

**26 May 2008**

## **PART F. LEVERAGING THE COLLECTION, THE EXPERTISE AND THE BRAND**

### **CHAPTER 30. SPONSORSHIP**

#### **30.1 Introduction**

Names and reputations are valuable. Your name and reputation is directly linked to your ability to make money from sponsorship and endorsements.

One of the features of modern marketing and advertising is the exploitation of a celebrity's reputation to promote a third party's products or services. Sometimes the celebrity is an individual; other times it may be an organisation, collection or exhibition. This takes two different forms: sponsorship and endorsement.

Sponsorship usually involves the sponsor doing or providing something (usually old-fashioned money) to assist an organisation, event or activity and, in return, getting some corporate benefit. By contrast, endorsement usually requires a more positive association of the institution's reputation (or notoriety) to advance the company's business or product.

Sponsorship is increasingly an important source of income for most collecting institutions. The encouragement being given to such organisations to seek corporate sponsorship is consistent with the recent trends towards a privatisation of support for the arts, sciences and also other social projects. So the pursuit of sponsorship should not be undertaken uncritically and before embarking upon the quest for corporate assistance, it is important to consider why, from whom and how you are going to do it. The most recently published survey of business sponsorship for the arts indicates that while sponsorship of the arts represents only a small proportion of overall sponsorship expenditure in Australia, it none the less represents a significant injection of funds into the sector. More importantly, the survey indicates that business recognises the benefits of sponsorship as going beyond signage and free tickets, to encompass broader ideas about contributions to public good community enhancement. This understanding

of the potential benefits to be gained from sponsorship was particularly strong for the smaller businesses surveyed.<sup>1</sup>

Many major exhibitions can take place only because a company has agreed to sponsor the event. This is a fairly new phenomenon in the art world, but it has been commonplace in sport and the theatre for many years. Now, individual artists are beginning to realise that sponsorship can also be sought for their art projects. It is more important to realise that for the most part, large companies do not involve themselves in sponsorships because they think that the objects of the event are worthwhile. They do so because they have a product or service to promote and to sell and the opportunity to do so will be enhanced by an association with the work or event. For this reason it is not difficult to see why most corporate sponsorships in the collection sector have concentrated upon major exhibitions, and the sponsorship of competitions or prizes. It is simply a way of maximising corporate exposure. These are events that have an inherent publicity value; events that will need to be advertised and promoted widely in order to be successful. Promotion of the event means promotion of the sponsor's public profile that in turn promotes the corporation's products or services.

Nowadays, however, corporate sponsors can also get very good value by directly supporting the creation of particular works. Such sponsorship is usually given 'in kind' rather than in cash, but this can be just as valuable to the artist or organisation. For the company, it is preferable to supply goods or services rather than cash. Moreover, backing one-off projects does not involve the long-term commitment or risk that would be involved in supporting individual artists, and does not involve the large outlay of cash that is inherent in sponsoring major exhibitions. Instead, the company is able to pick small projects of high quality that have a good potential for public exposure.

Perhaps the easiest type of cultural event to attract sponsorship for is an exhibition or one-off project, such as the design and construction of a public artwork. But the planning principles for seeking sponsorship remain the same, even when seeking long-term sponsorship for an organisation. The checklists below can be used in either context, whether the exhibition planned is a major international exhibition, a local exhibition by an artists' collective, or the ongoing support of an arts organisation or gallery. The checklist principles are just as relevant to all forms or scales of sponsorship but the specific details do need to be targeted according to the project.

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<sup>1</sup> See *Business Sponsorship of Arts and Cultural Activities: 1996–97 (Cultural Trends Series No 8)* (Australian Bureau of Statistics: Canberra 1999). Total value of all sponsorship during the survey period was calculated to be \$466.5 million (with 6.4% of all businesses sponsoring either an individual or an organisation). However, the amount spent specifically in sponsoring the art and cultural industries was only \$29.2 million (2900 businesses, representing 0.5% of all businesses). The survey included sponsorship of both organisations and individuals, with the vast majority of funds going to sponsor sporting activities.

## 30.2 Why companies become sponsors

It is important to realise that companies do not usually involve themselves in sponsorships and endorsements because they think that the institution or event is worthwhile. They mostly do so because they have a product or service to promote and to sell or have a specific corporate objective to achieve.<sup>2</sup> The longest lasting sponsorships are those that are most likely to enhance corporate objectives. Regrettably, philanthropy rarely has anything to do with it.

A company that is interested in providing sponsorship has a number of reasons for doing so:

### ***Relationships***

For the company, sponsorship is not just about money. It is about relationships. Every successful sponsorship develops links between the humans behind the company and the humans associated with the collection, exhibition or project. Through those relationships, the personal and corporate profits that make for a successful sponsorship will develop.

### ***Image establishment***

Companies are often keen to be involved in a sponsorship either when they are new and establishing their profile in the marketplace, or when they have a new product or service that can be promoted by association with particular events, performances or broadcasts.

The classic example of this in the 1990s was been the launch of the Optus telecommunications company and its competition to attract customers from Telstra. Its sponsorship of events (particularly those which have wide television audiences) was been a spectacular exercise. The company is reputed to have spent approximately \$65,000,000 just promoting public recognition of its name.

### ***Image definition and brand development***

Associating its brandname products with your name and reputation gives the brand a certain image, one that clearly places it in a particular market and at the same time distinguishes it from its rivals. All experts in marketing emphasise that it is important that the image of the brandname must be clearly defined if the brand is to be marketed successfully. The sponsor company is using the institution's image to identify more clearly its own image and brands in the minds of potential purchasers. An insurance company might sponsor an exhibition because it wants to be associated with the aspiration of the target audience. On the other hand, Coca-Cola uses a star such as Elton John to endorse its product because his popularity crosses so many age groups. Anyone who likes Elton John (no matter what age) is a potential Coca-Cola buyer. In contrast, a computer company is likely to sponsor a project that is associated with innovation and excellence.

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<sup>2</sup> Examples of the latter include companies who support an institution or project to facilitate a corporate-to-corporate or a corporate-to-government relationship.

### ***Image improvement***

Some of the biggest corporate sponsors have supported cultural institutions because this helps to improve their level of acceptance and the character of their profile in the community. The classic examples of this are the tobacco companies, which, each year, spend many millions of dollars sponsoring sporting and cultural events. The mining companies are also useful examples. For the last 10 years, certain oil companies have been among the largest corporate sponsors of cultural and scientific organisations, and this has helped change the community's general perception of them from rapacious multinationals to companies concerned for Australia and its quality of life.<sup>3</sup>

### ***Association with excellence***

The Coca Cola – Elton John endorsement also provides an insight into another reason companies sponsor cultural institutions; they benefit from association with excellence. Even if particular listeners don't like the music performed, if the artist has a proven record of popularity it can be assumed that it is, within its own genre, excellent. It is similar with exhibitions: the corporate sponsor seeks to be associated with an organisation with a public reputation for excellence.

### ***Client networking and staff relations***

Never ever underestimate the importance that the company will attach to the opportunity that the sponsorship provides for entertaining and networking. Exhibition openings and specially organised sponsor events all provide valuable opportunities for networking. Providing the opportunity to meet movers and shakers is important for both for ego and business needs. For example, the boards and patrons of collecting organisations include many of the most powerful figures in the community, and a major sponsorship will be attractive if it ensures social access (and thus potential business access) to this social circle, which is otherwise so hard to penetrate.

The company that sponsors an institution or a project will also be looking for opportunities to improve staff or client relations by inviting them to exhibitions and even 'behind the scenes' opportunities. This is the exciting and personal part of the pay back.

## **30.3 How the company decides how much**

The detail that corporations insist upon when entering sponsorship and endorsement deals is not familiar to many in the cultural sector. The corporation will only spend its money on your institution or project if, after analysing the sorts of issues raised above, it thinks that by spending that money it will better achieve its corporate goals.

The amount of money that a sponsorship is worth to the company is influenced by:

- the degree of exclusivity;

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<sup>3</sup> Who said, 'Can't buy me love'?

- whether the endorsement will be direct or indirect (or in other words the level of artist activity in company promotion).
- the means of identification that will be permitted.
- the value that the company perceives in the association.

Once this is understood it is obvious that any proposal must spell out what the institution will physically permit or provide for the company, for example:

- the right to hang banners and other signage bearing the corporate name, logo or product identification;
- the permitted areas of such signage (including the institution's website);
- the inclusion of company name, logo and advertising in any program, educational materials, tickets;
- the placement of such inclusions;
- the provision of tickets at reduced or no cost to company personnel or clients;
- the right to produce merchandise such as T-shirts, flags, etc., which will identify the event or institution with the corporate sponsor;
- availability and preparedness of the 'stars' publicly to acknowledge the sponsorship;
- the right to use the name and image of the institution or project in its own advertising and promotional material.

### **30.4 A moment's reflection**

Sponsorship is so hard to find that we often don't ask ourselves whether the particular corporate association will be good for the reputation of the institution or project. Remember that you are lending your institution's reputation and image to the company; the association might benefit the company but will it benefit the organisation in the long term?

Assume that you have a three-year sponsorship deal and in year two your sponsor is publicly associated with products that are made by children and women in Asia under appalling conditions or which cause brain tumours or birth defects. What if criminal charges are brought against the senior management of the company? All of these sorts of occurrences are likely to alienate the institution's public because the association is a two-way street.

Because of this, you should always have an exit clause in the event that the company reputation deteriorates in a way that may damage your organisation's reputation. Companies always include such parachute clauses; so should you. Image exchange and association are sometimes unforeseeable and not always favourable.

### **30.5 Planning the sponsorship arrangement**

#### ***Doing the research***

One of the most crucial aspects of planning a sponsorship arrangement is allowing enough lead-time. Many companies will allocate funds to projects a considerable time in advance. There is no

point turning up with a proposal that needs funds tomorrow and expecting a sponsor to be won over by the urgency. Take the time to identify the companies or sponsors that might be suitable for your organisation and project. There are a number of registers or sources of information about potential sponsors available to arts organisations.<sup>4</sup>

When you have identified a number of 'targets', contact those potential sponsors to find out how they make decisions about sponsorship, ask to make an appointment to discuss your project, but do not try to sell it to them over the phone. If you obtain an appointment, make sure you can go the first meeting with a concrete proposal and a specified amount of funds (or equivalent goods or services) that you are requesting. Sponsors are much more likely to respond to a targeted and concrete proposal. Vague requests for support get neither party anywhere.

### 1 *What will be the benefits for the organisation?*

What most collecting institutions are looking for is money. This may seem to be stating the obvious but in fact it is so obvious that many less experienced organisations look no further.

Obviously money is nice. However, it is not necessary for the sponsorship agreement to be limited to cash. Indeed, non-cash support is often easier to obtain and more valuable in the establishment of a working relationship. Accordingly, consider whether the sponsor has specific skills or resources that could be useful to the organisation. For example a company might offer the use of the resources of one of its departments, such as a marketing department, for a specified amount of time or for a particular project. Or a building supplies company or audio-visual company could be asked to supply specific materials or services for an installation or an exhibition opening. Similarly, when radio stations sponsor an event, they get their name over everything but, in return, provide the event with hugely expensive airtime that few exhibition organisers can afford. Similar deals have been done with airlines, car companies, freight companies, communications companies, and even advertising agencies. These are all straightforward sponsorship deals, but no money changes hands. Both parties benefit from the association.

Sometimes the benefit that the institution seeks is not even so directly linked to the product of the sponsor. For example, if the group needs administrative resources, a large company with these capabilities already on staff may provide company staff, computer time, printing facilities and so on, in lieu of cash. Look at the need and how best to fill it. Money is not necessarily the only or the best solution.

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<sup>4</sup> For example publications by the Philanthropy Council, or websites such as <<http://www.fuel4arts.com>> and <<http://www.artsinfo.net.au>>. In the other direction the Australia Foundation for Culture and the Humanities has produced *The Cultural Products Menu* (2000) <<http://www.afch.org.au>>, which allows potential sponsors to identify arts organisations seeking sponsorship. NAVA administers the award of a Marketing Grant to NSW artists seeking to promote their work.

If the deal is to be 'in-kind', make sure you set an appropriate value on the goods or services received and factor that in when considering what you offer the sponsor in return. The sponsor will still expect to see value in the association. It is not philanthropy.

## 2 What will be the drawbacks for the organisation?

It is important for collecting institutions to consider whether and how a sponsorship may disadvantage the organisation. It is important to ensure that the sponsorship arrangement will not compromise the independence of the organisation. Similarly, is the company's profile compatible with the aims, objectives or intended audience of the collection or project? What is the reputation of the sponsor? How financially stable is the sponsor?<sup>5</sup> How much time, realistically, will need to be spent maintaining the sponsorship arrangement? What will be the cost of providing the promised signage, hospitality, free tickets? While it may be true to say that when seeking sponsorship the primary focus will be what the relationship will deliver to the *sponsor*, organisations looking for sponsorship should not be blind to the costs of the proposed arrangement to themselves. For this reason it is appropriate for an organisation to develop a sponsorship policy that outlines the organisation's principles and objectives so as to identify potential conflicts and concerns within the organisation, *before* beginning the process of seeking sponsorship.<sup>6</sup>

### **30.6 Preparation of the proposal**

In analysing the attractiveness of a proposition for sponsorship, a company will look at a number of difference factors. These include the type of event they are being asked to sponsor; the projected audience; the tangible and intangible benefits that the sponsorship can offer to the company. When planning the proposal, it is important to look at the project from the point of view of the sponsor and target your proposal accordingly.

#### ***(a) Quality of the event or project***

No-one wishes to be associated with inferior projects or events that are dreary and unexciting. Sponsors seek to improve their corporate image and that of their products by an association with excellence. The company that manufactures ill-designed, physically dangerous or merely boring products finds no attraction in sponsoring art events that have similar characteristics.

#### ***(b) Reputation and prestige of the institution, venue or associated individuals***

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<sup>5</sup> Do you remember all those famous Australians who lent their faces to Ansett's 'Absolutely' campaign – just weeks before the company went to the wall? Or organisations sponsored by 'Froggy.com' before it went into administration and its principal sent to jail?

<sup>6</sup> See Anne-Marie Grey & Kim Skildum-Reid, *The Sponsorship Seeker's Toolkit* (McGraw-Hill Australia: Sydney 1999) at 5ff.

Large public institutions can use the reputation that they have developed over the years. (Properly handled, this reputation is something as valuable to the company as the money is to the institution). If instead, the organiser is an artist run space, one may make an effort to show the importance of the purpose of such a space, the acceptance it has achieved from its own community and accolades from those individuals with already established reputations. It is sad, but no potential sponsor is going to risk reputation or money on a project in trouble.

***(c) Number of people expected to view the event or work***

These sorts of statistics impress marketing people. The surveys show that in Australia more people go to museums and galleries in a year than go to the football. This extraordinary fact underlies the potential attractiveness of cultural institutions to corporate sponsors. After all, a basis of advertising is market exposure.

***(d) Demographic profile of the expected viewers***

Careful consideration will be given to the type of viewer who is likely to attend the proposed event in comparison with those of the company's target market. Organisations seeking sponsorship should expect to conduct some of their own research identifying the demographics of their past audiences.

***(e) Standard of management of organisers***

The corporate decision makers are going to need assurance that the project that they are backing will run smoothly and that their corporate goals will be thus achieved. It is one thing to promise and another to deliver. Sponsoring corporations will expect delivery as promised.

***(f) Cost and timing of the sponsorship***

It will be no surprise that cost is an important factor in any sponsorship decision. Large sponsorships require companies with large marketing budgets. The direct costs are important but so too are the indirect costs such as associated food and beverage costs, printing, personnel expenses and paid advertising support.

Just as important, is the timing of the request. Many large corporations make such commitments at least one financial year ahead. Although there are lucky times when a company reaches the end of its financial year with a budget surplus that it is looking to spend, it is dangerous to rely on serendipity. Planning must be long-term and companies usually require quite long lead times to plan how they might fully take advantage of their sponsorship relation with your organisation or project.

***(g) Budget for and methods of publicity***

Sponsors will want to see properly considered and constructed budgets. If the budget is non-existent or indefensible, you will be lucky to get even a cup of tea from the company.

Those working in the cultural sector can be excellent at devising novel forms of publicity. Often though, the group does not have the resources for proper marketing. However, this is something for which big companies are both geared and adept. Sometimes groups should

consider approaching companies, not for money, but for help in promotion and publicity. This is expensive for small fry to obtain but simple, cheap and interesting for companies with an already established marketing machine.

***(h) Degree of exclusivity as sponsor***

If a company can obtain naming rights for an event (such as 'The Mobil Modern Masters') the sponsorship will be more attractive than if the company is only one of many on the list of contributors. The more individual publicity is given to the company, the more there is in it for the company. On the other hand, the greater the exclusivity, the greater the reward.

***(i) Product identification permitted***

Is the company allowed to use the event, the institution, the work or the individual, in its advertising? If so, in what ways? The right to hang banners and other signage bearing the corporate name, logo or product identification; the permitted areas of such signage; the inclusion of company name, logo and advertising in the catalogue and on all printed material such as tickets; the placement of such inclusions, the right to produce merchandise such as T-shirts, flags etc., which will identify the event or the work with the corporate sponsor; the availability and preparedness of the event organiser or featured guests to publicly acknowledge the sponsorship and thus associate the event, institution or individual with the company. (Thanks in the opening speech is one thing, but an acknowledgment in television advertising is quite another.)

***(j) Degree of product endorsement involved***

Identification and endorsement are related but different. Many people and institutions are happy to be generally associated with certain products or companies but would shy away from endorsing them. Some may see this distinction as somewhat naive, but the fact remains that endorsement is more expensive than mere association. Endorsements differ from sponsorships only in the degree of association. As the old saying goes, 'when it comes to bacon and eggs, the hen is involved but the pig is committed.'

When Ray Charles sings for Pepsi or Elton John sings for Coca-Cola, each is directly affixing his name and reputation to the product. He is endorsing it. Saying it is a Good Thing. The association with the company's product is direct and the amount of money paid to such artists reflects the perceived benefit of that association. In the collecting sector, endorsement contracts are rare because the institutions are rightly wary of positively endorsing third party products and services.

In recent years, the complexity of endorsement contracts has increased in direct proportion to their importance as forms of product promotion and the monetary value of the deals – and in direct proportion to the increased legal liability of those making the endorsement.

Endorsement contracts must be negotiated and drafted with care. There is no standard deal. As with all other important legal commitments entered, the contract should be read and negotiated by a lawyer who is familiar with such deals. You must be assured that the needs of

the institution will be protected and that the corporate advantage sought by the company will be compatible with the institution's ethics and image.

***(k) Benefits to employees and clients***

These will include things such as the provision of entry at reduced or no cost to the sponsor's personnel; the use of the venue for a special company function or other ways in which the sponsorship can be used to benefit either staff or client relations.

***(l) Other factors***

To the list may be added the personal interest of the company's chief executive, but that usually is a factor that will only enable the person seeking the sponsorship to get a foot in the door; it is not likely to result in a major sponsorship unless the commercial value is also apparent.

### **30.7 The sponsorship contract**

In recent years, the complexity of sponsorship contracts has increased in direct proportion to its importance as a form of product promotion and the monetary value of the sponsorships. Those seeking sponsorship can be certain that the sponsorship contract will be drafted by the company's lawyer and that its terms will be calculated to further the interests of the company. It is not the sponsor's obligation to be even-handed. As with all other important legal commitments, the institution must ensure that a lawyer who is familiar with such deals reads the contract. The institution must be assured that its needs will be protected and that the corporate advantage sought by the company will be compatible with its own ethics, image and public purpose.

All sponsorship contracts must be negotiated and drafted with care. The checklist below indicates the range of issues that must be considered in the sponsorship agreement.<sup>7</sup>

One of the recent developments that needs to be taken into account is the potential GST implications of the arrangement. The tax system presumes that both parties are either receiving goods or a 'service' as a result of the agreement unless the sponsored organisation is under no obligation at all to provide anything to the sponsor (in which case the agreement is better characterised as a donation. If the sponsored organisation has any obligations under the agreement, GST will be payable. This applies whether the sponsorship is in kind or in cash. No collecting organisation wants to be left with an obligation to pay GST that eats into their valuable sponsorship dollars while for the sponsor the payment of the GST is merely a matter of cash flow and timing. For this reason, the practice is that sponsorships are usually described on a 'sponsorship amount plus GST' basis.

If the transaction is to remain GST neutral,

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<sup>7</sup> Anne-Marie Grey & Kim Skildum-Reid, *The Sponsorship Seeker's Toolkit* (McGraw-Hill Australia: Sydney 1999) contains a sample sponsorship agreement that can be adapted and used as the basis for a specific sponsorship contract, though the authors stress that this agreement is not a substitute for specialised advice.

- if the sponsorship is 'in cash' then the services that the sponsored organisation is providing (advertising, signage, tickets to opening night) need to be accorded a value that is reasonably equivalent to the amount being paid by the sponsor, and
- if the sponsorship is 'in kind' then the same type of valuation of the transaction needs to occur for the agreement.

**REPRODUCED FROM THE ARTS LAW CENTRE OF AUSTRALIA INFORMATION SHEET except for sections in bold italics.**

What should I include in my sponsorship agreement? The following is a list of essential clauses in any sponsorship agreement:

1. **the parties** - the actual parties to the agreement will need to be defined. If the artist is represented by a manager or agent they will usually be the contracting party but in doing so the agent or manager is contracting on behalf of the artist, so it is the artist who will be responsible for fulfilling the contract and will also be entitled to the benefit of it.
2. **the event** - the precise form and nature of the event or activity should be clearly documented to include any special features which the parties have agreed upon.
3. **term** - the parties must consider the term of the sponsorship. Is it a one-off occasion or to occur over a certain time period eg. monthly, quarterly etc.? The territory (location) of the agreement will also have to be defined.
4. **obligations of the sponsor** - the primary obligation of the sponsor is the *raison d'être* of the sponsorship agreement - payment, whether it be in money, goods or services. If payment is by instalments and the sponsorship is for ongoing activities, allowance should be made for termination of the contract if payment of an instalment is not received within a defined period. If use of artwork is involved – e.g. a poster campaign - you need to confirm who will pay for the costs of producing the work and whether you have any control over the form or content of the finished artwork.
5. **rights of the sponsor** - the sponsor will want its rights under the agreement clearly delineated. It will want to know exactly how its company name and/or logo will be used - for example, whether it has naming rights for the event ('Acme Proudly Presents ...') and whether these rights are exclusive or non-exclusive. The sponsor may require its name or logo to be promoted in a variety of ways: on front covers of catalogues and invitations, by the use of banners and bunting, the distribution of promotion leaflets and merchandise or by means of direct or indirect product endorsement. It is important to clarify this as a project could be compromised or trivialised if it is seen as purely pandering to commercial interests. If necessary, annex a diagram indicating where such banners, naming rights etc can be positioned.
6. **copyright** - a sponsor may request that it be able to use your work to promote directly or indirectly its product or service. If approval is given then you will need to set out whether the authority to reproduce an

artwork is exclusive or non-exclusive, its term, its territory and the type of use allowed. Consideration should also be given to moral rights issues such as receiving an appropriate credit and ensuring that the work is not altered or treated so as to trivialise your reputation. Musicians and writers, in particular, should carefully check the terms of any publishing contracts and other agreements with third parties as there may be a restriction on granting these rights. For further assistance on copyright law contact the Centre or the Australian Copyright Council on telephone: (02) 9318 1788.

7. **termination** - there should be a termination clause that provides for termination by written notice in the event that either party fails to perform its obligations in accordance with the terms of the contract. This may be for failure of the sponsor to pay an instalment or where the event is cancelled or significantly varied.
8. **GST – sponsorship contracts are subject to GST if there are any conditions attached to the sponsorship. So if the sponsor is obtaining any benefit from the sponsorship arrangement in tangible terms, such as free tickets, publicity, naming rights or advertising, then both the payment by the sponsor and the services provided by the sponsored organisation are considered ‘taxable supply’. This means that provision for the payment of GST needs to be included in the agreement so that the value of the sponsorship is not diminished.**
9. **disputes** - the Arts Law Centre has established a mediation service for a quick, cost-effective way of handling disputes. For further information see its pamphlet ‘Resolving Disputes in the Arts’.

## 30.8 Resources and further reading

There are a number of publications that can assist collecting organisations to identify and target their proposals more effectively. Some are written specifically for the cultural sector; others focus on sporting sponsorships but may offer general guidance.

Sharon Dickman, *What's My Plan? A Guide to Developing Arts Marketing Plans* (Australia Council for the Arts: Sydney 2000)

Sharon Dickman, *Arts marketing: the Pocket Guide* (Australia Council for the Arts and the Centre for Professional Development: 1997)

Sue Foster, *The Art of Self Promotion* (Allen & Unwin and the Australia Council: Sydney 1993)

Anne-Marie Grey & Kim Skildum-Reid, *The Sponsorship Seeker's Toolkit* (McGraw-Hill Australia: Sydney 1999)

Pascale G Quester & Beverley Thompson, *An Experimental Study of Arts Sponsorship Effectiveness: The Case of the 1998 Adelaide Festival of the Arts* (School of Marketing, International Business & Asian Studies, UWS Nepean 1999)

Craig Richards, *Structuring Effective Sponsorships* (LBC Information Services: Sydney 1999)

Arts Law Centre of Australia, *Guide to Sponsorship Agreements* (Sydney 1999)

Arts Law Centre of Australia, *Sponsorship Agreements: Information Sheet* (Sydney 1994)

Australia Council for the Arts, *You and Your Sponsors: A Guide to Arranging Business Sponsorship for the Arts* (Australia Council: Sydney 1993)

Australia Foundation for Culture and the Humanities *The Business Case for Cultural Investment* (2000), <<http://www.afch.org.au>>

Australia Foundation for Culture and the Humanities *The Cultural Products Menu* (2000):  
<<http://www.afch.org.au>>

Australian Bureau of Statistics, *Business Sponsorship of Cultural Activities 1993-94: a report for the Department of the Communications and the Arts* (Canberra 1996)

Australian Bureau of Statistics, *Business Sponsorship of Cultural Activities 1996-97: a report for the Department of the Communications and the Arts* (Canberra 1999)

Australia Foundation for Culture and the Humanities: <<http://www.afch.org.au>>