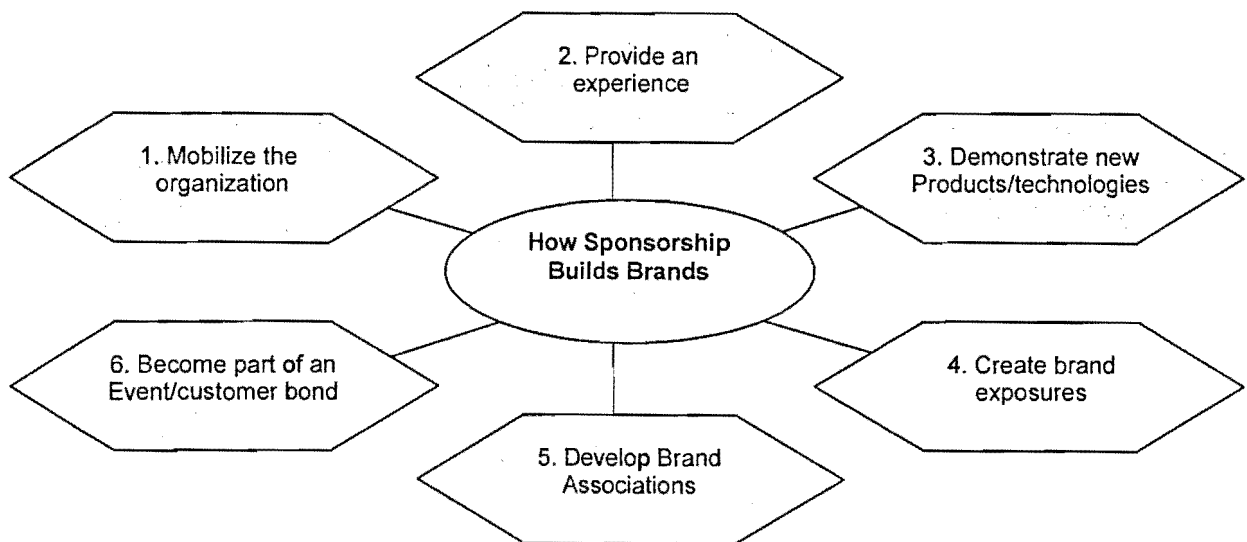
Aacker, a leading brand guru, notes that sponsorship can be a highly effective brand building tool, (202) and can offer advantages far beyond those of traditional advertising. While advertising can be considered intrusive and manipulative, sponsorship is an effective way of

aligning a brand immediately with people's lives, and can effectively communicate intangible brand attributes. (Aacker, 202) Forrester of the TSO also concurred with this point when he said that if simple brand reach were the primary motivation for corporations, they could purchase advertising more cheaply than entering into a sponsorship arrangement with a performing arts organization.

Aacker provides a very useful visualization of how corporations use sponsorship to contribute to the development of brand, which is immediately relevant to the aim of this paper, and is reproduced below in Figure 3.

Figure 4:

Sponsorship as Brand Builder



(Source: Aacker, 203)

The six outlying motivations of sponsorships can all be applied to performing arts sponsorship. The importance of non-profit brand becomes directly applicable in item 5,

“Develop Brand Associations”, but the other five components can also be key parts of any performing-arts sponsorship relationship.

The notion of “image transfer” in the sponsorship relationships is commonly stated as a critical central driver, and one for which an understanding of the brand relationship in sponsorship is key. The brand benefit or halo effect should be a two way gain in any thoughtful sponsorship relationship, even when examine only through a marketing lens. Masterman quotes Meenaghan and Shipley (35), who tell us that sponsorship is a fairly easy way for a sponsor to capitalize on the “ready-made” image attributes of the sponsored property, through public association, and vice versa. He notes the “transference of inherent values between the parties.” (35)

Other authors concur with the notion of image transfer. Rectanus tells us of the experience of the Smithsonian institution, which had clearly articulated the idea and benefits of image transfer to their Board. Rectanus quotes Michael Heyman, secretary of the Smithsonian Institution:

“Two of our sponsors made it clear at the Council meeting that the value of the Smithsonian to corporations lies in pairing our identity (or “brand”) with that of a corporation (or “co-branding”). In corporate eyes, our well-known identity speaks “American,” “integrity,” “familiarity,” “family,” “history,” “technology,” and similar concepts.” (25)

5c) BACKGROUND: Why Corporations Sponsor the Arts

Now that we have an understanding of why corporations sponsor, we can narrow our investigation more specifically to focus on why corporations sponsor the arts. Scheff and Rectanus both mention such often heard motivations for arts sponsorship as demonstrating good citizenship, enhancing corporate image, promoting goodwill amongst internal and external

stakeholders, and enhancing a corporation's talent pool by attracting top tier talent (56).

Corporations today are aware that skilled labour is in short supply, and also that today's worker, especially recent graduates, expect more from their job than just a paycheque. "Employers need to pay attention. As each year of graduating students enters the work force their expectation that they will be allowed – and even encouraged – to combine purpose and passion in the work they do is becoming more and more apparent." (Pelosi, 104)

Stanziola augments the list of motivation for arts sponsorship, noting that businesses also sponsor the arts as a way to support their strategic business objectives, for tax considerations, meeting specific revenue targets and increasing productivity, through increased employee motivation and retention (78.) However, Meenaghan and Shipley tell us that the goodwill created by the sponsorship of arts and sports causes can be less than causes of an environmental or social nature (340), as consumers perceive these sponsorship sectors to be more commercial in nature, and corporations to receive more self-serving benefits through their exploitation. The reputational risks of perceived "over-commercialization" in the arts are very real, for both a performing arts organization and its sponsors. When the English National Ballet (ENO) formed a sponsorship relationship with Mattel for its 2001/2002 production of the *Nutcracker*, the ENO company agreed to include a life-size Barbie character in the production on-stage. (Masterman, 143) This was perceived as a "sell-out" on the part of the ENO.

Yet sponsorship, when properly managed, can produce goodwill for the arts. Performance Research (an independent sponsorship research firm) tell us that "Even more revealing was that almost one-half (48%) of Americans with an interest in Art and Cultural events indicated that they hold a "Higher" trust in companies that sponsor these events compared to those who do not, while only 16% of Olympic Games enthusiasts claim a "Higher" trust in their sponsors."

Pracejus refers to Wolton when he states that some companies, traditionally seen as cold and inhuman, such as insurance companies, can “humanize” their brand and develop positive associations through the sponsorship of more humanizing organizations like the arts. (33)

Pracejus also notes that corporations tend to sponsor the arts to meet community relations objectives, and to reach opinion leaders. (6)

Beyond good citizenship, or public good, it is possible to articulate the benefits of arts support even further. For example, there is the belief that “cultured individuals make better citizens.” (Baumol 8) Baumol also notes the idea of “option value”, which allows for children to have the option of appreciating classical arts in the future, even if they don’t find favour with modern audiences today. (Baumol 8) And finally, for those that require hard numbers, there are a host of economic benefits which can form convincing arguments for support of the arts, such as cultural tourism, attracting top talent and urban regeneration (Florida).

McNicholas observes (57) the evolution of arts giving, showing a move away from pure philanthropy toward a more marketing or business driven relationship in the 1990s, through to a relationship model that is more-two way and interactive, and image driven, and finally to a true partnership model which has emerged in the last few years, which is sustainable over the long-term and “...characterized by a fusion or synergy between arts and business core values. With this approach there is a focus on corporate image and mission statements, vision and values.” (57)

The importance of brand, and matching of brand values as a key factor of success in the new partnership model becomes evident. With a relationship that extends far beyond logo placement, and reaches into the core “*raison d’être*” of both a non-profit and its corporate partner, we see

how an understanding of brand is essential to successful corporate fundraising and ultimately, partnership.

McNicholas breaks down the evolution of corporate contributions through six different categories (60), as follows:

1. Donation
2. Patronage
3. Marketing sponsorship
4. Public relations sponsorship
5. Integrated corporate image program
6. Arts and business partnership

The first two categories above are based purely on financial transactions, and generally for a tax advantage. By the time the third category is reached basic “business considerations” that are primarily marketing-based such as ROI have entered the mix and it is at this level that many businesses are content to leave their sponsorship objectives. Guidebooks such as Bednar’s Sponsorship Holy Grail operate at this level. They discuss the need to connect sponsorships to business goals, and speak of the need to connect to brand values, but primarily focus on the audience reach of a sponsorship, and the types of media relationships available. Bednar is dismissive of both arts and non-profit sponsorship, and while he notes that arts sponsorships can serve as an effective way to reach “high-income” market segments (12) he does not discuss the broader benefits that a more evolved relationship like that outlined by McNicholas can bring, or even acknowledge that there may be brand synergies that might prove beneficial. It would seem that many corporate sponsorship experts have yet to realize the importance of brand and brand values in their sponsorship strategies.

As noted above, brand enters the hierarchy outlined by McNicholas in levels 5 and 6, and it is at these levels (often funded not from marketing budgets but from institutional budgets, which

is significant), that we see a greater alignment and impact on corporate reputation and brand (64). Institutional budgets, such as those held by the office of the CEO, are broader in mandate, and often speak to the reputation of the firm as a whole, as opposed to those held by a single department like marketing. McNicholas does examine whether there is an increased impact on the brand and reputation for the non-profit partner. She does note that success at these more sophisticated levels is largely dependent on the ability to customize the relationship to suit the needs of both parties. It seems clear if either party is inflexible, or entrenched in their perception of their brand, it could prove detrimental to the development of a corporate support partnership. The “ivory tower” mentality adhered to by some arts organizations of long-standing reputes may fall into this category.

5d) BACKGROUND: Brand Definition

To understand what contributes to non-profit brand, and also how it can impact corporate sponsorship relationships, it is essential to have a working definition of the term. Definitions of brand tend to focus on itemized lists of what it includes, and what it does not include. One such can be found in Hanna and Middleton’s work Ikonica, which states, in reference to brand:

“What it is...

A symbol of:

- Legal ownership
- Identity (personal, tribe, community)
- Accountability (e.g. government)
- Performance, reliability, risk reduction (e.g. standards)
- Trust (familiarity)
- Character and values (reputation)
- Relationship
- Perceptions
- Quality of experience

“What it is not...

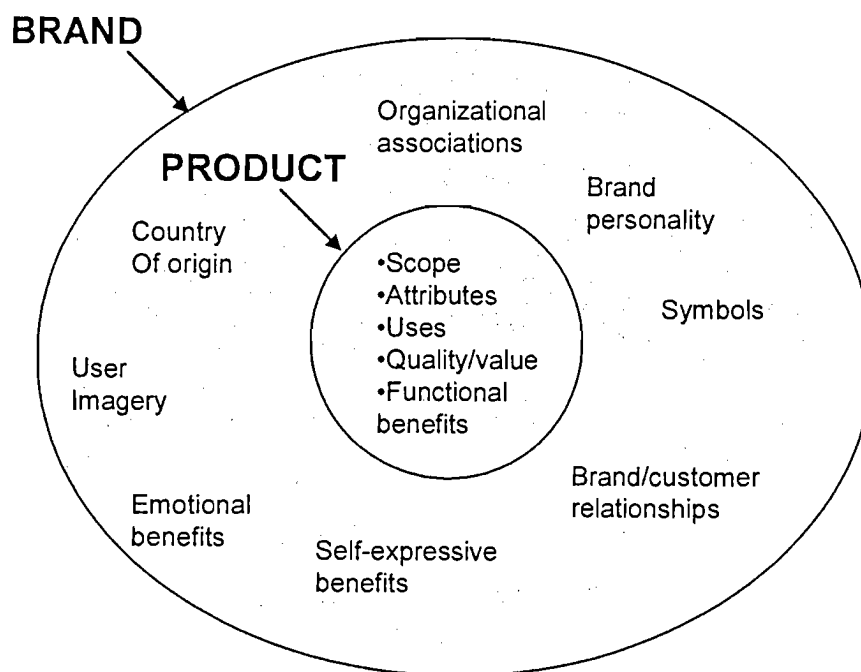
- A logo
- An advertising campaign
- A service or product” (20)

- Promise of value
 - Commitment
 - A movement or idea set
- OR all of the above” (20)

Although Hanna and Middleton state that a brand is not a product, that is not to say that a product does not inform the concept of its related brand, and this distinction is important for our study of performing arts organizations. Aacker expresses his definition of brand visually, as shown below, his diagram makes the relationship to product clear. Though product is clearly part of brand, it cannot constitute brand on its own.

Figure 5:

A Brand Is More Than a Product



(Aacker, 20)

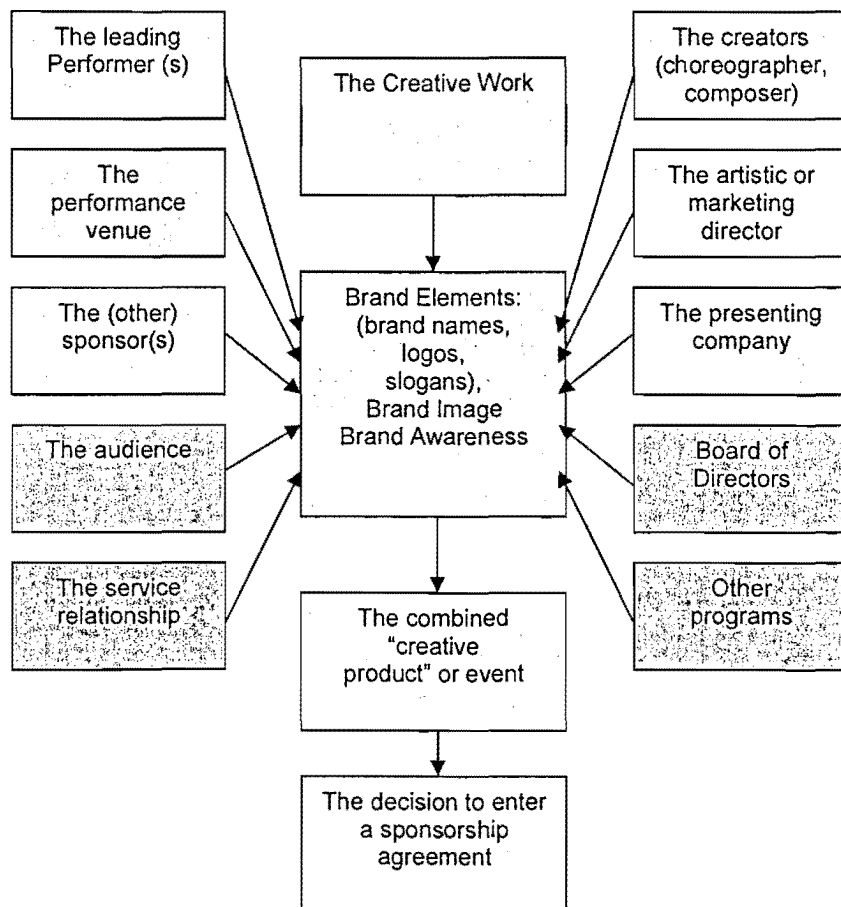
For the purposes of this paper, we will use Neumeier's general definition:

“Brand: A person's perception of a product, service, experience or organization; the art and science of brand building.” (Neumeier, 160)

The Thompson Stegemann model (11) provides an excellent starting point in understanding the different aspects of an arts organization's brand that can influence a corporate sponsorship relationship. I have added four elements to Thompson and Stegemann's model, which may be considered when framing a discussion of brand equity for a non-profit, whether from a marketing communications perspective (as in their original mandate) or a corporate sponsorship discussion. In the modified diagram shown below, the proposed additional components are shown in green, while the components from Thompson Stegemann original construct are shown in light blue.

Figure 6:

Model of the Sources of Brand Equity for a Cultural (Performing Arts) Event in relation to Corporate Sponsorship



It is clear, from the Aacker description of brand above, and also from the Hanna and Middleton definition of brand, that brand encompasses the quality of an experience with a product, in addition to those individuals or groups that contribute to identity. It is for this reason that the additional elements shown in green above have been suggested. Qualitative interviews with fundraising and marketing experts confirm that these are important contributors to both brand equity, and ultimately, corporate sponsorship.

6. DISCUSSION OF BRAND AND BRAND CONTRIBUTORS:

6a) BRAND CONTRIBUTORS: The presenting company

All of the interviews conducted for this paper began with the question “How would you define your brand?” The rationale behind this question was that if corporate fundraisers were able to articulate what the brand of their organization was, then they would be more inclined to capitalize on potential brand linkages for sponsorship sales. As marketing personnel are the traditional keepers of brand in an organization, it was felt that their level of knowledge about their own brand would provide a clear indication of how well the organization had developed their brand.

Many of the interviewees began their descriptions of their organization’s brand with a description of their products. They spoke of the types of plays or ballets they produced, the time period their material was drawn from, and the geographic reach of their company. Beyond specific product references, all of the interviewees associated their brands with quality -- being the best in some way. Diana Reitberger, Director of Development for the National Ballet of Canada (NBC) spoke of having the highest calibre of dancers, while Marion York, Executive Director of the Canadian Opera Company (COC) Foundation spoke of being one of the leading

cultural institutions in the country. Mike Forrester, VP, Marketing and Development of the Toronto Symphony Orchestra, and Reitberger mentioned the long-history of their organizations as being part of their brand, while Mary Koutsoubos, Director of Development of Soulpepper spoke of the youthful and energetic quality of the relatively new company.ⁱⁱⁱ

Some of the interviewees articulated some of the more experiential aspects of brand that are traditionally part of the brand definition, or the values held by the company, which help to define it. Despite the fact that Christy Morrow, Director of Development and Leah Landriault, Acting Marketing Director from Tafelmusik spoke of the Tafelmusik brand as one that is still evolving, they were easily able to describe the experience of Tafelmusik and relate it back to their brand. Using such words in reference to audience and performance as “family”, “cooperation”, “intimacy” and “niceness,” one was able to develop a clear picture of what Tafelmusik as an organization stood for.

None of the interviewees mentioned the notion of “high art” in relation to their brand, although both theatre companies did note that they produce “serious” (Hickey) or “intellectual” (Koutsoubos) plays. York of the COC stated that the COC is not an elitist organization. Traditionally, one of the reasons given for corporations to support the arts is due to the appeal of their “luxury” brand.

Only Tafelmusik included their strong international reputation as a key component of their brand in the initial discussion. As a company, they were nominated for a Grammy award in 2004, and won two Juno awards in 2006 (Tafelmusik Website, Press), in addition to receiving a host of other awards for performances and recorded work alike. This strong international reputation directly translated into a sponsorship agreement with HSBC, who valued their international reach into Asia, and felt it aligned well with their own brand. Morrow also said that

HSBC believed, like Tafelmusik, that Tafelmusik was a boutique brand that “punched above its weight.”

Soulpepper and CanStage both defined their educational programming as a key component of their brand (Koutsoubos, Hickey), while Forrester took a more traditional corporate interpretation of brand, and noted that “Our brand is created in the minds of our audiences.”

Generally, the answer to the question “How would you define your brand?” did not come easily to the interviewees. One said that it was a luxury to sit down for an hour and discuss brand, as most days were so filled with the business of the company that there was no time to think about it.

6b) BRAND CONTRIBUTORS: The Creative Work

The interview subjects agreed that the artistic work itself, whether a play, ballet, opera or symphony performance lay at the core of their brand, and in terms of corporate sponsorship, was one of the most important reasons that corporations align themselves with the organization. Interviewees also agreed that a performance that is well-received in the media can be a great benefit to future sponsorship sales, and is very beneficial to their brand overall.

For those companies that produce work that may be less accessible to a mainstream audience, such as Opera Atelier or Tafelmusik, it was noted that traditionally corporate sponsors will often first enter a relationship due to the personal interest of one individual at the corporation. Once a corporation has an individual to serve as a champion for the arts organization, the relationship between the two organizations progresses.

The importance of trust is essential for arts organizations to “sell” their more difficult performances to corporate sponsors. (Koutsoubos, Hickey) If a sponsorship relationship is long-

standing, a corporation is more willing to align itself with an artistic product that may be out of their traditional comfort zone. Hickey noted that the Bank of Montreal recently agreed to sponsor *Doubt: A Parable*, which has the potential to be controversial due to a storyline that deals with sex and religion in a Catholic school in the 1960s. Although at first hesitant, the bank decided to take on the sponsorship. Surprisingly, CanStage is still trying to find sponsors for two of their most lighthearted and mainstream works, *Frost Nixon* and *It's a Wonderful Life*.

Emphasis is often placed on the idea of a corporation choosing not to align itself with an arts organization because of potentially controversial subject material or programming. In fact, one of the criticisms that is leveled at corporations sponsoring the arts is that their input can create a homogeneity of “acceptable artistic endeavour”, or a “monoculture of ‘brand identities’.” (Millar in McGinnis 37) And yet, companies who wish to be perceived as “edgy” or “progressive” are most likely to sponsor contemporary or controversial works. In a recent critique of a Prada promotion, wherein the luxury brand attempted to position one of their flagship stores as art installation, we learn that:

“Avant-garde art attracts corporate interest because “the mythological cult of artistic personality and the strong association between avant-garde art and innovation ... have provided the business world with a valuable image of itself as a liberal and progressive force.”

(C. Wu, author of Privatising Culture: Corporate Art Intervention since the 1980s. London and New York: Verso.2002, quoted in Ryan, 21)

The Absolut vodka campaign, detailed extensively in Rectanus (chpt 3), joins the vodka brand in the mind of the consumer with contemporary art, fashion, and pop culture.

Lampel identifies the tension in the performing arts organizations need to create a product that is marketable, while still allowing for challenging artistic content as one of five key polarities that are defining the cultural industries today. He notes “[Managers] must build creative systems to support and market cultural products, but not allow the system to suppress

individual inspiration, which is ultimately at the root of creating value in cultural industries.”

(Lampel *et al* 263)

Arts organizations also make choices based on reputation or brand values when choosing their corporate partners. For example, Tafelmusik has chosen not to accept funding from the Imperial Tobacco Foundation. Other arts organizations may choose not to accept support from alcohol producers, or other “vice-based” corporations, if they see a contradiction between brand values.^{iv}

Both Opera Atelier and Tafelmusik, while primarily performing work with a historic sensibility, do so in a way that is still relevant to contemporary audiences. Tafelmusik will perform at least one new commission for Baroque orchestra per year, and has had considerable success with two recent productions that demonstrate a more contemporary sensibility. *In the Garden of Delights: Music from the Song of Songs* was very well received by critics and audiences alike, and was celebrated for its demonstration of multiculturalism. The *Four Seasons: Winter* production included the work of an Inuit throat singer (Morrow, Landriault). This continued desire to innovate on the part of a successful and stable company like Tafelmusik may seem in contrast to the views put forward by Lampel. Lampel tells us that “In most cultural industries, long periods of stability often lead managers to opt for ... cultural goods that become successful by tapping consumer tastes and preferences” (Lampel *et al* 266). However Tafelmusik’s audience, as will be discussed in the subsequent section on audience, is highly educated and sophisticated. For them, a more contemporary interpretation of a classic is both appreciated and understood.

6c) BRAND CONTRIBUTORS: The Performance Venue

Thompson and Stegemann identified the performance venue as a contributor to brand equity, and the interviewees agreed that not only is it important, but it is also an important factor for brand alignment with corporate sponsors.

Both the National Ballet of Canada and the Canadian Opera Company have recently moved into a beautiful new performance space, the Four Seasons Centre for the Performing Arts. After its gala opening, reviews were glowing (Rochon, R5), and in the first year audiences came out in droves, partially out of curiosity to see the new facility. Do the companies consider the performance venue to be a contributor to their brand? York of the COC stated definitively that the new facility is a positive contributor to their brand, and noted that the acknowledged quality of the performance venue is reflective of the quality of the COC's work. This was not the case for the NBC; neither Reitberger or Chang felt that the performance venue was relevant to their brand, and saw it as independent from the quality of their performances. York also acknowledged the improvement of their new space when compared to their prior venue, which she said that Ann Murray once referred to as "that place across from Shopsy's."

A new performance venue like the Four Seasons, can also pose challenges. First, there are fewer seats in the new building than at the old Hummingbird Centre venue, which resulted in a rise in ticket prices. Higher prices, combined with an expensive building can create an image of corporate power or elitism. In James Kudelka's words, after his departure: "Ballet in my Canada should be affordable and accessible. The company was founded by three society ladies, and today it's right back where it started, as ballet for the elite. The Four Seasons Centre is a

symbol of power and money.” (qtd in Citron “Kudelka”) Whether one agrees with Kudelka or not, his belief in the direct relevance of the venue to the brand of the company is made clear.^v

Other interviewees agreed that their performance venue was directly reflective of their brand, and was a major contributor to it. Kashani of Opera Atelier noted that the Elgin Theatre, their permanent performance venue, was in keeping with both their historic tradition, and the aesthetic vision which is fundamental to their brand. Koutsoubos of Soulpepper noted that the modern, innovative Young Centre at the historic Distillery District may be considered a reflection of their mandate of producing new interpretations of historical works. As the building was renewed in partnership with George Brown College, it also reflects the company’s educational mandate.

Of CanStage’s two primary performance venues, the Bluma Appel Theatre provides the corporate entertaining opportunities required by corporate sponsors, and the convenience of a location close to the financial district. It recently underwent a \$3 million facelift to enhance its appeal as a hosting venue. (Hickey) The Berkeley Theatre, where CanStage mounts their more contemporary, provocative, or “Off-Broadway” style works, provides an interesting example of venue contributing to brand. Although not yet widely known, CanStage is currently planning a capital campaign to fund a re-conceptualization of this theatre to make it not only a performance venue for themselves, but also the centre of a community of theatre companies. This will allow smaller companies like Necessary Angel, Studio 180 and Nightwood Theatre access to the space. This new vision for the Berkeley will reflect and encourage the growth of the CanStage brand as supportive of young Canadian talent, in addition to providing funding to complete the renovation.

Tafelmusik has a unique situation in relation to its performance venue of Trinity-St. Paul’s Church on Bloor, which they consider both “their golden egg” (Morrow) and one of their biggest

challenges. The site is terrible for corporate entertaining, and unfortunately one of their major corporate supporters has recently ended the relationship with the company, primarily due to the restrictions of the church for hosting. (Morrow) Also, Morrow notes, some companies may be uncomfortable with a religious setting.

The church also provides many benefits to Tafelmusik, and is an important contributor to the brand, contributing to the sense of community and intimacy that is a core part of the company's value system. At the church the musicians access the stage through the audience, directly connecting the audience to the performance. Some patrons have mentioned that to experience *The Messiah* at the church is a much more spiritual than to see it at Massey Hall, where it also plays. (Morrow)

Venue also directly contributes to the brand dichotomy that Tafelmusik experiences at home versus abroad. In Toronto, audiences are comfortable in the intimate church setting. Highly celebrated internationally, they have played in some of the grandest halls of Europe.

The performance venues of performing arts organizations intersect with corporate brand directly through building naming opportunities. Four Seasons Hotels became the naming sponsor of the new opera and ballet facility in Toronto. An even closer alignment between brands can be seen, through the direct integration of private and non-profit space. "The main lobby of Philip Morris's corporate headquarters in New York became the site of a branch of the Whitney Museum." (Rectanus, 35)

6d) BRAND CONTRIBUTORS: The Leading Performers

In any performing arts event, the leading performers can have enormous impact on the overall perception of the event. Thompson and Stegemann give us the example (14) of *Hedda*

Gabler as performed by Cate Blanchett, and how having an international celebrity cast in the lead role changed the nature of the event.

Interviewees from companies who regularly host international stars, or who have leading performers of an international calibre as part of their company noted the positive brand impact of having such stars add their own brand equity to that of the company as a whole. Forrester specifically referenced the performances of Yo Yo Ma and Lang Lang, while York noted the audience attraction of Ben Heppner.

It is easy to see how having an iconic figure such as Karen Kain, considered by some to be a true Canadian celebrity (Cardinal 62) could not only add to the brand equity of a company, but influence a sponsor's decision on whether or not to pursue a relationship with the Ballet. However, having high profile personalities associated publicly with an organization can be a risk as well as a benefit. Consider the very public falling out and subsequent court case between Kimberly Glasco and the National Ballet, over what was perceived to be her enforced retirement (Kelly A4). While no sponsor wants to be associated with bad publicity of any kind, there are some who may be more averse to a situation of this type.

In most cases, however, celebrities such as Kain bring positive benefits to the brand of both sponsored and sponsoring organization. An example of the successful use of celebrity participation can be found with an event at the Long Wharf Theatre in New Haven, Connecticut, who hosted a "Picnic in Provence" night with Julia Child. The attraction of cooking with Julia Child successfully brought in the corporate sponsors the organization needed. (Reiss, 93)

In some cases leading performers add to the brand equity of the company, by working to shape the direction of the company as a whole. Soulpepper's actors are their 12 founding members, who originally formulated and still hold the original vision for the company. Most

well-known is Albert Schulz, who serves as both Artistic Director and a leading performer. At Tafelmusik, Jeanne Lamon serves a similar role. Key contributors to determining the values of the company and its artistic vision, these artistic directors are integral to their company's brand and brand equity.

For some companies, members of their artistic staff have even become direct corporate sponsorship opportunities. At the TSO, the conductor's chair was sponsored by Ogilvy Renault, who, according to their website, have "earned a reputation for leadership in the profession." The alignment is clear. The National Ballet is now offering individual dancers "up for sale" through Dancer Sponsorship relationships. Recently presented to Deloitte^{vi}, the introduction to the dancer sponsorship package notes that "The dancers of the National Ballet of Canada are our most valuable resource. They reflect the company's standards of artistic excellence and uphold our position as a company of first rank." (NBC, Dancer Sponsor proposal, 1) Sponsorship prices, for a contract of one year, were listed as: Principal dancer, \$75,000; Soloist, \$50,000; *Corps de Ballet* dancer, \$25,000. The benefits offered with a dancer sponsorship allowed further opportunities for joint brand promotion, including use of the dancer's photo in corporate advertising, and his or her presence at a specified number of corporate functions. Deloitte gave due consideration to the support of a *Corps de Ballet* member, as that was felt to be in keeping with Deloitte's commitment to teamwork, and its support of new talent (Deloitte website), however the sponsorship was ultimately declined in favour of an opportunity that was more in keeping with the firm's brand --sponsorship of the prestigious Eric Bruhn competition.

Some performing arts organizations, rather than providing sponsors with the opportunity to sponsor live performers, instead offer their sponsors the opportunity to sponsor fictional ones. Shakespeare on Wheels, a touring company based at the University of Baltimore in Maryland,

encourage their patrons to donate from \$50 to \$100 to adopt a character from their production of *Hamlet* in a non-exclusive relationship. (Reiss, 89) The price charged for sponsorship of *Hamlet* himself was the highest at \$100, sponsorship of the Ghost was a bargain at \$50, no doubt due to his insubstantial nature. As with the National Ballet's dancer sponsorships, the Shakespeare on Wheels promotion allowed sponsors the opportunity to meet their sponsored character at a reception after the show. This promotion resulted in revenue of \$10,000 for the company, a significant figure for the company.

The National Ballet is highlighting the importance of their dancers (of all levels) to their brand through their marketing material as well. Program books for the past two years have brought attention to the dancers as individuals, through striking black and white photos of the dancers in outdoor, city settings. (Reitberger)

6e) BRAND CONTRIBUTORS: The Creators

Thompson and Stegemann note that those who create the works produced by performing arts companies can also lend their brand equity to a performance. Consider the novelty of a Balanchine Ballet when first performed, and how that work would impact the brand of the company that performed it.

Ground-breaking creators lend their brand equity to the company, and can create a strong impression in the mind of the viewers about that company. CanStage, which includes the support of young playwrights as part of their brand, produces work by these young playwrights as part of their emerging artists program, of which RBC is a sponsor. (Hickey)

6f) BRAND CONTRIBUTORS: The Artistic Director

Thompson and Stegemann note that for the Sydney Opera Company, it is the Artistic Director who sets the tone for the company. (14) Our interviewees agreed, a view that is not surprising considering the impact that this role traditionally has in selecting the program for a performing arts organization's season.

Since retiring from dance in 1997, Karen Kain has recently taken the helm of the artistic direction of the National Ballet as Artistic Director. Following in the footsteps of some iconic figures of Canadian ballet, such as Celia Franca who founded the company, Eric Bruhn and Reid Anderson, the position of Artistic Director of the Ballet has not been without controversy. Reid Anderson resigned from this position in 1996, after 7 years of service, in protest of government funding cuts. (Cardinal 64) The position was taken over by James Kudelka, who charted a new and sometimes controversial, more contemporary course for the Ballet, and who ultimately resigned in 2005. The influence of the Artistic Director is a key component of brand equity for the company, as the primary artistic visionary who can redefine its identity according to his or her strategic priorities.

Reitberger notes that Kain is also a tremendous asset in closing sponsorship sales. Sponsors want to be associated with this Canadian celebrity, and will pay for the opportunity to do so. The importance of Karen Kain in wooing sponsors brings to mind the notion of the 'impresario' style of management (Peterson 161), in that Kain is a personality that is almost larger than life, and tied in to the public's perception of the National Ballet.

At the TSO, Peter Oundjian is central to the brand. He has enormous personal charisma, and Forrester notes that when Oundjian walks onto the stage the audience feels a personal connection to him, which is different from some conductors who have a more "remote" persona.

Forrester equates Oundjian to a senior statesman of the company, and an embodiment of the ideals of the symphony.

At Tafelmusik Jeanne Lamon has been with the company for 27 years, and is considered to be an integral part of their brand. (Morrow, Landriault) Lamon does all of the programming for the group, and her personal commitment to avoid becoming stale in her role has directly translated to the company, which continues to take risks with their work and encourage innovation. (Morrow, Landriault) Lamon is so much a part of Tafelmusik, that succession planning has become a concern for the company. (Morrow)

In some performing arts companies interviewed, the Artistic Director is also founder of the company, such as at Soulpepper and Opera Atelier. In both these cases, the vision of these key individuals is central to the brand itself.

Marty Bragg, the Artistic Producer at CanStage has the unique position of holding the dual role of Artistic Director and Managing Director, and as such has an enormously influential role at the company. CanStage recently went through a painful restructuring process, during which 12 staff were laid off, and Bragg endured some criticism during this time. (Hickey) Hickey noted that during this period he received calls from sponsors who had concerns about the financial viability of the company. However, CanStage received nominations for seven Dora awards last season, seen by many to be a vindication of Bragg after the criticism he received, for his handling of the company during a difficult time. Be it good news or bad news, the performance and brand of CanStage has been inextricably tied to Marty Bragg. Marty Bragg is retiring from CanStage at the end of the 2008-2009 season, after 16 years at the helm. (CanStage website, News section)

6g) BRAND CONTRIBUTORS: Visual Identity/Marketing Tools

The brand experts have told us categorically that a brand is more than a logo, and more than a slogan, and yet these elements of visual identity contribute to brand equity, and set the tone for an audience's experience of that brand.

Several of the companies interviewed noted that their marketing materials, print or web, have a consistent look that reflects their brand. Chang of the National Ballet noted that the company recently went through a visual identity re-fresh, and that they now have a style guide which ensures a consistent look and feel. The hot pink now being used in all their collateral is a play on the traditional pink of ballet, but with a contemporary twist. The program guides are visually stunning, in black and white with hints of pink, and photographs that highlight both the personality of the dancers, as well as their physical beauty and strength.

Opera Atelier also has a strong visual aesthetic embedded into their brand (Kashani), and a very consistent look and feel to their marketing pieces. Their performances posters emphasize the rich, historic costumes for which the company is known, while highlighting their young and sexy actors. It is important to the Opera to showcase their young talent in their print pieces, rather than using stock photography (Kashani.) Kashani notes that their poster photography can sometimes be considered risqué, and in one instance they did agree to crop one of their photos to be less revealing at the request of one of their sponsors. However, Kashani, notes, brand integrity is very important to the company, and they would not compromise their consistent aesthetic to suit a sponsor.^{vii}

The Canadian Opera Company has recently made a move to an "edgier" style of advertisement, as evidenced by their *Don Giovanni* ad currently in Canadian newspapers. The ad is quite provocative, and while York had some concerns that their sponsor RBC would be

reluctant to have their brand associated with it, it was not a problem and the ad was recently placed. York also noted that the COC's use of web-based technology, such as pod-casts, is in keeping with their commitment to innovation.

Morrow and Landriault of Tafelmusik noted that their company is just starting the journey of creating a visual identity that is more reflective of their brand. Landriault, with her experience in marketing for arts organizations, provided additional insight on visual identity and its relation to brand. She noted that, in her opinion, many arts organizations experience a challenge with their visual identity, which is often based more on the taste of the marketing director than the brand of the company as a whole. She said some organizations, who have had the same marketing director for a long time, may have a visual identity that is no longer relevant or reflective of the direction of the organization. On the other hand, for arts organizations who have a high turnover in marketing staff, a change in visual identity style may be visible every year, as each new staff member tries to "put their stamp on it." (Landriault) Thus the visual identity can become more reflective of the personality of the marketing director, than the brand of the organization.

Advertising, a traditional marketing tool, is another way in which performing arts organizations support their brand and expand brand awareness. While the visual aesthetic of ads has been discussed, the importance of advertising reach should be noted. Yet, a recent IEG survey included in our Appendix, notes that only 40% of corporate survey respondents stated that recognition in the sponsored property's media buy is of importance. This result would imply that, for the remaining 60% of corporate sponsors -- or the majority -- media buy is important.

Beyond a straightforward purchase of advertising space, many non-profits have a media sponsor whereby the media outlet provides the non-profit with free or reduced advertising. The

National Ballet has such a relationship with CTV and *The Globe and Mail*. (Reitberger and National Ballet website, List of Corporate sponsors)

When Rogers Communications Inc. sponsored the CanStage performance of *Rice Boy*, in 2006, Rogers took out their own ads in *Maclean's* magazine (a Rogers-owned media property) to supplement the advertising reach of the sponsorship. In this additional ad, wholly paid for by Rogers, the company was able to give their own brand greater prominence. (Fenc)

Examples outside of the performing arts can also be seen. In 2004, as a sponsor of the New York Tribeca Film Festival, sponsor American Express used their media contacts in print, television and radio to promote the Festival (Masterman, 212)

Forrester provided another example of how a performing arts organization can leverage their traditional marketing collateral to provide greater reach for their corporate sponsors. The 2008/2009 program guide, which is distributed free of charge (to the consumer) in *The Globe and Mail* was wrapped with an overlay ad for Porter Airlines, a new sponsor of the company. This ad drew attention to the linkage of the two brands with the tagline “*How do you get to Carnegie Hall? Porter Porter Porter.*”

6h) BRAND CONTRIBUTORS: (Other) Sponsors

Compatibility of other companies sponsoring an arts organization, project or event can greatly influence a corporation's decision on whether or not to sponsor themselves. The “halo” effect discussed earlier in relation to non-profit brand, is as significant when one considers which other companies are also sponsoring that organization. A corporation will look at who the other sponsors are, and determine if they want to be associated with those companies.

Both Kashani of Opera Atelier and Hickey of CanStage reference the idea of an exclusive “club” of corporate sponsors who support them, and believe that sponsors both enjoy and find value in being part of that club. Morrow noted that reputable businesses seek other reputable businesses, as part of their strategy of brand alignment.

Sponsors of the National Ballet are in good company, if the image they are trying to project is one of tradition, and stability. A look at their 2008 sponsor list reads like a financial institutions who’s who, and includes RBC, Scotiabank, TD Waterhouse, BMO, CIBC, Sun Life and CiT. Professional services firms are well represented as well, with Deloitte and KPMG being represented. Luxury brands (traditional arts supporters) are accounted for as well with Lexus. Some newer, and potentially more innovative sponsorship relationships can be seen with the addition of cosmetics company, Shiseido.

A comparison of sponsors listed with logo recognition on the websites of our subject companies can be seen in Figure 7 on the following page.^{viii} .

Figure 7: List of Corporate Sponsors Acknowledged on Company Websites (Government & Private Foundation Sponsors Excluded)

Canadian Opera Company	CanStage	National Ballet of Canada	Opera Atelier	Soulpepper Theatre Company	Tafelmusik	Toronto Symphony Orchestra
<p>Major Sponsors:</p> <ul style="list-style-type: none"> • Jaguar • Land Rover • Sun Life Financial • RBC • St. Joseph Print • TD Canada Trust • BMO Financial Group • CTV/Globe and Mail • Scotiabank • Hilton Toronto • Imperial Oil Foundation • National Bank Financial • Harry Winston • CIBC World Markets • Great West Life • London Life • Canada Life • Harris Steel Group <p>Performance Sponsors:</p> <ul style="list-style-type: none"> • Blakes • Burgundy Asset Management • Delvinia • Dundee Wealth • Edgestone Capital Partners • International Business Wales • Fionn MacCool's • Four Seasons Hotels • McCarthy Tétrault • Morneau Sobeco • Osler Hoskin Harcourt • PWC • Stikeman Elliot • Torys 	<p>Major Sponsors:</p> <ul style="list-style-type: none"> • TD Bank Financial Group • CIBC • The Harbour Group • RBC • Scotiabank Group • BMO Harris Private Banking • KPMG • Manulife Financial • Sun Life Financial • Great West Life • London Life • Canada Life • Imperial Oil Foundation • A&E <p>Performance Sponsors:</p> <ul style="list-style-type: none"> • Accenture • Bell • Blake Cassels & Graydon LLP • Chubb Insurance • David & Henderson • Deloitte & Touche • Ernst & Young • Mercer • National Bank Financial • Osler Hoskin Harcourt • PWC • Rogers • Stikeman Elliott • Sun Microsystems • Tata Consulting • Telus 	<p>Major Sponsors:</p> <ul style="list-style-type: none"> • CTV/Globe and Mail • BMO Financial Group • Deloitte • TD Waterhouse • Harry Winston • Citi • Shiseido • Lexus • Scotiabank • Imperial Oil Foundation • CIBC • St. Joseph Communications • Sun Life Financial • RBC Foundation <p>Performance Sponsors:</p> <ul style="list-style-type: none"> • HSBC • KPMG • Stott Pilates • Merrithew Corporation 	<p>Major Sponsors:</p> <ul style="list-style-type: none"> • Sun Life Financial • BMO Financial Group • TD Canada Trust • Scotiabank Group • Chieftan Insurance • Great West Life • Canada Life • Genworth Financial • RBC Foundation • IBM 	<p>Major Sponsors:</p> <ul style="list-style-type: none"> • Scotiabank Group • Telus • Sun Life Financial • Herzig Eye Institute • CIBC World Markets • Cadbury Adams • MacDougall, MacDougall & MacTier • Polar Securities • Middlefield Resource Funds • BMO Financial Group • TD Securities • RBC Foundation • Imperial Oil Foundation • Great West Life • London Life • Canada Life 	<p>Major Sponsors:</p> <ul style="list-style-type: none"> • Sun Life Financial • Classical 96.3 FM • TD Canada Trust <p>Performance Sponsors:</p> <ul style="list-style-type: none"> • Agincourt Autohaus • CIBC Mellon • Deloitte • Dominion General Insurance • Harris Steel Group • Inco • Lufthansa • Morgan Stanley • MROC • SciCan • Timothy's 	<p>Major Sponsors:</p> <ul style="list-style-type: none"> • Invesco Trimark • BMO Financial Group • Tippet Richardson • TD Canada Trust • Desjardins • Raymond James • Sony • Sun Life Financial • TD Bank Financial Group • CIBC World Markets • Bosfordorff • Davis & Henderson • HSBC • Enbridge • GE Canada • Great West Life • London Life • Canada Life • KPMG • Livingston • Mitsui Canada • Osler Harkin Harcourt • PWC • Robert Lowrey Pianos

The table in Figure 7 shows that: first, the major financial institutions are well represented across the board of our subject companies, and at a major sponsorship level. Secondly, at the performance sponsor level we often see a great number of professional services or business to business companies. For Deloitte, a performance sponsorship is not only a cost-effective way to demonstrate support of an arts organization, but also provides opportunities for corporate entertaining which are important to business networking. (Fenc) Third, insurance companies are also very well represented, reinforcing the motivation of warming an in-human brand, noted earlier by Pracejus above (33). And finally, as anticipated, there are a few representatives of luxury brands on the lists: Harry Winston at both the COC and the National Ballet, and Jaguar, Land Rover and Lexus at the same.

There are some surprises in the list, which demonstrates that arts sponsorship can appeal to corporations beyond the traditional. The TSO recently signed a major sponsorship deal with Tippet Richardson, a national transport company. (Forrester) Tippet Richardson will soon have the TSO logo emblazoned on their fleet of trucks, which will provide tremendous brand reach for the the TSO as the trucks travel the country. Harris Steel is a sponsor of both the COC and Tafelmusik. This steel fabricator and processor is a Toronto based company, with 2,500 employees in North America and overseas. The relationship between Shiseido and the National Ballet has already been mentioned. Other product oriented sponsorships include Cadbury Adams at Tafelmusik, and Sony at the TSO.

A sponsoring corporation can also leverage their own business connections in the support of their non-profit partner. As a business to business company, Deloitte is often asked by their clients to support causes that are of importance to them, often through the purchase of corporate tables at fundraising galas. (Fenc) When the New Jersey Performing Arts Centre, still in

development, hosted an event to raise funds for its capital campaign, lead sponsor A&P worked with the Centre to devise and sell lower level sponsorships to A&P suppliers and customers.(Reiss, 122)

Corporations will also consider whether or not their competitors are represented, and decide if an absence on their part will be beneficial or detrimental to their own brand. Deloitte, as a representative of one of the “Big Four” accounting firms, faces this situation frequently and it is one that some non-profit partners will attempting to capitalize on. In one instance, during a sponsorship negotiation with a post-secondary institution, Deloitte was informed that each of the other three “Big Four” accounting firms had committed to a contribution of \$250,000, and that if they didn’t do the same the firm would be “obvious by our absence.” In addition, all Big Four firms were told that they could expect equal on-site recognition for their gifts, such that none received any “brand advantage.” This is a far cry from the usual sponsor understanding that “category exclusivity” will be offered with a major donation or sponsorship (i.e. no other company within the same industry can be associated with the property.)

Performing arts organizations are also looking at offering their corporate partners the opportunity to co-brand their production sponsorships. The National Ballet offered this opportunity to Deloitte, with the understanding that Deloitte would source a suitable corporate partner. (Rutledge, Fenc)

6i) BRAND CONTRIBUTORS: Board of Directors

Thompson and Stegemann did not specifically include Board of Directors as one of their contributors to brand equity, but the importance of the Board becomes apparent through the interviews. Interviewees universally agreed that their Board is integral to their brand, in many

cases reflective of their brand, and in all cases contributed to facilitating corporate sponsorship relationships.

Some interviewees spoke of how their Board reflected the makeup of their organization. The way in which a Board functions can also be reflective of an organization's brand. Three of the organizations mentioned that their Boards are "working" Boards, not "prestige" Boards. (Hickey, Koutsoubos, Morrow) Morrow at Tafelmusik referenced the deep knowledge, dedication and enthusiasm of their Board members, which helps contribute to their brand attributes of cooperation, family and intimacy.

Some interviewees spoke of the personal endorsement and sense of credibility that is indicated when an individual joins the Board of a non-profit. (Kashani, York) High profile board members effectively contribute their personal brand to that of the company through association, in the same way that we have seen for the performers, Artistic Director etc. Forrester spoke of leveraging the Hon. Bob Rae as an effective public advocate for the TSO when he was Chair, during a difficult time for the symphony.

Board members can serve as ambassadors for their company. For some, the first experience or knowledge of a performing arts organization can come through interaction with one of its Board members.

Many non-profits and some performing arts organizations (Kashani) include the complete list of Board members on their letterhead, essentially encapsulating the members of the Board within the visual identity program of the organization. Kashani also notes that many corporations will ask for a list of Board members before committing to a sponsorship agreement. As noted, the question of who else is at the table is important to some.

The successful facilitation of corporate fundraising is an important benefit of a strong corporate board. Board members can also facilitate introductions that will allow fundraisers to access key decision makers in other corporations. (Martin, 67) The Royal Winnipeg Ballet entered into an interesting sponsorship relationship with Harley Davidson Canada, after an introduction was made by one of the Ballet's Board members. (Reiss 94) One of the Ballet's primary goals in developing this relationship was to dispel the myth that the ballet was just for the elite (through brand image transfer with Harley Davidson), in addition to attracting urban professionals. (Reiss, 94)

"The timeworn slogan 'Give, get, or get off' is at the heart of many non-profit boards, and it is quite legitimate for potential and actual Board members to ask themselves whether they can afford the honour of their new roles. MacFarlan note that " there are people who throw up their hands in horror at the suggestion that board membership should be related to financial support." (80) However, while most corporations would never make financial support dependent on a board placement, and most non-profits would never "sell" such a position to the highest bidder, there is no denying that once an executive is involved with a non-profit, there is a greater likelihood of developing a relationship that extends to financial support.

Non-profits should not underestimate the value that Board membership with their organization has for corporations. The networking opportunities that are available through board membership can be invaluable to Board members, both for business development reasons and the development of social capital. A board with high-profile corporate members, or key business or community influencers can be very appealing to corporate sponsors, and becomes part of the brand incentive of a non-profit partnership.

Board members from Deloitte feel they have more to offer their non-profits than just money, and the firm has a tradition of Board service for all of its people (Fenc.) Deloitte currently makes use of the services of Altruvest, a non-profit dedicated to Board member development and education, as well as placement facilitation. The expertise that Deloitte's people can offer, whether it be management skills, strategic consulting advice, audit services or other types of financial knowledge are just some of the key benefits of having a Deloitte member on a non-profit board. Other CA firms have also recognized the value of serving on non-profit boards, and in certain cases it has now become very competitive to source a board position. (Whitfield 22)

No matter the source, once a Board member begins to actively leverage the skills of their affiliated corporation with the non-profit of their choice a corporate sponsorship can move up McNicholas's scale to a more bilateral partnership, where brand alignment becomes more important. It seems fair to say that a Board of Directors can impact brand equity. When viewed through the lens of corporate sponsorship, it can be vital.

6j) BRAND CONTRIBUTORS: Audience

"A brand is not what you say it is. It's what they say it is." (Neumeier, p. 3)

The category of audience has been added to Thompson and Stegemann's model of contributors to brand equity, for two primary reasons. Brand experts such as Neumeier tell us that a brand is held in the hearts and minds of its audiences. While an organization may attempt to define its own brand, it is how that brand is perceived that is most significant. Forrester, the TSO's VP of Marketing, echoed Neumeier when he said that the TSO brand is maintained in the minds of its audiences.

The majority of interview subjects noted the importance of their audience reach and demographic makeup in attracting corporate sponsors. In the same way that broadcasters sell their audiences to advertisers as product (Polich, 36), so too corporate fundraisers sell their audiences to corporate sponsors. As Aacker argues, while we have seen that product on its own does not constitute brand, he clearly shows that product can impact and inform brand. This argument suggests that audience is a valid component for this model of contributors to brand equity for performing arts organizations.

Forrester of the TSO was told by a corporate representative from Tippet Richardson that the broad reach of the TSO, through their 150,000 plus ticket buyers, in addition to the reach of their CDs and radio performances was a key determinant in Tippet Richardson's decision to sponsor. Forrester noted that their audience is ethnically diverse, with a significant number of young members. Banana Republic sponsored the symphony's Casual Concert Series. During Saturday evening performances, the orchestra dressed in casual Banana Republic clothes, to appeal to a younger audience. (Forrester)

Reitberger related a story of a failed sponsorship pitch to Clairol. When asked to articulate why the company was not proceeding with the sponsorship, the Clairol representative responded that in their opinion, the audience of the National Ballet didn't colour their hair at home. The perception was that the audience of the Ballet was affluent, and possibly elitist.

Audience plays a role in brand extension beyond simple demographics, as some of our interviewees related. The audiences of Tafelmusik are very knowledgeable and engaged, and will frequently offer opinions on the programming or other company matters. (Morrow) Every audience letter is responded to at Tafelmusik, and subscription renewal notices often include a hand-written note, which speaks to the company values of personal engagement, intimacy and

cooperation. (Landriault) Hickey also noted that CanStage has patrons that have been coming to plays for over 20 years, and that many are very knowledgeable about Canadian theatre.

6k) BRAND CONTRIBUTORS: Education Outreach Programs

Many arts organizations identify support of young talent, or educational support of as part of their mandate and value system, and it is for this reason that this addition has been made to the Thompson Stegemann model.

When asked about their brand in general in the interview, even before the discussion turned to this component specifically, many of our interview subjects noted their education programming as being a key contributor to their brand. Morrow of Tafelmusik noted that the investment in artist training is central to their brand, and Koutsoubos of Soulpepper agreed. The Soulpepper programs are distinctive in that while many arts organizations offer education programs as a “supplement” to their brand, at Soulpepper they are integral. The Soulpepper philosophy believes that mentorship and a direct connection with their artists is the key to success in fostering the connection between students and the arts.(Soulpepper website) The Soulpepper mandate (from their website) reads as follows:

“- to present vital Canadian interpretations of history's great stories
- to train the next generation of theatre artists
- to enrich and inspire our community's youth through mentorship and access” (Soulpepper website)

In addition to their free of charge Youth Mentorship Programs, and the usual student matinees that many arts organizations offer, the company also offers a series of Youth Clubs, and Youth Access Programs. They also bring collaborative arts projects directly to schools in need of arts training, such as Queen Victoria Public School, Dundas Public School, Central Technical

School, Earl Haig Secondary School and Market Lane Public School, in addition to offering arts education to ESL students at two Toronto high schools. (Soulpepper website, Education section)

The importance of education and youth outreach is reflected in everything they do.

The National Ballet also has a number of Education Outreach programs, detailed on their website, which range from their “Dance About” program, which brings performances live into public schools, to their YOU Dance program, which is a joint venture between the Ballet and the National Ballet School, and brings dance workshops and seminars to children in grades four to six. Sponsorship of these programs has been successful: currently Dance About is sponsored by Scotiabank, the Imperial Oil Foundation supports their in school performances, and TD Waterhouse supports *The Nutcracker Storytime* program. All of the other performing arts organizations interviewed have a similar list of education programs.

Some corporations who have traditionally been supporters of the arts have made a “gentle shift” away from arts support in favour of other sectors, such as education, health and social services. Business for the Arts in Canada reported that some corporations have stopped supporting the arts because “other community needs are seen as a priority.” (Business support of the Arts, 5) A McKinsey Global Survey titled “The state of corporate philanthropy” tells us that of their 721 respondents, 83% identified education as one of the top issues currently being addressed by their corporate philanthropy programs, while only 46% address the arts. (5)

In the US, “Over the last decade, the portion of corporate philanthropy dedicated to the arts has dropped by more than half, according to the Giving USA Foundation, an educational and research program of the American Association of Fundraising Counsel. In 2004, the most recent year for which figures are available, support for the arts was 4 percent of total corporate

philanthropy, compared with 9.5 percent in 1994 — part of a general shift in giving toward health and social services” (Pogrebin)

The Conference Board in New York provides evidence of a trend away from arts and culture, and toward education, diversity and environmental sustainability. (Corporate Giving Priorities and Challenges in 2007, 1) The study surveyed 204 corporations in early 2007, of which 54 responded. When questioned on their charitable priorities for the upcoming year, 41% classified K-12 education as being “more important”, and 56% classified it as being “about the same.” (3) For arts and culture, 65% classified the category as being “about the same”, but 30% classified it as being “less important.”

If an arts organization wishes to maintain relationships with these donors, the maintenance of education and outreach programs is key. Business for the Arts again reports that corporations like to support arts education programs as they build team-building and leadership skills.(6). Bassoonist Julie Feves makes the case of the impact of arts training on children, thereby tying together the priorities of education and the arts sectors: “The study of music helps children in so many ways. Not only do they learn skills they can enjoy all of their lives, but they develop an increased attention span, develop fine motor control, learn a means of self-expression, and learn to work together in a group.” (qtd in Allen, 145)

Balfe tells us that this evolution of organizations now supporting “art for life’s sake”, as opposed to “art for art’s sake” has its roots in a philosophical shift toward populism in arts education. (73)

A compilation of which corporate funders are sponsoring education programs at performing arts organizations reveals many of the same names. Consider the following chart, which is a subset of our earlier list of corporate sponsors:

Figure 8: List of Sponsors of Education Programs

Sponsor Name	Supports education programming at:
A&E	CanStage
BMO Financial Group	Canadian Opera Company Soulpepper
Chieftan Insurance	Opera Atelier
Desjardins	Toronto Symphony Orchestra
Great West Life London Life Canada Life	CanStage Opera Atelier Soulpepper
Imperial Oil Foundation	Canadian Opera Company CanStage National Ballet of Canada Soulpepper
RBC Foundation	National Ballet of Canada Soulpepper Toronto Symphony Orchestra
Scotiabank	Canadian Opera Company National Ballet of Canada
TD Securities TD Waterhouse	National Ballet of Canada Soulpepper Tafelmusik

The majority of corporations listed are either financial institutions or insurance companies, and many sponsor education programs at more than one arts organization. Education is a sector that is important to financial institutions, and all of the banks named above list it among their top giving priorities. The rationales for inclusion vary, but perhaps TD is most direct, when they note that their giving priorities are aligned with the concerns of their employees, their customers and other stakeholders – a very large and diverse group. (TD website, Corporate Responsibility, Community)

Great West Life, London Life and Canada Life together have adopted a community support tagline of “Stronger Communities Together.” On the Great West Life webpage, in their “In the Community” section they state that the company supports the areas of: arts and culture; health and wellness and education. This broad based giving strategy does not immediately bring to light the focus on education highlighted above, however supporting arts education does satisfy the requirements of two of their giving sectors. In terms of brand alignment, the fit is less

immediately apparent. The company does state the objectives of demonstrating leadership in the community, and being a leading employer that “believes in continuous learning.” (website, Corporate information page.), which could provide a brand tie to education support.

The Imperial Oil Foundation, which sponsor four arts organizations through education support, describes their giving mission in their A Partner in the Community brochure as focusing on education, environment, civic and community programs that align business and community needs.(2) Although the brochure notes a primary focus on math and science education, support of the arts is included in their civic and community category.

6I) BRAND CONTRIBUTORS: Service Relationship

“Branding is far more than a logo or an ad – it’s about the authentic truth behind the image, the promise of performance, the consistency of experience.”

(Judith John, Senior VP Communications Marketing, Mount Sinai Hospital, in Hanna and Middleton, 183)

Quality of service, and the experience of service is integral to brand. As noted by Alan Middleton, a single unpleasant phone call to a company’s billing department can negatively impact that customer’s perception of the company’s brand forever. (Middleton interview) If the story is recounted by the customer to friends, colleagues or the media, the negative impact can spread. It is for these reasons that this component has also been added to the Thompson Stegemann model. Both Aacker and Middleton, in their definitions of brand, include the notion of quality of experience as being a key component.

The interviewees agreed that quality service influences perception of the quality of their brand. Many of the interviewees immediately highlighted the quality of service provided to their corporate sponsors and high-end patrons.

Some organizations are resource constrained, and the ability to provide top calibre service can be a challenge if an organization is understaffed, or lacking in labour-saving technology infrastructure. (Reitberger, Kashani, Morrow) Not being adequately resourced can be a risk to brand, and Bolman and Deal illustrate the hazards of not paying adequate attention to human resource needs, when they state that “many organizations are reluctant to invest in developing their human capital” (142).

All interviewees agreed that the stewardship of personal relationships is key for successful partnerships. These relationships should be grounded with the characteristics of honesty, credibility and trust. Thompson notes that people are a key element in any strategic relationship, including sponsorship, and that the “human capital” component is integral to its success (11). Thus, the ability of a non-profit to effectively utilize this component of service relationship can be considered a key contributor to their brand.

The input gained from the real life experiences of our interviewees echoes the best practices we can learn from the literature. Scheff and Kotler tell us that criteria for a successful collaboration are honesty, setting goals, building consensus and communicating, developing leadership structures and adequate resources (60-62) ... all of which we heard from our interview subjects.

Our interviewees spoke to quality of service beyond just the sponsorship relationship. At the TSO, Forrester has been working with the customer service staff to improve the quality of care they provide to ticket purchasers, including changing their job descriptions. Customer service

representatives now only spend half their day on the phone servicing customers. The other half of their day is spent participating in a role that is more directly interactive, dependent on skill set and interest level. This secondary role could be working in public relations, or perhaps working with the staging of a show. In this way, Forrester explained, his staff are less likely to get stale on the phone, and will be able to continually provide a high quality of service.

At Tafelmusik, customer service takes on the personal, family feel that is reflective of their brand. Morrow noted that some of their box office staff have been with the company for 15 years, and that patrons know them by name.

Adequate accessibility for customers is key. Both the TSO and the National Ballet are working to serve their audiences in their language of preference, and websites for both are now available in Chinese. Sun Life sponsors an accessibility program at performing arts organizations across the city. At the COC, Opera Atelier and CanStage, they sponsor the Sun Life Financial Accessibility Program, which includes SURTITLES™, Wheelchair Seating, Hearing Assistive and Vision-Impaired Devices.” (COC website, Our Corporate Sponsors page.) At the National Ballet Sun Life sponsors the Share the Magic program, which provides access to economically disadvantaged youth. Sun Life’s program of supporting accessibility and wellness is not only in keeping with their business and brand, but is defined through their community giving strategy as being “proud to help people obtain improved medical treatment, rich cultural experiences and higher education.” (Sun Life website, Corporate donations)

7. CONCLUSION: Impact of Brand Alignment on Corporate Sponsorships

We have seen how brand equity for performing arts organizations is shaped by a number of different elements, and have proposed four additional contributors to those included by Thompson and Stegemann. These new additions have been validated by the qualitative interviews, as important parts of their organization's brand.

There is significant evidence to suggest that for arts organizations to work effectively with corporations, they must first understand their own brand. Brand alignment can impact the corporate sponsorship relationship, and an awareness of one's own brand can lead to "smart" partnership choices for arts organizations, which are based on common brand values and objectives.

Corporate support of the arts has evolved since the days of cheque-book philanthropy, and also beyond relationships that are purely marketing driven. Today, many effective arts and business relationships are based on common brand values. The literature and our qualitative interviews have demonstrated that for a corporate arts sponsorship to be successful, it is ideally based on: matching of values, image and audiences, honest communication and compatibility; commitment, and the ability to customize the relationship to suit the needs of both parties.

Corporate philanthropy continues to evolve and become more strategic, and the advent of corporate social responsibility will only enhance the movement to brand alignment in non-profit/for profit relationships. (Porter and Kramer, 88) By understanding their own brand, performing arts organizations will be better positioned to compete, in an increasingly competitive sponsorship marketplace.

Appendix A: IEG Sponsorship Report

IEG SPONSORSHIP REPORT

March 12, 2007

file to a proprietary component or area of a property; the benefit moved from sixth to third in importance, while access to the property's database dropped from fourth to seventh.

The survey was conducted online in February and received 132 responses. For details and additional information from the survey, please visit www.sponsorship.com or www.performance-research.com. For further analysis of the results, see *Assessments*, p. 2.

Chart 7: Which of the following marketing communication channels do you use to leverage your sponsor programs?

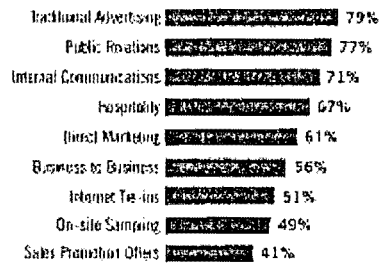
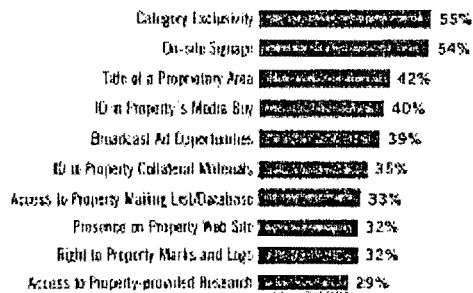
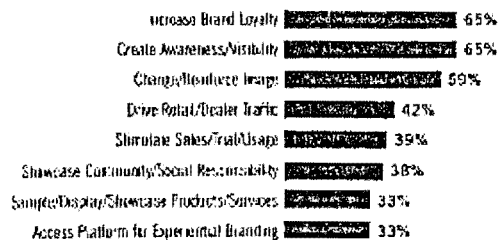


Chart 8: How valuable are the following benefits to you?



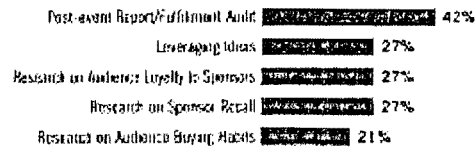
Percent of respondents who ranked the factor a 9 or a 10 on a 10-point scale, where 10 is extremely valuable.

Chart 9: How important are the following objectives when evaluating which properties to sponsor?



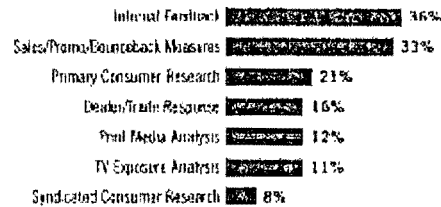
Percent of respondents who ranked the factor a 9 or a 10 on a 10-point scale, where 10 is extremely important.

Chart 10: How valuable are the following property-provided services?



Percent of respondents who ranked the factor a 9 or a 10 on a 10-point scale, where 10 is extremely valuable.

Chart 11: How important are the following analyses in the decision to change or renew your sponsorships?



Percent of respondents who ranked the factor a 9 or a 10 on a 10-point scale, where 10 is extremely important.

Chart 12: Which of the following property characteristics do you typically analyze when making a decision to sponsor?

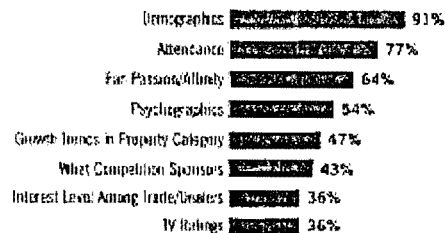


Chart 13: During which time period does your company determine its sponsorship budget?



SOURCE

Performance Research, Tel. 402/949-0111

IN DEPTH

Appendix B: Interview Questions

NON- PROFIT BRAND

1. Can you tell me how your organization would define its brand? How would you describe it?

I'd like to ask you some questions about different components of brand, if you feel they are relevant contributors to your own brand, and whether or not you feel they have any impact on corporate sponsorship. Please give me your thoughts on:

- a. The Creative Work
- b. The Performance Venue
- c. The Leading Performers
- d. The Creators
- e. The Artistic Director
- f. Visual Identity/Marketing Tools
- g. (Other) Sponsors
- h. Board of Directors
- i. Audience
- j. Education Outreach Programs
- k. Service Relationships

ADDITIONAL QUESTIONS, IF TIME PERMITS:

2. What do you see as the value that the arts bring to corporations? Why should they sponsor the arts?
3. What benefits beyond money do corporations bring you?
4. What makes a successful partnership between a corporation and an arts organization? Can you give me an example that you've experienced?

Appendix C: Research Ethics Board Approval



To: Leila Fenc
Communication and Culture
Re: REB 2007-199: Corporate Support of the Arts: Decline of the Golden Age?
Date: November 30, 2007

Dear Leila Fenc,

The review of your protocol REB File REB 2007-199 is now complete. The project has been approved for a one year period. Please note that before proceeding with your project, compliance with other required University approvals/certifications, institutional requirements, or governmental authorizations may be required.

This approval may be extended after one year upon request. Please be advised that if the project is not renewed, approval will expire and no more research involving humans may take place. If this is a funded project, access to research funds may also be affected.

Please note that REB approval policies require that you adhere strictly to the protocol as last reviewed by the REB and that any modifications must be approved by the Board before they can be implemented. Adverse or unexpected events must be reported to the REB as soon as possible with an indication from the Principal Investigator as to how, in the view of the Principal Investigator, these events affect the continuation of the protocol.

Finally, if research subjects are in the care of a health facility, at a school, or other institution or community organization, it is the responsibility of the Principal Investigator to ensure that the ethical guidelines and approvals of those facilities or institutions are obtained and filed with the REB prior to the initiation of any research.

Please quote your REB file number (REB 2007-199) on future correspondence.

Congratulations and best of luck in conducting your research.

A handwritten signature in black ink, appearing to read "Nancy Walton". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Nancy Walton, Ph.D.
Chair, Research Ethics Board

Appendix D: Consent Forms

Tatelmurik: Leah Landriault

**Ryerson University
Consent Agreement**

Study Title: Corporate Support of the Arts: The Impact of Non-Profit Brand

You are being asked to participate in a research study. Before you give your consent to be a volunteer, it is important that you read the following information and ask as many questions as necessary to be sure you understand what you will be asked to do.

Investigators:

The primary (and only) investigator for this study is Leila Fenc. Leila Fenc holds an Honours B.A. from the University of Toronto, as well as a Certificate in Public Relations from Ryerson University. She is currently enrolled at Ryerson University in the M.A. program in Culture and Communications. The research you are being asked to participate in is to be used for a Major Research Paper, in partial requirement for that degree. Leila's research is being supervised by Professor Joyce Zemans, at York University.

In addition, please be aware that Leila Fenc is also employed full-time at Deloitte & Touche LLP, in the position of Director, Community Investment & Deloitte Foundation.

Purpose of the Study:

This study will assess the impact of non-profit brand on corporate sponsorship of the performing arts in Canada.

There will be five or six participants recruited for this study. Participants are being sought who are directly involved and/or responsible for corporate development and/or brand and marketing at performing arts organizations in Canada.

Description of the Study:

You will be asked to participate in a one-on-one interview with the investigator, either at your place of employment or another location of your choosing, at a time that is mutually acceptable for you and the investigator. The interview will take approximately one hour. Interview questions will focus on the topic of brand and corporate support of the arts, and your understanding of that topic. Please note that your interview will be audio-taped.

What is Experimental in this Study:

None of the questionnaires used in this study are experimental in nature. The only experimental aspect of this study is the gathering of information for the purpose of analysis.

Risks or Discomforts:

The questions you will be asked in this study will focus primarily on the topic of brand and corporate support of the arts, and why your organization's experience of such. You will also be asked for your opinion of the state of arts sponsorship, and the value the arts can bring to society in general and your company specifically.

If you have questions regarding your rights as a human subject and participant in this study, you may contact the Ryerson University Research Ethics Board for information.

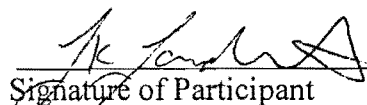
Research Ethics Board
c/o Office of the Vice President, Research and Innovation
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3
416-979-5042

Agreement:

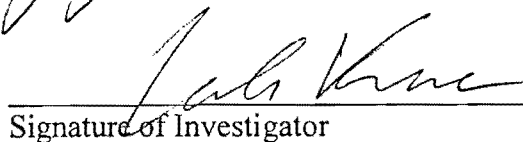
Your signature below indicates that you have read the information in this agreement and have had a chance to ask any questions you have about the study. Your signature also indicates that you agree to be in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have been given a copy of this agreement.

You have been told that by signing this consent agreement you are not giving up any of your legal rights.

LEAH LANDRIault
Name of Participant (please print)


Signature of Participant

Aug 26 / 08
Date


Signature of Investigator

8/26/08
Date

Tafelmusik: Chrissy Morrow

Ryerson University Consent Agreement

Study Title: Corporate Support of the Arts: The Impact of Non-Profit Brand

You are being asked to participate in a research study. Before you give your consent to be a volunteer, it is important that you read the following information and ask as many questions as necessary to be sure you understand what you will be asked to do.

Investigators:

The primary (and only) investigator for this study is Leila Fenc. Leila Fenc holds an Honours B.A. from the University of Toronto, as well as a Certificate in Public Relations from Ryerson University. She is currently enrolled at Ryerson University in the M.A. program in Culture and Communications. The research you are being asked to participate in is to be used for a Major Research Paper, in partial requirement for that degree. Leila's research is being supervised by Professor Joyce Zemans, at York University.

In addition, please be aware that Leila Fenc is also employed full-time at Deloitte & Touche LLP, in the position of Director, Community Investment & Deloitte Foundation.

Purpose of the Study:

This study will assess the impact of non-profit brand on corporate sponsorship of the performing arts in Canada.

There will be five or six participants recruited for this study. Participants are being sought who are directly involved and/or responsible for corporate development and/or brand and marketing at performing arts organizations in Canada.

Description of the Study:

You will be asked to participate in a one-on-one interview with the investigator, either at your place of employment or another location of your choosing, at a time that is mutually acceptable for you and the investigator. The interview will take approximately one hour. Interview questions will focus on the topic of brand and corporate support of the arts, and your understanding of that topic. Please note that your interview will be audio-taped.

What is Experimental in this Study:

None of the questionnaires used in this study are experimental in nature. The only experimental aspect of this study is the gathering of information for the purpose of analysis.

Risks or Discomforts:

The questions you will be asked in this study will focus primarily on the topic of brand and corporate support of the arts, and why your organization's experience of such. You will also be asked for your opinion of the state of arts sponsorship, and the value the arts can bring to society in general and your company specifically.

If you have questions regarding your rights as a human subject and participant in this study, you may contact the Ryerson University Research Ethics Board for information.

Research Ethics Board
c/o Office of the Vice President, Research and Innovation
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3
416-979-5042

Agreement:

Your signature below indicates that you have read the information in this agreement and have had a chance to ask any questions you have about the study. Your signature also indicates that you agree to be in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have been given a copy of this agreement.

You have been told that by signing this consent agreement you are not giving up any of your legal rights.

Christy Morrow
Name of Participant (please print)

C. Morrow
Signature of Participant

Aug 26/08
Date

Lulu Kim
Signature of Investigator

8/26/08
Date

National Ballet: Diana Reithenger

Ryerson University Consent Agreement

Study Title: Corporate Support of the Arts: The Impact of Non-Profit Brand

You are being asked to participate in a research study. Before you give your consent to be a volunteer, it is important that you read the following information and ask as many questions as necessary to be sure you understand what you will be asked to do.

Investigators:

The primary (and only) investigator for this study is Leila Fenc. Leila Fenc holds an Honours B.A. from the University of Toronto, as well as a Certificate in Public Relations from Ryerson University. She is currently enrolled at Ryerson University in the M.A. program in Culture and Communications. The research you are being asked to participate in is to be used for a Major Research Paper, in partial requirement for that degree. Leila's research is being supervised by Professor Joyce Zemans, at York University.

In addition, please be aware that Leila Fenc is also employed full-time at Deloitte & Touche LLP, in the position of Director, Community Investment & Deloitte Foundation.

Purpose of the Study:

This study will assess the impact of non-profit brand on corporate sponsorship of the performing arts in Canada.

There will be five or six participants recruited for this study. Participants are being sought who are directly involved and/or responsible for corporate development and/or brand and marketing at performing arts organizations in Canada.

Description of the Study:

You will be asked to participate in a one-on-one interview with the investigator, either at your place of employment or another location of your choosing, at a time that is mutually acceptable for you and the investigator. The interview will take approximately one hour. Interview questions will focus on the topic of brand and corporate support of the arts, and your understanding of that topic. Please note that your interview will be audio-taped.

What is Experimental in this Study:

None of the questionnaires used in this study are experimental in nature. The only experimental aspect of this study is the gathering of information for the purpose of analysis.

Risks or Discomforts:

The questions you will be asked in this study will focus primarily on the topic of brand and corporate support of the arts, and why your organization's experience of such. You will also be asked for your opinion of the state of arts sponsorship, and the value the arts can bring to society in general and your company specifically.

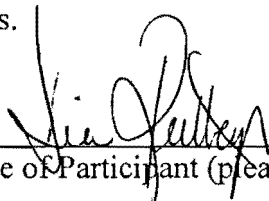
If you have questions regarding your rights as a human subject and participant in this study, you may contact the Ryerson University Research Ethics Board for information.

Research Ethics Board
c/o Office of the Vice President, Research and Innovation
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3
416-979-5042

Agreement:

Your signature below indicates that you have read the information in this agreement and have had a chance to ask any questions you have about the study. Your signature also indicates that you agree to be in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have been given a copy of this agreement.

You have been told that by signing this consent agreement you are not giving up any of your legal rights.



Name of Participant (please print)

DIANA REITBERGER

Signature of Participant

AUG 22/08

Date



Signature of Investigator

8/22/08

Date

National Ballet: Catherine Chang.

Ryerson University Consent Agreement

Study Title: Corporate Support of the Arts: The Impact of Non-Profit Brand

You are being asked to participate in a research study. Before you give your consent to be a volunteer, it is important that you read the following information and ask as many questions as necessary to be sure you understand what you will be asked to do.

Investigators:

The primary (and only) investigator for this study is Leila Fenc. Leila Fenc holds an Honours B.A. from the University of Toronto, as well as a Certificate in Public Relations from Ryerson University. She is currently enrolled at Ryerson University in the M.A. program in Culture and Communications. The research you are being asked to participate in is to be used for a Major Research Paper, in partial requirement for that degree. Leila's research is being supervised by Professor Joyce Zemans, at York University.

In addition, please be aware that Leila Fenc is also employed full-time at Deloitte & Touche LLP, in the position of Director, Community Investment & Deloitte Foundation.

Purpose of the Study:

This study will assess the impact of non-profit brand on corporate sponsorship of the performing arts in Canada.

There will be five or six participants recruited for this study. Participants are being sought who are directly involved and/or responsible for corporate development and/or brand and marketing at performing arts organizations in Canada.

Description of the Study:

You will be asked to participate in a one-on-one interview with the investigator, either at your place of employment or another location of your choosing, at a time that is mutually acceptable for you and the investigator. The interview will take approximately one hour. Interview questions will focus on the topic of brand and corporate support of the arts, and your understanding of that topic. Please note that your interview will be audio-taped.

What is Experimental in this Study:

None of the questionnaires used in this study are experimental in nature. The only experimental aspect of this study is the gathering of information for the purpose of analysis.

Risks or Discomforts:

The questions you will be asked in this study will focus primarily on the topic of brand and corporate support of the arts, and why your organization's experience of such. You will also be asked for your opinion of the state of arts sponsorship, and the value the arts can bring to society in general and your company specifically.

If you have questions regarding your rights as a human subject and participant in this study, you may contact the Ryerson University Research Ethics Board for information.

Research Ethics Board
c/o Office of the Vice President, Research and Innovation
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3
416-979-5042

Agreement:

Your signature below indicates that you have read the information in this agreement and have had a chance to ask any questions you have about the study. Your signature also indicates that you agree to be in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have been given a copy of this agreement.

You have been told that by signing this consent agreement you are not giving up any of your legal rights.

Catherine Chang
Name of Participant (please print)

[Signature]
Signature of Participant

[Signature]
Signature of Investigator

Sr. Public Relations Manager

Aug 22/2008
Date

8/22/08
Date

Can Stage : Dan Hickey .

**Ryerson University
Consent Agreement**

Study Title: Corporate Support of the Arts: The Impact of Non-Profit Brand

You are being asked to participate in a research study. Before you give your consent to be a volunteer, it is important that you read the following information and ask as many questions as necessary to be sure you understand what you will be asked to do.

Investigators:

The primary (and only) investigator for this study is Leila Fenc. Leila Fenc holds an Honours B.A. from the University of Toronto, as well as a Certificate in Public Relations from Ryerson University. She is currently enrolled at Ryerson University in the M.A. program in Culture and Communications. The research you are being asked to participate in is to be used for a Major Research Paper, in partial requirement for that degree. Leila's research is being supervised by Professor Joyce Zemans, at York University.

In addition, please be aware that Leila Fenc is also employed full-time at Deloitte & Touche LLP, in the position of Director, Community Investment & Deloitte Foundation.

Purpose of the Study:

This study will assess the impact of non-profit brand on corporate sponsorship of the performing arts in Canada.

There will be five or six participants recruited for this study. Participants are being sought who are directly involved and/or responsible for corporate development and/or brand and marketing at performing arts organizations in Canada.

Description of the Study:

You will be asked to participate in a one-on-one interview with the investigator, either at your place of employment or another location of your choosing, at a time that is mutually acceptable for you and the investigator. The interview will take approximately one hour. Interview questions will focus on the topic of brand and corporate support of the arts, and your understanding of that topic. Please note that your interview will be audio-taped.

What is Experimental in this Study:

None of the questionnaires used in this study are experimental in nature. The only experimental aspect of this study is the gathering of information for the purpose of analysis.

Risks or Discomforts:

The questions you will be asked in this study will focus primarily on the topic of brand and corporate support of the arts, and why your organization's experience of such. You will also be asked for your opinion of the state of arts sponsorship, and the value the arts can bring to society in general and your company specifically.

If you have questions regarding your rights as a human subject and participant in this study, you may contact the Ryerson University Research Ethics Board for information.

Research Ethics Board
c/o Office of the Vice President, Research and Innovation
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3
416-979-5042

Agreement:

Your signature below indicates that you have read the information in this agreement and have had a chance to ask any questions you have about the study. Your signature also indicates that you agree to be in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have been given a copy of this agreement.

You have been told that by signing this consent agreement you are not giving up any of your legal rights.

DAN HICKEY
Name of Participant (please print)

[Signature]
Signature of Participant

AUG 26 / 2008
Date

[Signature]
Signature of Investigator

Aug 26 / 08
Date

SOULPEPPER

Ryerson University Consent Agreement

Study Title: Corporate Support of the Arts: The Impact of Non-Profit Brand

You are being asked to participate in a research study. Before you give your consent to be a volunteer, it is important that you read the following information and ask as many questions as necessary to be sure you understand what you will be asked to do.

Investigators:

The primary (and only) investigator for this study is Leila Fenc. Leila Fenc holds an Honours B.A. from the University of Toronto, as well as a Certificate in Public Relations from Ryerson University. She is currently enrolled at Ryerson University in the M.A. program in Culture and Communications. The research you are being asked to participate in is to be used for a Major Research Paper, in partial requirement for that degree. Leila's research is being supervised by Professor Joyce Zemans, at York University.

In addition, please be aware that Leila Fenc is also employed full-time at Deloitte & Touche LLP, in the position of Director, Community Investment & Deloitte Foundation.

Purpose of the Study:

This study will assess the impact of non-profit brand on corporate sponsorship of the performing arts in Canada.

There will be five or six participants recruited for this study. Participants are being sought who are directly involved and/or responsible for corporate development and/or brand and marketing at performing arts organizations in Canada.

Description of the Study:

You will be asked to participate in a one-on-one interview with the investigator, either at your place of employment or another location of your choosing, at a time that is mutually acceptable for you and the investigator. The interview will take approximately one hour. Interview questions will focus on the topic of brand and corporate support of the arts, and your understanding of that topic. Please note that your interview will be audio-taped.

What is Experimental in this Study:

None of the questionnaires used in this study are experimental in nature. The only experimental aspect of this study is the gathering of information for the purpose of analysis.

Risks or Discomforts:

The questions you will be asked in this study will focus primarily on the topic of brand and corporate support of the arts, and why your organization's experience of such. You will also be asked for your opinion of the state of arts sponsorship, and the value the arts can bring to society in general and your company specifically.

If you have questions regarding your rights as a human subject and participant in this study, you may contact the Ryerson University Research Ethics Board for information.

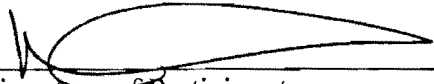
Research Ethics Board
c/o Office of the Vice President, Research and Innovation
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3
416-979-5042

Agreement:

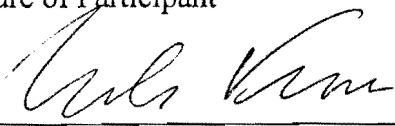
Your signature below indicates that you have read the information in this agreement and have had a chance to ask any questions you have about the study. Your signature also indicates that you agree to be in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have been given a copy of this agreement.

You have been told that by signing this consent agreement you are not giving up any of your legal rights.

MARY KOUTSOUBOS
Name of Participant (please print)


Signature of Participant

August 2008
Date


Signature of Investigator

Aug 08
Date

OPERA ATELIER: Ali Kishani

Ryerson University Consent Agreement

Study Title: Corporate Support of the Arts: The Impact of Non-Profit Brand

You are being asked to participate in a research study. Before you give your consent to be a volunteer, it is important that you read the following information and ask as many questions as necessary to be sure you understand what you will be asked to do.

Investigators:

The primary (and only) investigator for this study is Leila Fenc. Leila Fenc holds an Honours B.A. from the University of Toronto, as well as a Certificate in Public Relations from Ryerson University. She is currently enrolled at Ryerson University in the M.A. program in Culture and Communications. The research you are being asked to participate in is to be used for a Major Research Paper, in partial requirement for that degree. Leila's research is being supervised by Professor Joyce Zemans, at York University.

In addition, please be aware that Leila Fenc is also employed full-time at Deloitte & Touche LLP, in the position of Director, Community Investment & Deloitte Foundation.

Purpose of the Study:

This study will assess the impact of non-profit brand on corporate sponsorship of the performing arts in Canada.

There will be five or six participants recruited for this study. Participants are being sought who are directly involved and/or responsible for corporate development and/or brand and marketing at performing arts organizations in Canada.

Description of the Study:

You will be asked to participate in a one-on-one interview with the investigator, either at your place of employment or another location of your choosing, at a time that is mutually acceptable for you and the investigator. The interview will take approximately one hour. Interview questions will focus on the topic of brand and corporate support of the arts, and your understanding of that topic. Please note that your interview will be audio-taped.

What is Experimental in this Study:

None of the questionnaires used in this study are experimental in nature. The only experimental aspect of this study is the gathering of information for the purpose of analysis.

Risks or Discomforts:

The questions you will be asked in this study will focus primarily on the topic of brand and corporate support of the arts, and why your organization's experience of such. You will also be asked for your opinion of the state of arts sponsorship, and the value the arts can bring to society in general and your company specifically.

If you have questions regarding your rights as a human subject and participant in this study, you may contact the Ryerson University Research Ethics Board for information.

Research Ethics Board
c/o Office of the Vice President, Research and Innovation
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3
416-979-5042

Agreement:

Your signature below indicates that you have read the information in this agreement and have had a chance to ask any questions you have about the study. Your signature also indicates that you agree to be in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have been given a copy of this agreement.

You have been told that by signing this consent agreement you are not giving up any of your legal rights.

Ali Kashani

Name of Participant (please print)

[Signature]

Signature of Participant

August 20/08

Date

[Signature]

Signature of Investigator

Aug 20/08

Date

Toronto Symphony Orchestra : Mike Foweraker.

Ryerson University Consent Agreement

Study Title: Corporate Support of the Arts: The Impact of Non-Profit Brand

You are being asked to participate in a research study. Before you give your consent to be a volunteer, it is important that you read the following information and ask as many questions as necessary to be sure you understand what you will be asked to do.

Investigators:

The primary (and only) investigator for this study is Leila Fenc. Leila Fenc holds an Honours B.A. from the University of Toronto, as well as a Certificate in Public Relations from Ryerson University. She is currently enrolled at Ryerson University in the M.A. program in Culture and Communications. The research you are being asked to participate in is to be used for a Major Research Paper, in partial requirement for that degree. Leila's research is being supervised by Professor Joyce Zemans, at York University.

In addition, please be aware that Leila Fenc is also employed full-time at Deloitte & Touche LLP, in the position of Director, Community Investment & Deloitte Foundation.

Purpose of the Study:

This study will assess the impact of non-profit brand on corporate sponsorship of the performing arts in Canada.

There will be five or six participants recruited for this study. Participants are being sought who are directly involved and/or responsible for corporate development and/or brand and marketing at performing arts organizations in Canada.

Description of the Study:

You will be asked to participate in a one-on-one interview with the investigator, either at your place of employment or another location of your choosing, at a time that is mutually acceptable for you and the investigator. The interview will take approximately one hour. Interview questions will focus on the topic of brand and corporate support of the arts, and your understanding of that topic. Please note that your interview will be audio-taped.

What is Experimental in this Study:

None of the questionnaires used in this study are experimental in nature. The only experimental aspect of this study is the gathering of information for the purpose of analysis.

Risks or Discomforts:

The questions you will be asked in this study will focus primarily on the topic of brand and corporate support of the arts, and why your organization's experience of such. You will also be asked for your opinion of the state of arts sponsorship, and the value the arts can bring to society in general and your company specifically.

If you have questions regarding your rights as a human subject and participant in this study, you may contact the Ryerson University Research Ethics Board for information.

Research Ethics Board
c/o Office of the Vice President, Research and Innovation
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3
416-979-5042

Agreement:

Your signature below indicates that you have read the information in this agreement and have had a chance to ask any questions you have about the study. Your signature also indicates that you agree to be in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have been given a copy of this agreement.

You have been told that by signing this consent agreement you are not giving up any of your legal rights.

MIKE FORRESTER, VP IO

Name of Participant (please print)

[Signature]

Signature of Participant

Aug 28/08

Date

[Signature]

Signature of Investigator

Aug 28/08

Date

ALAN MIDDLETON: York.

**Ryerson University
Consent Agreement**

Study Title: Corporate Support of the Arts: The Impact of Non-Profit Brand

You are being asked to participate in a research study. Before you give your consent to be a volunteer, it is important that you read the following information and ask as many questions as necessary to be sure you understand what you will be asked to do.

Investigators:

The primary (and only) investigator for this study is Leila Fenc. Leila Fenc holds an Honours B.A. from the University of Toronto, as well as a Certificate in Public Relations from Ryerson University. She is currently enrolled at Ryerson University in the M.A. program in Culture and Communications. The research you are being asked to participate in is to be used for a Major Research Paper, in partial requirement for that degree. Leila's research is being supervised by Professor Joyce Zemans, at York University.

In addition, please be aware that Leila Fenc is also employed full-time at Deloitte & Touche LLP, in the position of Director, Community Investment & Deloitte Foundation.

Purpose of the Study:

This study will assess the impact of non-profit brand on corporate sponsorship of the performing arts in Canada.

There will be five or six participants recruited for this study. Participants are being sought who are directly involved and/or responsible for corporate development and/or brand and marketing at performing arts organizations in Canada.

Description of the Study:

You will be asked to participate in a one-on-one interview with the investigator, either at your place of employment or another location of your choosing, at a time that is mutually acceptable for you and the investigator. The interview will take approximately one hour. Interview questions will focus on the topic of brand and corporate support of the arts, and your understanding of that topic. Please note that your interview will be audio-taped.

What is Experimental in this Study:

None of the questionnaires used in this study are experimental in nature. The only experimental aspect of this study is the gathering of information for the purpose of analysis.

Risks or Discomforts:

The questions you will be asked in this study will focus primarily on the topic of brand and corporate support of the arts, and why your organization's experience of such. You will also be asked for your opinion of the state of arts sponsorship, and the value the arts can bring to society in general and your company specifically.

If you have questions regarding your rights as a human subject and participant in this study, you may contact the Ryerson University Research Ethics Board for information.

Research Ethics Board
c/o Office of the Vice President, Research and Innovation
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3
416-979-5042

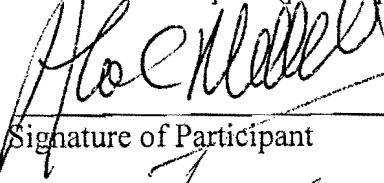
Agreement:

Your signature below indicates that you have read the information in this agreement and have had a chance to ask any questions you have about the study. Your signature also indicates that you agree to be in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have been given a copy of this agreement.

You have been told that by signing this consent agreement you are not giving up any of your legal rights.

ALAN C. MIDDLETON

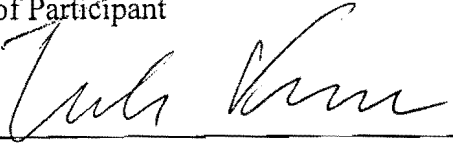
Name of Participant (please print)



Signature of Participant

22/8/08

Date



Signature of Investigator

Aug 22/08

Date

Canadian Opera Company.

Ryerson University Consent Agreement

Study Title: Corporate Support of the Arts: The Impact of Non-Profit Brand

You are being asked to participate in a research study. Before you give your consent to be a volunteer, it is important that you read the following information and ask as many questions as necessary to be sure you understand what you will be asked to do.

Investigators:

The primary (and only) investigator for this study is Leila Fenc. Leila Fenc holds an Honours B.A. from the University of Toronto, as well as a Certificate in Public Relations from Ryerson University. She is currently enrolled at Ryerson University in the M.A. program in Culture and Communications. The research you are being asked to participate in is to be used for a Major Research Paper, in partial requirement for that degree. Leila's research is being supervised by Professor Joyce Zemans, at York University.

In addition, please be aware that Leila Fenc is also employed full-time at Deloitte & Touche LLP, in the position of Director, Community Investment & Deloitte Foundation.

Purpose of the Study:

This study will assess the impact of non-profit brand on corporate sponsorship of the performing arts in Canada.

There will be five or six participants recruited for this study. Participants are being sought who are directly involved and/or responsible for corporate development and/or brand and marketing at performing arts organizations in Canada.

Description of the Study:

You will be asked to participate in a one-on-one interview with the investigator, either at your place of employment or another location of your choosing, at a time that is mutually acceptable for you and the investigator. The interview will take approximately one hour. Interview questions will focus on the topic of brand and corporate support of the arts, and your understanding of that topic. Please note that your interview will be audio-taped.

What is Experimental in this Study:

None of the questionnaires used in this study are experimental in nature. The only experimental aspect of this study is the gathering of information for the purpose of analysis.

Risks or Discomforts:

The questions you will be asked in this study will focus primarily on the topic of brand and corporate support of the arts, and why your organization's experience of such. You will also be asked for your opinion of the state of arts sponsorship, and the value the arts can bring to society in general and your company specifically.

If you have questions regarding your rights as a human subject and participant in this study, you may contact the Ryerson University Research Ethics Board for information.

Research Ethics Board
c/o Office of the Vice President, Research and Innovation
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3
416-979-5042

Agreement:

Your signature below indicates that you have read the information in this agreement and have had a chance to ask any questions you have about the study. Your signature also indicates that you agree to be in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have been given a copy of this agreement.

You have been told that by signing this consent agreement you are not giving up any of your legal rights.

Marion York
Name of Participant (please print)

Marion York
Signature of Participant

Aug 19th 2008
Date

[Signature]
Signature of Investigator

Aug 19 / 08
Date

Susan Rutledge: National Ballet.

**Ryerson University
Consent Agreement**

Study Title: *Corporate Support of the Arts: The Impact of Non-Profit Brand*

You are being asked to participate in a research study. Before you give your consent to be a volunteer, it is important that you read the following information and ask as many questions as necessary to be sure you understand what you will be asked to do.

Investigators:

The primary (and only) investigator for this study is Leila Fenc. Leila Fenc holds an Honours B.A. from the University of Toronto, as well as a Certificate in Public Relations from Ryerson University. She is currently enrolled at Ryerson University in the M.A. program in Culture and Communications. The research you are being asked to participate in is to be used for a Major Research Paper, in partial requirement for that degree. Leila's research is being supervised by Professor Joyce Zemans, at York University.

In addition, please be aware that Leila Fenc is also employed full-time at Deloitte & Touche LLP, in the position of Director, Community Investment & Deloitte Foundation.

Purpose of the Study:

This study will assess the impact of non-profit brand on corporate sponsorship of the performing arts in Canada.

There will be five or six participants recruited for this study. Participants are being sought who are directly involved and/or responsible for corporate development and/or brand and marketing at performing arts organizations in Canada.

Description of the Study:

You will be asked to participate in a one-on-one interview with the investigator, either at your place of employment or another location of your choosing, at a time that is mutually acceptable for you and the investigator. The interview will take approximately one hour. Interview questions will focus on the topic of brand and corporate support of the arts, and your understanding of that topic. Please note that your interview will be audio-taped.

What is Experimental in this Study:

None of the questionnaires used in this study are experimental in nature. The only experimental aspect of this study is the gathering of information for the purpose of analysis.

Risks or Discomforts:

The questions you will be asked in this study will focus primarily on the topic of brand and corporate support of the arts, and why your organization's experience of such. You will also be asked for your opinion of the state of arts sponsorship, and the value the arts can bring to society in general and your company specifically.

There may be times during the interview when you feel uncomfortable offering your opinions on how your organization has acted in the past, or will act in the future. Or, there may be times when you feel you are unable to answer a question at all. If at any time you do feel that you would rather not answer any question being asked, you may discontinue participation, either temporarily or permanently.

Benefits of the Study:

It is hoped that this study will help both arts organizations and potential corporate sponsors better understand the impact of non-profit brand on sponsorship relationships. This will allow arts organizations to better understand what motivates corporate sponsors, and corporate sponsors to better understand the potential value (if any) of a sponsorship of the arts. I cannot guarantee, however, that you will receive any benefits from participating in this study.

Confidentiality:

All records that relate to this study, including your signed consent form and any audio tapes resulting from your interview will be available only to the primary investigator. All records will be kept in the home of the investigator, in a locked cupboard. Audio tapes will be retained by myself only until the paper is finalized and marked, at which point they will be destroyed. It is anticipated that the paper will be completed and marked by no later than September, 2008.

Audio tapes of your interview will be used only for the purpose of taking notes for the paper. At no time will the actual audio be heard by anyone other than myself. If you desire, you will be allowed to review the audio tape of your interview.

Confidentiality will be maintained of your identity and all records of your participation for seven years, or the extent allowed by law.

Incentives to Participate:

Please note that you will not be paid to participate in this study. If desired, you will be entitled to a copy of the completed paper, once final and adjudicated.

Costs and/or Compensation for Participation:

There are no costs associated with participation in this study.

Voluntary Nature of Participation: Participation in this study is voluntary. Your choice of whether or not to participate will not influence your future relations with Ryerson University, York University, or Deloitte & Touche LLP. If you decide to participate, you are free to withdraw your consent and to stop your participation at any time without penalty or loss of benefits to which you are allowed.

At any particular point in the study, you may refuse to answer any particular question or stop participation altogether.

Questions about the Study: If you have any questions about the research now, please ask. If you have questions later about the research, you may contact.

Leila Fenc, Primary Investigator
(416) 874-3812

If you have questions regarding your rights as a human subject and participant in this study, you may contact the Ryerson University Research Ethics Board for information.

Research Ethics Board
c/o Office of the Vice President, Research and Innovation
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3
416-979-5042

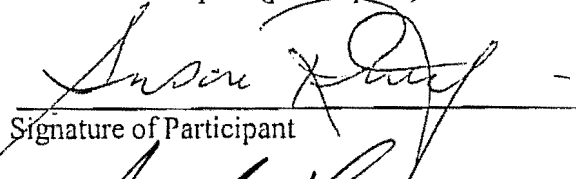
Agreement:

Your signature below indicates that you have read the information in this agreement and have had a chance to ask any questions you have about the study. Your signature also indicates that you agree to be in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have been given a copy of this agreement.

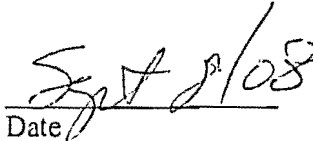
You have been told that by signing this consent agreement you are not giving up any of your legal rights.

SUSAN RUTLEDGE

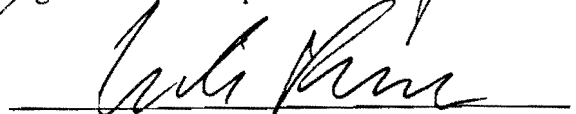
Name of Participant (please print)



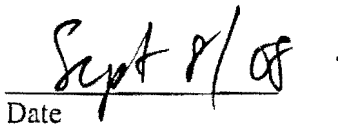
Signature of Participant



Date



Signature of Investigator



Date

(replacement form, original misplaced.)

Bibliography:

- Aacker, David A. and Erich Joachimsthaler. Brand Leadership. New York: The Free Press, 2000.
- Adamson, Allen P. Brand Simple. New York: Palgrave MacMillan, 2006.
- Allen, Susan. "Nonprofit and commercial music: three musicians' experience. (The Arts and the Public Purpose)(Interview). Journal of Arts Management, Law and Society. Vol.28, Issue 2. Summer 1998, pp. 145-54.
- Balfe, Judith Huggins. Paying the Piper. Causes and Consequences of Arts Patronage. Chicago: University of Illinois, 1993.
- Balmer, John M T and Edmund R Gray. "Corporate brands: What are they? What of them? " European Journal of Marketing 37.7/8 (2003): 972-997.
- Baumol, William. "The case for subsidizing the arts. (Interview with economics professor William Baumol). Challenge, Vol. 38, No. 5. September-October 1995, 8 pages.
- Beardi, C. "Interbrand opens foundation to concentrate on non-profits." Advertising Age, 70(46) November 8, 1999: 120-120.
- Bednar, Richard. Sponsorships's Holy Grail (iUniverse, Lincoln NE, 2005)
- Business for the Arts. The Annual Surveys of Performing Arts Organizations, Public Museums and Art Gallerys. CD-ROM, 2007.
- "artsBoards 101: a Business for the Arts guide for young professionals" brochure online at http://businessforthearts.org/pdf/artsboard101_brochure2008.pdf, 2008.
- . Business support of the Arts. Toronto, May, 1997.
- . Developing Effective Arts Boards. Toronto.
- Canada Revenue Agency guidelines on advantages, at <http://www.cra-arc.gc.ca/tx/chrts/dnrs/rcpts/3-eng.html>
- Cardinal, Jacqueline and Laurent Lapierre. "Karen Kain and the National Ballet of Canada." International Journal of Arts Management, 9(2), (2007) 62-73,82.
- Chiagouris, Larry. "Nonprofits can take cues from the biz world." Marketing News. July 16, 2006, p 20-22.
- Citron, Paula. "National Ballet says goodbye to its deficit." The Globe and Mail, October 24, 2007, R3.
- , 2008. "Kudelka breaks his silence; After a rocky parting of ways with the National Ballet, its former artistic director is finally talking. And he's not holding back" The Globe and Mail, July 19, 2008.
- Clark, Kevin A. Brandscendence. Chicago: Dearborne Trade Publishing, 2004.
- Crabb, Michael. "My hand for a glass of bubbly." The National Post, November 26, 2007, p. A14.
- Conference Board, The. "Corporate Giving Priorities and Challenges in 2007" ExecutiveAction Series. No 238, June 2007.

- D'Astous, Alain et al. "Product-Country Images in the Arts: Preliminary Findings from an Ongoing Research Program" AIMAC conference, Montreal, Canada, online at <http://neumann.hec.ca/aimac2005/program.htm>
- Deloitte & Touche LLP. "Deloitte Announces "Problem Solvers" Fund: National grant program introduces innovative approach to capacity building philanthropy", Press release, 2/28/08. at http://www.deloitte.com/dtt/press_release/0,1014,cid%253D192936,00.html
- Dewey, Patricia. "From Arts Management to Cultural Administration." International Journal of Arts Management, Vol. 6, No. 3. Spring 2004, pp. 13.22.
- Hale, James, 1998. "Canada festivals get break from tough tobacco act. " Down Beat 1 Dec. 1998: 17.
- Hanna, Jeannette & Alan Middleton. Ikonica: A Field Guide to Canada's Brandscape. Vancouver: Douglas & McIntyre, 2008.
- Harrow, J., Palmer, P., & Bogdanova, M.. "Business Giving, the Tsunami and Corporates as Rock Stars: Some Implications for Arts Funding?". Cultural Trends, 15(4), (2006, December)299-323.
- Huntington, Carla Stalling. "Marketing Professional Ballet: A *Pas De Six* - Three Cases and Their Audiences, Box Office Receipts, and Patrons" presented at AIMAC conference, Montreal, Canada, (2005) online at <http://neumann.hec.ca/aimac2005/program.htm>
- Imperial Oil Foundation. A Partner in the Community. Calgary, Alberta. Accessed online at http://www.imperialoil.ca/Canada-English/Files/Thisis/comminvest_broc_web.pdf
- International Public Relations Association. "Adding Value Through Sponsorship", online at <http://www.ipra.org/print.asp?articleid=324>.
- Kelly, Deirdre. "Ballet loses court battle, Glasco gets job back." The Globe and Mail. April 1, 2000, A1.
- Klein, Naomi. No Logo: Taking Aim at the Brand Bullies. Toronto: Vintage Canada, 2000.
- Kottasz, Rita, Roger Bennett, Sharmila Savani, Wendy Mousley, Rehnuma Ali-Choudhury "The Role of the Corporate Art Collection in Corporate Identity Management: The Case of Deutsche Bank." International Journal of Arts Management, 10(1), (2007). 19-31,83.
- Lampel, Joseph *et al.* "Balancing Act: Learning from Organizing Practices in Cultural Industries" Organization Science, Vol. 11, No. e, May-June 2000, p. 263-269.
- Lee Bolman and Terence Deal. Reframing Organizations: Artistry, Choice and Leadership. Third Edition. San Francisco: Jossey Bass, 2003.
- Lipps, Benita. "Much Ado About Nothing? Marketing Cooperations in the Performing Arts." presented at AIMAC conference, Montreal, Canada (2005) online at <http://neumann.hec.ca/aimac2005/program.htm>
- Martin, Patricia. Made Possible By: Succeeding with Sponsorship. San Francisco: Jossey-Bass, 2004.
- Masterman, Guy. Sponsorship for a return on investment. London: Elsevier, 2007.

- McFarlan, Warren. "Working on Nonprofit Boards: Don't assume the Shoe Fits." Harvard Business Review, Vol. 77, No. 6. November-December, 1999, 12 pages.
- McGinnis, Ryan 2003. Sponsorship: The Fine Art of Corporate Sponsorship, Los Angeles: Gingko Press, 2003
- McKinsey Consulting. The McKinsey Quarterly survey on corporate philanthropy. January 2007.
- McNicholas, Bernadette. "Arts, Culture and Business: A Relationship Transformation, a Nascent Field." International Journal of Arts Management; Fall 2004; Global pg. 57
- Meenaghan, Tony, and David Shipley. "Media effect in commercial sponsorship." European Journal of Marketing, 33(3/4), (1999). 328-348.
- Meyer, Harvey. "And Now, Some Words About Sponsors.(corporate sponsorship as a marketing tool)." Nation's Business 87.3 (March 1999):p38(1).
- Millar, Jacqui. "The Whole > The sum of its parts" in McGinnis, Ryan. Sponsorship: The Fine Art of Corporate Sponsorship, Los Angeles: Gingko Press, 2003, p. 37.
- National Ballet of Canada, Financial Statements, Years ended June 30, 2002-2007.
---, Dancer Sponsorship, April 2008.
- Neumeier, Marty. The Brand Gap. Berkley, California: New Riders, 2006.
- Pelosi, Peggy. Corporate Karma. Toronto: Orenda Publishing, 2007.
- Performance Research. "Picture This: 'The Official Sports Drink of theSymphony?' (2005)"
accessed at <http://www.performanceresearch.com/arts-sponsorship.htm>
- Peterson, Richard A.. "From Impresario to Arts Administrator: Formal Accountability in Nonprofit Cultural Organizations." In Nonprofit Enterprise in the Arts: Studies in Mission and Constraint ed. Paul J. DiMaggio,. Oxford: Oxford University Press, 1986. pp 161-183.
- Pogreben, Robin. "Arts Organizations Adjust to Decline in Funding." The New York Times. February 21, 2007.
- Polich, John. "Mass Appeal" Brandweek. May 31, 1999; 40,22; p. U36.
- Porter, Michael E., and Mark R. Kramer.. "The Competitive Advantage of Corporate Philanthropy." Harvard Business Review 80.12 (Dec. 2002): 56-69.
- Pracejus, John Walter. "An inference-based model of building brand equity through sponsorship." Ph.D. dissertation, Florida: University of Florida, 1998.
- Reiss, Alvin H. Don't Just Applaud – Send Money! The Most Successful Strategies for Funding and Marketing the Arts New York: Theatre Communications Group, 1995
- Reiss, Alvin. "Business takes a partner - the arts." Management Review 78.n6 (June 1989): 41(4).
- Rectanus, Mark. W. Culture Incorporated. Minneapolis: University of Minnesota Press, 2002.

Rochon, Lisa. "Outside Blah, Inside Awe" The Globe and Mail, June 17, 2006, R5

Ryan, Nikki. "Prada and the Art of Patronage." Fashion Theory, Volume 11, (2007) Issue 1, pp. 7-24

Scheff, Joanne, and Philip Kotler. "How the arts can prosper through strategic collaborations." Harvard Business Review 74.n1 (Jan-Feb 1996): 52(9).

Stanziola, J. "Measuring the Size and Concentration of Business Funding of Culture in the UK: Closing the Gap between Advocacy and Theory." Cultural Trends, 16(2), (2007, June). 75-98.

Thompson, Beverley, J. "Sponsorship as a Form of Fundraising in the Arts: A Bilateral Perspective Involving Relationship Marketing" AIMAC conference, Montreal, Canada, 2005, online at <http://neumann.hec.ca/aimac2005/program.htm>

Thompson, Beverley J. & Nicole Stegemann. "Brand Equity and the Cultural Event: The Amalgamation of Multiple Brands for a Unified Marketing Communications Performance" AIMAC conference, Montreal, Canada, 2005. online at <http://neumann.hec.ca/aimac2005/program.htm>

Topaz, Muriel. "Kicking the habit." Dance Magazine 71.n9 (Sept 1997): 80(3).

White, Murray., 2000. "Glasco accepts 'substantial' settlement from ballet; Relationship will be terminated immediately." National Post, July 21, 200, A4.

Whitfield, Ellen. "And now, a word from our sponsors...." CA Magazine 123.n12 (Dec 1990): 18(8).

Websites:

Canada Revenue Agency at <http://www.cra-arc.gc.ca>
 Canadian Opera Company at <http://www.coc.ca>
 CanStage at <http://www.canstage.com>
 Deloitte & Touche at <http://www.dtt.com>
 Great West Life at <http://www.greatwestlife.com>
 Harris Steel at <http://www.harrissteel.com>
 Ogilvy Renault at <http://www.ogilvyrenault.com>
 Opera Atelier at <http://www.operaatelier.com>
 Soulpepper Theatre Company at <http://www.soulpepper.ca>
 Sun Life at <http://www.sunlife.ca>
 Tafelmusik at <http://www.tafelmusik.org>
 The National Ballet of Canada at <http://www.national.ballet.ca>
 Toronto Symphony Orchestra at <http://www.tso.ca>

Interviews:

Canadian Opera Company:
 Marion York, Executive Director, COC Foundation. Interviewed on August 20, 2008

CanStage:
 Dan Hickey, Corporate Development Manager. Interviewed on August 25 2008.

National Ballet of Canada
 Diana Reitberger, Director of Development. Interviewed on August 22, 2008.

Catherine Chang, Senior Public Relations Manager. Interviewed on August 22, 2008
 Susan Rutledge, Senior Manager, Corporate Partnerships. Interviewed on April 9, 2008.

Opera Atelier

Ali Kashani, Director of Development. Interviewed on August 20 2008.

Soulpepper Theatre Company

Mary Koutsoubos, Director of Development, Interviewed on August 27 2008

Tafelmusik

Christy Morrow, Director of Development, Interviewed on August 26, 2008
 Leah Landriault, Acting Marketing Director, Interviewed on August 26, 2008

Toronto Symphony Orchestra

Mike Forrester, VP Marketing and Development, Interviewed on

Middleton, Alan C. PhD. Executive Director, Schulich Executive Education Centre. Interviewed on Friday, August 22, 2008.

ⁱ Addressing investment in art through the act of collecting, and the impact on corporate brand specifically, Kottasz *et al* discuss corporate investment in art as a symptom of brand or identity aspiration.(23) Although discussed primarily in relation to investment in corporate art collections, and how those collections work to define corporate identity, it can be extrapolated that if the brand of the art collected influences corporate identity, then the brand of a non-profit partner in a sponsorship relationship could also serve the same function.

ⁱⁱ This work is thanks in large part to the work of Kelly Hill of Hill Strategies with whom they now partner for their statistical reports.

ⁱⁱⁱ It is interesting to note that even for those organizations who produce work that is defined by a historical time period, they all stated that while their work was informed by that time period, it was not constrained by it.

^{iv} The loss of tobacco funding, either through voluntary means or as a result of the federal government ban on funding from tobacco companies, introduced in late 1997 (Hale 17), has had a significant impact on the arts as companies strive to make up the shortfall from a company that traditionally invested heavily in the sector. In the US, at least, the Philip Morris company is a major supporter of the arts, and since 1981 has distributed over US\$27 million to dance companies across the country. (Topaz 80)

^v The Four Seasons Centre, it should be noted, has its own host of exclusive sponsors, associated with the building itself. These relationships take precedence over any sponsor relationships that the National Ballet or COC may bring in (Rutledge.) Category exclusivity rules apply, which prevent product sampling on site from competitors.

^{vi} References to corporate sponsorship strategy at Deloitte are based on the personal experience of the author, who currently holds the position of Director, Corporate Responsibility and Deloitte Foundation. The same applies for references to Rogers Communications, where the author held the position of Acting Director, Community Relations.

^{vii} Kashani noted that both and the NBC have used photographer Bruce Singer, both for his excellence of vision, and consistent style.

^{viii} In the interests of space, while media sponsors have been included, suppliers in the Official Supplier category, such as food and beverage providers, have been omitted. Also, sponsors listed in multiple categories have been only listed once, and special event sponsors, have also not been included.