

# The Prestige Effects of Sponsorship on Attitudes toward Corporate Brands and Art Events

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**Key words** : corporate brand, art event, sponsorship, music, art's spillover effects, perceived prestige, attitude, cultural capital, covariance structure analysis, multi-group structural equation modeling

## **[Abstract]**

The purpose of this research is to clarify the mechanism by which corporate brands and art events bring together the images of both and promote psychological changes among consumers. Study 1 identified a process through which the perceived prestige of corporate brands and art events enhances the perceived prestige of sponsorship and, furthermore, improves attitudes toward brand and art event through attitudes toward sponsorship. Study 2 focused on opportunities to be in touch with books, music, and art as moderation variables of the cultural capital that the stakeholder has in capturing the process. The analysis has found that although it is weak at the 0.1 level, the influence of the perceived prestige of art event on the perceived prestige of sponsorship is stronger in the high cultural capital group than in the low cultural capital group. In contrast, attitudes toward sponsorship exert a stronger influence on attitudes toward art event in the low cultural capital group than in the high cultural capital group.

## **1. Introduction**

Firms have long sponsored art. Art can be divided into highbrow and lowbrow art (Holbrook, 1999). For example, the German fashion brand HUGO BOSS sponsors the Solomon R.

Guggenheim Museum and Foundation. It is no secret that corporations and luxury brands play an increasingly important role in funding artworks, artists, and institutions in all corners of the art world (Forbes, 2015). Companies support art in Japan too. They provide two types of art support.

First, companies support high-prestige art. In 2019, Toyota Motor Corporation sponsored the Vienna Premium Concert in six cities in Japan. The concert is composed of 30 members, including members of the Vienna State Opera and the Vienna Philharmonic, as well as artists active in Europe. It also features a few elite chamber orchestras with world-class performing technique (Toyota, 2018).

Second, high-prestige companies support artists who are expected to grow in the future. Shiseido, a cosmetics manufacture, operates the Shiseido Gallery, which is said to be the oldest existing art gallery in Japan. In the 1990s, the gallery shifted its emphasis to contemporary art and began a dynamic program aimed at introducing the expression of that era, noted for combining vanguard contemporaneity with a sense of simple purity (Shiseido Gallery website).

Holbrook (1999) pointed out that the cultural hierarchy including art is polarized and that there is a hierarchical relationship such as highbrow and lowbrow art and entertainment. The former tends to be elegant and to be practiced by non-profit organizations. The latter can be vulgar and be practiced by for-profit organizations (Yamada, 2008). When support for art is seen from the perspective of marketing, art is often included in the subjects of sponsorship as well as sports and entertainment. Sponsorship refers to investment into causes and events, which are carried out in order to support the goals of any firm or marketing agency (Gardner and Shuman, 1988).

When the promotional aspect of highbrow art becomes too explicit, it can invite criticism

from the art world. For example, in Japan, from the latter half of the 1980s to the beginning of the 1990s, when support for art became mainstream, there was a backlash against its commercialization by corporations. According to Kato (2018), there was a conflict between employees who did not like the idea of using the profit they earned with their hard work to support art and those in the field of art and culture who believed that their “excellent art” should be understood by anyone.

Due to the conflict between economy and culture and firms’ worsening performance, according to a survey conducted by Keidanren (*Japan Business Federation*) and One Percent Club among their corporate members, the ratio of expenditure on art support to the firms’ total expenditure on contribution to society decreased from 20.8% (30.2 billion yen; N=367) in 1995 to 10.7% (18.6 billion yen; N=360) in 2013 (One Percent Club, Keidanren, 2010; 2014)<sup>(1)</sup>.

However, in recent years, firms tend to be again expecting to improve their image by achieving prestige by means of support for art or corporate patronage of art (One Percent Club, Keidanren, 2018). In 2016, “the proportion of support for culture/art” came second in a list of 14 items at 17.2% (35.2 billion yen; N=343) (One Percent Club, Keidanren, 2017)<sup>(2)</sup>. According to the Association for Corporate Support for the Arts of Japan (2019), music (36.9%, N=519) and visual arts (23.8%, N=334) attract significant support from Japanese firms. The aim of corporate patronage of art is to improve the firm’s image and to build a relationship with customers (Association for Corporate Support of the Arts, 2019).

Firms, because they are profit-pursuing bodies, have to be accountable to the stakeholders such as shareholders and need to explain why support for art is necessary. However, excessive reliance on support of art for marketing and sales could invite a backlash from people in the field of art. Consequently, there is a need to explain why support of art is provided as part of firms' activities. However, practitioners have not been able to show their outcome in concrete figures as business results.

Support for art can be seen as a type of sponsorship. For companies, sponsorship has the effect of advertising to consumers. There are many studies on sponsorship, particularly in reference to sports. In the field of sports, criticism against firms' support for sports in the form of sponsorships is rare. On the other hand, using support of art as a marketing tool leads to skepticism. Is it bad for art organizations that firms use the support of art in marketing? We think that even the supported arts are likely to incur the same positive effects as firms do.

The purpose of this research is to clarify the mechanism by which corporate brands and art events bring together the images of both and promote psychological changes among consumers. In particular, we aim to examine the perceived prestige effects of sponsorship for arts on consumer attitudes to corporate brands and art events. In addition, we also examine how the degree to which consumers themselves were exposed to cultural influences, such as a tradition of music and art in the family, affects these causal rela-

tionships.

## 2. A review of preceding studies

Research on corporate art support can be divided into three areas: Patronage (*mécénat*) as corporate philanthropy, sponsorship in advertising, and image transfer of art in consumer behavior. We will review each of these.

### 2-1. *Mécénat*

In Japan, art support from the private sector began around the 17th century, when the Edo period started. Wealthy merchants developed various cultures such as Ukiyo-e, Kabuki, and crafts, which in turn spread as townsman culture. For example, the Mitsui family (later Mitsuizai) were not only rich merchants but also patrons of art (Tsuji, 2005; Hayashi, 2004). When the isolation policy ended and the Meiji era began, Japan adopted Western culture. The wealthy merchants formed a conglomerate, and their founders enthusiastically introduced their art collections into Japan.

According to Hayashi (2004), Kojiro Matsukata eagerly collected French art and laid the foundation for later Western art collections. Magosaburo Ohara introduced Western paintings to Japan with the support of the painter Torajiro Kojima and established the Ohara Museum of Art, which is still a regional resource (Hayashi, 2004). During this period, many companies tried to establish their own corporate brands by promoting culture. Since the Meiji era, Shiseido, a major cosmetics manufacturer, has regarded culture as an asset. It owns a gallery with many in-house art-

ists to disseminate its culture.

According to Kawashima (2012), different businesses became involved with art and culture after World War II, particularly during the 1970s and 1980s, a period of economic development, with the gross national product growing at more than 10% annually. For example, the Saison Group, a retail business, property development, and finance conglomerate, promoted culture through museums and publishing companies as the driver of consumption, emphasizing lifestyle as the basis of the spirit of the times in department stores (Kawashima, 2012).

Since the 1970s, various corporate foundations that support art have been established. With the establishment of the Association for Corporate Support of the Arts in 1990, *mécénat* and social contributions became popular. Kawashima (2012) characterizes art support by companies in Japan as follows. In the absence of an official cultural policy and experts to manage art, Japanese companies provide their own art support. In the process, corporate involvement with the arts and culture in Japan has broken fresh ground, taking a route between commercial sponsorship and corporate philanthropy (Kawashima, 2012).

## 2-2. Sponsorship

Little research has been done on sponsorship and philanthropy in the arts sector, particularly with regard to consumer behavior (Walliser, 2003; Colbert, d'Astous and Parmentier, 2005). In fact, the authors have investigated the research trends since 2000 using EBSCO, a paper search service. According to the

search results, 7 peer-reviewed papers included "art and sponsorship" in the title, whereas "sports and sponsorship" occurred in 37 paper titles.

Therefore, we argue that sponsorship research is far less relevant to art than sports. Several studies have examined the impact of sponsorship on consumer perception (d'Astous and Bitz, 1995; Colbert et al., 2005; Carrillat and d'Astous, 2012; Woisetschläger and Michaelis, 2012). However, much of the research is about sports sponsorship.

Colbert et al. (2005) divided art sponsorship into several types and produced fictional articles by type. Then, they presented them to consumers and investigated the extent to which they liked the articles. Colbert et al. (2005) used the following variables for art sponsorship programs: three types of sponsors (government ministries, Crown corporation, private companies), nature of sponsorship (philanthropic or commercial), perceived congruence between the sponsor and the sponsored event, the form of the cultural events (high art versus popular art and performing arts versus heritage arts). For an overall evaluation of the sponsorship program, they adopted perception as the dependent variable. The analysis revealed significant differences depending on the type of sponsorship.

Despite sponsorship studies with an advertising perspective, very few have focused on the consumer's perception. Colbert et al. (2005) deal with art but focus on cultural policy. Therefore, their concept of consumer perception is not exact and includes the attitude that results from perception. However, perception

and attitude are different concepts in the context of consumer behavior.

### 2-3. Image transfer of brand and art

According to the American Marketing Association, a brand is a name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers (MASB: Marketing Accountability Standards Board, 2019). A brand is a general concept used to describe products, but it can be applied to a certain organization or group like a corporate brand.

The functions of a corporate brand include conveying the corporation's value, providing the means to differentiate the product from the competitors' products, and improving the stakeholders' evaluation of and loyalty toward the organization (Balmer and Gray, 2003). Corporate brands include company names such as Toyota Motor Corporation, departments that produce high-end brands such as Lexus, and group companies such as Daihatsu, which mainly manufactures light cars at Toyota Motor Corporation's subsidiaries.

Whether it is about a corporate brand or a product brand, consumers perceive brand knowledge. According to Keller (2003), consumer brand knowledge can be defined in terms of the personal meaning of a brand stored in the consumer's memory, that is, all descriptive and evaluative brand-related information. Brand knowledge is not limited to knowledge about the brand itself, but it can also include information from secondary sources outside the firm. Secondary sources that enhance brand knowledge include vari-

ous means such as the other brand, people, places, and things (one of the aspects of "things" being events) (Keller, 2003). Support for art is included in events, and firms can extend the brand association of the firm by enlisting the help of the art event that the firm supports.

Some of the images attached to the brand are based on prestige (Park, Milberg, and Lawson, 1991). According to Vigneron and Johnson (1999) perceived prestige is seen as a signal of status and wealth in the brand, and the higher the price is, the more valuable the brand becomes, satisfying emotional needs. Luxury brands that deal with automobiles, cosmetics, and fashion have a strong tendency to perceive prestige.

Prestige can also be perceived from art related to a product purchase or consumption. According to Hagtvedt and Patrick (2008), art is considered to have spillover effects. Spillover effects have been found regarding music in the store (Gorn, 1982) or a fragrance (Spangenberg, Crowley, and Henderson, 1996) when purchasing a product, and they can be applied to visual art (Hagtvedt and Patrick, 2008).

### 2-4. Review summery

In this section, we organize existing research on corporate art support into three areas: *mécénat*, sponsorship, and image transfer of brand and art. Subsection 2.1 (*Mécénat*) show the Japanese private sector provides art support.

Around the 17th century, when *mécénat* began in earnest in Japan, it was the wealthy individuals who mainly supported the arts, but in the latter half of the 20th century, major

corporations achieved economic growth and became the center of art support. Kawashima (2012) pointed out that corporate art support has taken root in Japanese society, with a vague difference between *mécénat* as philanthropy and sponsorship to enhance brand value.

Reviewing the research on sponsorship, we found a few recent studies on art support, most of them on sports. In addition, some studies focus on consumer perception, but they have some limitations, such as confusion regarding psychological causal relationships between consumers, perception, and attitude, typical in consumer behavior research.

In this research, we focus on the fact that both corporate brands and art events have prestige, which has a psychological effect on the consumers who perceive it. Brands can form images from a variety of secondary factors, including art events. Thus, we assume the following. Art is associated with prestige, which can be transferred to corporate brands through sponsorship. On the other hand, corporate brands, especially high-end brands, have prestige themselves, which can be transferred to art events supported by companies.

Most sponsorship research is about sports, so there is a lack of focus on prestige, which is inherent in both corporate brands and art events. Research on the prestige of corporate brands and art events can be found in the area of spillover effects. Therefore, we will build a model in the next section to examine how consumers perceive the prestige of corporate brands and art events through the sponsorship that companies provide and what

psychological effect the perceived prestige has on customers.

### 3. Framework

As mentioned earlier, prestige is included in brand image (Park, Milberg and Lawson, 1991), and is especially perceived in luxury brands (Vigneron and Johnson, 1999). This is primarily related to product brands, but it can also be applied to corporate brands. On the other hand, spillover effects cause people to perceive prestige from art (Hagtvedt and Patrick, 2008). When a company sponsors an arts event, the sponsorship itself can have a perceptual prestige due to the combination of the corporate brand and the arts event.

An example is the Vienna Premium Concert sponsored by Toyota Motor and Shiseido Gallery, introduced at the beginning of this article. In addition, an apparel company sponsored the “UNIQLO Free Friday Night” program. The program began in 2013 with free admission to the Museum of Modern Art (MoMA) every Friday afternoon and evening (UNIQLO, 2019). Combining these examples with the above theory, we propose the following hypothesis.

H1a Perceived prestige of a corporate brand would exert a positive influence on perceived prestige of sponsorship.

H1b Perceived prestige of an art event would exert a positive influence on perceived prestige of sponsorship.

One of the outcome indicators of spillover ef-

fects is attitude. Attitude is defined as the learned belief, senses, and tendency in a response (Sternthal and Craig, 1982), and is related to the evaluation an individual makes about whether he/she likes it, or the behavior in question (Ajzen and Fishbein, 1977; Ajzen, 1991). Concrete indicators include like/dislike, desirability, goodness, and so on (Osgood, Suci, and Tannenbaum, 1957; Simonin and Ruth, 1998).

Hagtvedt and Patrick (2008) have demonstrated that art has spillover effects on consumer goods. They conducted a questionnaire survey with consumers by presenting them with products that had works of art printed on them on a smaller scale. The result has shown that a work of art displayed on a product enhanced its perceived prestige and improved the attitude toward the product (Hagtvedt and Patrick, 2008). In addition, Lee, Chen, and Wang (2014) have shown that in a luxury brand, perceived prestige is enhanced for products with artwork than those without it.

These findings suggest that when a firm supports the activities of art organizations as a sponsor, it is likely that the consumer would perceive prestige in the sponsorship, which combines both firms and activities of art organizations. Additionally, as the artistic prestige that is attached to a product improves the consumer's product attitude (Hagtvedt and Patrick, 2008), we predict that the prestige of sponsorship would exert an influence on the attitude toward sponsorship. Furthermore, attitudes toward sponsorship would exert some influence on attitudes toward the corporate brand as well as on the art event in which there is a collaboration in the form of a spon-

sorship. In other words, assuming that perceived prestige, which is one of the factors of spillover effects, affects attitudes as outcome indicators of these effects, we propose the following hypotheses:

H2 Perceived prestige of a sponsorship would exert a positive influence on attitudes toward sponsorship.

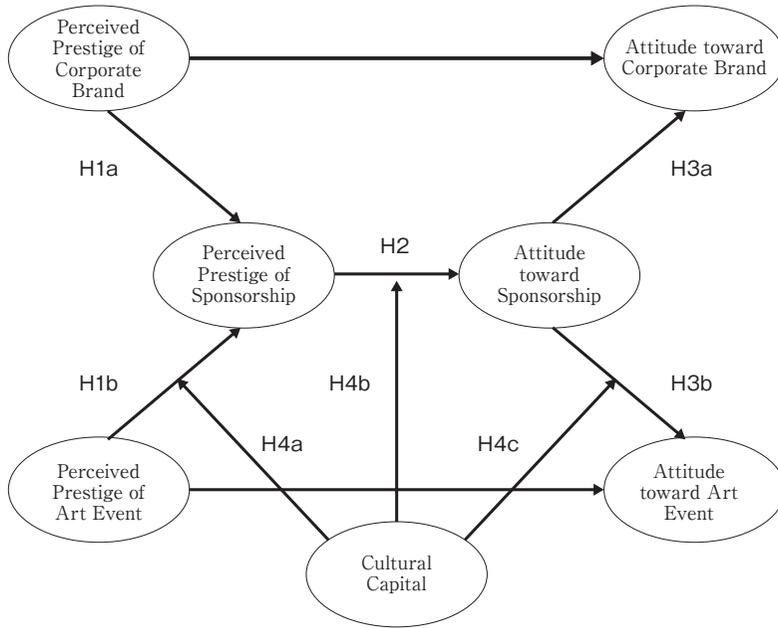
H3a Attitudes toward sponsorship would exert a positive influence on attitudes toward a corporate brand.

H3b Attitudes toward sponsorship would exert a positive influence on attitudes toward an art event.

On the other hand, we can assume that consumers' cultural capital would exert its influence as a moderator on the relationship between the concepts described above. According to Bourdieu (1986), cultural capital is made up of the following three states: first, the embodied state as the permanent nature of the mind and body; second, the objectified state such as paintings, books, dictionaries, tools, and machines, and; third, the institutionalized state.

To improve one's embodied state, the family environment in which one grows up, in other words, the degree to which one is surrounded by authentic culture (books, music, art and other cultural expressions), is important (Flemmen, Jarness, and Rosenlund, 2017). This suggests that contact with culture while growing up would further enhance the processes from the prestige of art to the prestige of sponsorship, to the attitude toward spon-

Figure 1 Framework



sponsorship, and also from the attitude toward sponsorship to the attitude toward the art event. Based on these, we propose the following hypotheses:

H4a Cultural capital would positively enhance the influence exerted by the prestige of art on the perceived prestige of sponsorship.

H4b Cultural capital would positively enhance the influence exerted by the perceived prestige of sponsorship on the attitude toward sponsorship.

H4c Cultural capital would positively enhance the influence exerted by the attitude toward sponsorship on the attitude toward an art event.

Figure 1 shows the framework composed of all hypotheses that we have proposed. The

next section describes the research and analysis carried out to test the proposed framework.

## 4. Research and analysis

### 4-1. Study 1

We conducted an Internet-based survey using panel data held by My Voice Communications Inc., a research company. First, we created two sponsorships by combining corporate brands (automobile manufacturers: Lexus/Daihatsu) and the art event supported by them (Vienna Philharmonic Orchestra/ Disney On Ice). Then, we presented these combinations to four groups that were divided evenly in terms of age and gender.

In order to test H1a, H1b, H2, H3a, and H3b, we asked the respondents to answer the questions about observed variables related to

Table 1 Factor analysis (perceived prestige and attitude)

Item	Factors					
	F1	F2	F3	F4	F5	F6
Luxurious in Sponsorship	<b>.98</b>	.01	-.01	.00	.00	-.05
Prestigious in Sponsorship	<b>.96</b>	.01	.00	.00	.01	-.01
High class in Sponsorship	<b>.94</b>	.03	.02	-.02	.01	.00
Luxurious in Art Event	.05	<b>.84</b>	.00	.02	-.03	.04
Prestigious in Art Event	-.01	<b>.96</b>	-.02	.01	.03	.00
High class in Art Event	.01	<b>.94</b>	.02	.01	.00	-.03
Positive to Corporate Brand	.01	-.02	<b>.96</b>	.02	-.02	-.05
Favorable to Corporate Brand	.01	-.03	<b>.94</b>	.02	-.01	.02
Good to Corporate Brand	-.01	.05	<b>.90</b>	-.01	.03	.01
Positive to Art Event	.00	-.03	.02	<b>.95</b>	.01	-.03
Favorable to Art Event	.02	.03	.01	<b>.93</b>	-.01	-.01
Good to Art Event	.01	.06	.01	<b>.87</b>	.01	.03
Luxurious in Corporate Brand	.01	-.03	-.07	.03	<b>.94</b>	-.04
Prestigious in Corporate Brand	.01	.05	.11	-.02	<b>.76</b>	.07
High class in Corporate Brand	-.01	-.01	-.01	-.01	<b>.997</b>	-.01
Positive to Sponsorship	.40	-.07	.02	.11	-.02	<b>.52</b>
Favorable to Sponsorship	.25	.00	-.01	-.01	.01	<b>.78</b>
Good to Sponsorship	.21	.06	.00	.04	.00	<b>.70</b>
Eigenvalue	9.92	2.15	1.41	1.17	.78	.34
Factor contribution ratio	55.13	11.95	7.84	6.50	4.32	1.89
Accumulation factor contribution ratio	55.13	67.08	74.92	81.42	85.74	87.63
Cronbach's $\alpha$	.97	.95	.96	.96	.97	.95

F1 : Perceived Prestige of Sponsorship, F2 : Perceived Prestige of Art Event, F3 : Attitude toward Corporate Brand, F4 : Attitude toward Art Event, F5 : Perceived Prestige of Corporate Brand, F6 : Attitude toward Sponsorship, Factor extraction method: principal factor method, rotation: Kaiser normalized Promax rotation; figures in bold: factor loading of adopted factors

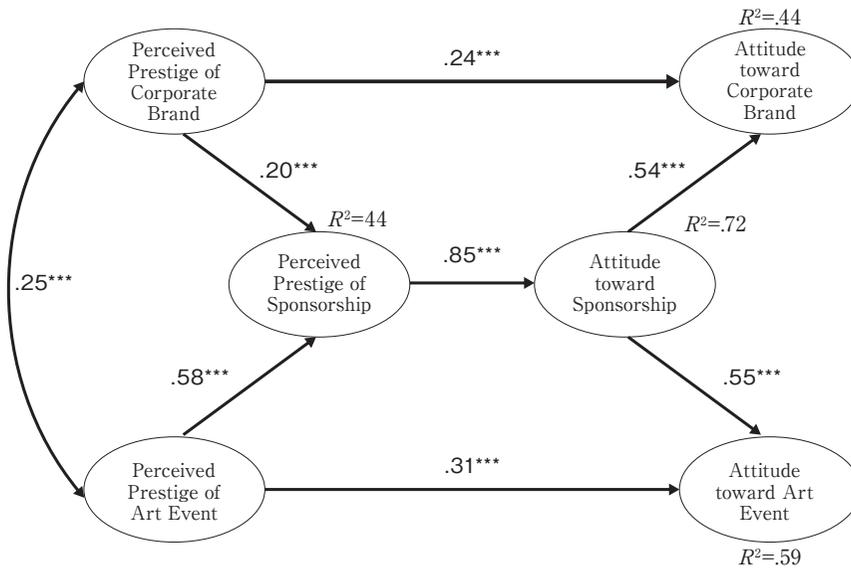
each latent variable. The items for perceived prestige (luxurious, prestigious, and high class) we used are from Hagtvedt and Patrick (2008), and the items of attitude (positive and favorable) are those of Osgood et al. (1957) and Simonin and Ruth (1998). We asked the respondents to use a five-point Likert scale: “1. Not applicable at all”, “2. Not very applicable”, “3. Neither”, “4. Rather applicable” and “5. Very applicable” (Please refer to the appendix for details of the questionnaire).

We collected the data as follows. We conducted a pre-test with 160 Japanese consumers aged between 20 and 59 from April 23 to 25, 2019. After analyzing the obtained data, we revised some questionnaire items. We con-

ducted the main survey with 1,024 Japanese consumers aged between 20 and 59 from May 15 to 19, 2019. Data collection was kept open until the set number of valid responses was achieved. We used IBM SPSS Statistics to produce descriptive statistics and to conduct a factor analysis. IBM SPSS Amos was used for covariance structure analysis and multi-group analysis.

Williams, Onsman, and Brown (2010) describe two major classes of factor analysis: exploratory factor analysis (EFA) and confirmatory factor analysis (CFA). EFA has been one of the most widely used statistical procedures in psychological research (Fabrigar, Wegener, MacCallum and Strahan 1999). It allows the re-

Figure 2 All samples



N=1,024, Standardization factor,  $*** p < .001$

searcher to explore the main dimensions to generate a theory or model from a relatively large set of latent constructs, often represented by a set of items. However, the researcher uses CFA to test a proposed theory (Williams et al., 2010). Although the framework in this study combines existing theories, we used EFA to examine the validity of the constituent concepts of data because they had not yet been confirmed.

For the factor extraction, we applied the principal factor method and set the number of factors to 6 based on preceding studies. This found a correlation among factors. Consequently, a Kaiser normalized Promax rotation was applied. The result shows that the eigenvalue was .31, the cumulative contribution ratio was 87.62, and six factors were extracted (Table 1). The internal consistency of each factor turned out to be:  $\alpha = .97$  for F1,  $\alpha = .96$  for

F2,  $\alpha = .95$  for F3,  $\alpha = .96$  for F4,  $\alpha = .93$  for F5, and  $\alpha = .95$  for F6.

We follow the broad consensus that  $.80 \leq \alpha < .90$  is evaluated as good. Consequently, we conducted a covariance structure analysis with all factors intact. Based on the proposed framework, we constructed an initial model. This model consists of all observed variables: Perceived Prestige of Corporate Brand, Perceived Prestige of Art, Perceived Prestige of Sponsorship, Attitude toward Sponsorship, Attitude toward Corporate Brand, and Attitude toward Art Event. Then, we analyzed this model.

Following a procedure to achieve path coefficients with significance of less than 5%, most often applied in psychology, we adopted the model shown in Figure 2. The goodness-of-fit of the model was:  $\chi^2=797.93$ ,  $p=.00$ , GFI=.92, AGFI=.89, CFI=.97, RMR=.08, and RM-

SEA=.07. The confirmation of the square of the multiple correlation coefficient (i.e., the coefficient of determination) turned out to be:  $R^2=.44$  for Perceived Prestige of Sponsorship,  $R^2=.72$  for Attitude toward Sponsorship,  $R^2=.42$  for Attitude toward Corporate Brand, and  $R^2=.59$  for Attitude toward Art Event.

As for the path coefficient, the influence of Perceived Prestige of Corporate Brand on Perceived Prestige of Sponsorship was  $\gamma = .20$  (standardized coefficient, hereafter the same) and the influence of Perceived Prestige of Art Event to Perceived Prestige of Sponsorship was  $\gamma = .58$  ( $p < .001$ ). Next, the influence of Perceived Prestige of Sponsorship on Attitude toward Sponsorship was  $\gamma = .85$  ( $p < .001$ ), which was strong. The influence of Attitude toward Sponsorship on Attitude toward Corporate Brand was  $\gamma = .54$  ( $p < .001$ ), and that of Attitude toward Sponsorship on Attitude toward Art Event was  $\gamma = .55$  ( $p < .001$ ). Therefore, H1a, H1b, H2, H3a, and H3b were supported.

#### 4-2. Study 2

Next, in order to test H4a, H4b, and H4c, we divided the sample into two groups according to the volume of cultural capital, and conducted a multi-group structural equation modeling. As for the observed variables of cultural capital, based on a scale used by Flemmen et al. (2017) to measure art in cultural capital, we adopted three items: books, classical music, and art. We asked the participants to respond to the question "Did you have many opportunities to be in contact with the following in the family in which you grew up?" for each of the three items on a four-point Likert scale of

**Table 2** Factor analysis (cultural capital)

Item	Factor
Books	.57
Classical Music	.82
Art	.81
Eigenvalue	1.65
Factor contribution ratio	54.89
Cronbach's $\alpha$	.77

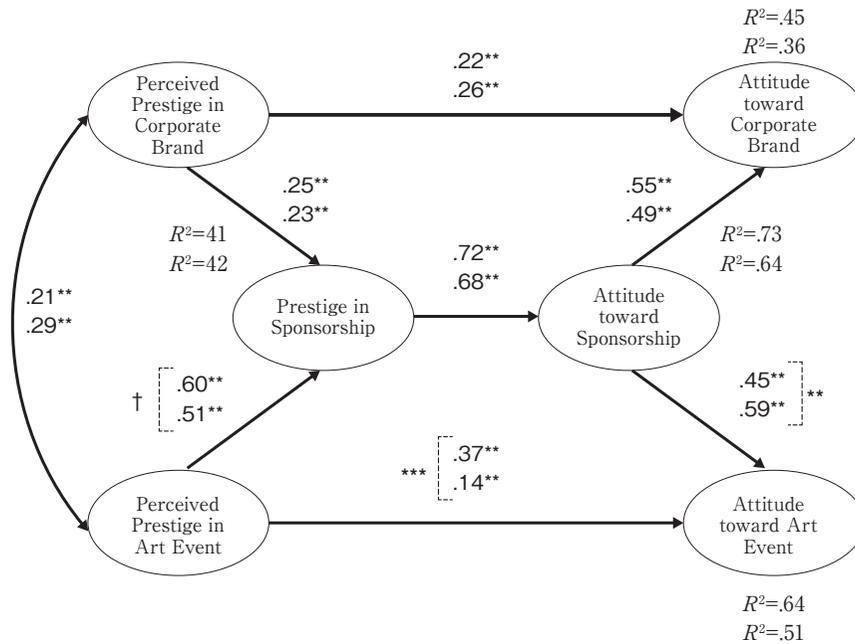
"1. Not applicable at all", "2. Not very applicable", "3. Rather applicable" and "4. Very applicable."

We conducted a factor analysis with the principal factor method and Promax rotation with responses to the three items of cultural capital, and the analysis yielded one factor (Table 2). Its internal consistency was  $\alpha = .77$ . We follow the broad consensus that  $.70 \leq \alpha < .80$  is acceptable. Consequently, in the current study, we used all observed variables for the analysis.

We used the principal component analysis to synthesize the three variables. The results produced a mean of 0 with a variance of 1. Accordingly, those participants whose figures were larger than 0 were classified as a high cultural capital group ( $N=461$ ) and those with figures smaller than 0 were classified as a low cultural capital group ( $N=563$ ). We tested the hypotheses by applying multi-group structural equation modeling to these two groups. In this analysis, the procedure to adopt paths with less than 5% significance was used as in Study 1, and the model shown in Figure 3 was adopted. The goodness-of-fit of the model was  $\chi^2=1036.92$ ,  $p=.00$ , GFI=.90, AGFI=.86, CFI=.97, RMR=.08, RMSEA=.06 (Figure 3).

Let us now examine the path coefficients related to the hypotheses. As for the influence

Figure 3 Multigroup analysis (cultural capital)



Upper row: High Group (N=461), Lower row: Low Group (N=563), Non-standardization factor, \*\*\* p<.001, \*\* p<.01, † p<.10

of Perceived Prestige of Art Event on Perceived Prestige of Sponsorship, it was  $\gamma = .60$  for the high cultural capital group and  $\gamma = .51$  for the low cultural capital group. The test statistic for the difference between the non-standardization factors of both coefficients was  $D = |1.75|$  ( $p < .10$ ). As a result, H4a is only partially supported. As for the influence of Perceived Prestige of Sponsorship on Attitude toward Sponsorship, it was  $\gamma = .72$  for the high cultural capital group and  $\gamma = .68$  for the low cultural capital group. The test statistic for the difference between the two was  $D = |.88|$  ( $p > .10$ ). Therefore, H4b was rejected.

Lastly, as for the influence of Attitude toward Sponsorship on Attitude toward Art Event, it was  $\gamma = .45$  for the high cultural capital group and  $\gamma = .59$  for the low cultural capi-

tal group, which suggests a larger influence for the low cultural capital group. The test statistic for the difference between the two was  $D = |2.52|$  ( $p < .05$ ). Therefore, H4c was rejected. In addition, although this was not considered a hypothesis, a significant difference was found in the path from Perceived Prestige of Art Event to Attitude toward Art Event, and the high cultural capital group showed a larger value ( $\gamma = .37$ ) than the low cultural capital group ( $\gamma = .14$ ). The test statistic for the difference between the parameters was  $D = |5.46|$  ( $p < .001$ ). No other path was significantly influenced by the volume of cultural capital.

## 5. Discussion

The preceding analyses yielded the following results. Study 1 identified a process through which the perceived prestige of corporate brands and art events enhances the perceived prestige of sponsorship and furthermore, improves attitudes toward brand and art event through attitudes toward sponsorship.

Study 2 focused on opportunities to be in touch with books, music, and art as moderation valuables of the cultural capital that the stakeholder has in capturing the process. The analysis has found that although it is weak at the 0.1 level, the influence of the perceived prestige of art event on the perceived prestige of sponsorship is stronger in the high cultural capital group than in the low cultural capital group. In addition, the perceived prestige of art event exerts a direct influence on the attitude toward art events, which is stronger in the high cultural capital group than in the low cultural capital group.

In contrast, attitudes toward sponsorship exert a stronger influence on attitudes toward art event in the low cultural capital group than in the high cultural capital group. While the high cultural capital group places more emphasis on the perceived prestige of art event, the low cultural capital group emphasizes the attitude toward sponsorship. In other words, this research suggests that a high level of cultural capital strengthens the influence of the perceived prestige of art event, but weakens the influence of the attitude toward sponsorship.

The current study's academic and practical contributions are as follows. In terms of academic contribution, the study has captured a psychological effect of art sponsorship on the perceived prestige and attitude in the field of sponsorship studies, which is dominated by sports. Although the spillover effects of the perceived prestige of art events have been discussed in other studies, the discussion was limited to experiments on artwork attached to the product's package or the product itself.

In contrast, the current study focused on how art events supported by firms influence the evaluation of corporate brands or the art events themselves. Furthermore, no study has identified the process through which the perceived prestige of art event and corporate brand improves attitudes toward art and toward the corporate brand, through sponsorship.

The practical contribution has two categories: firms that support art and art organizations that receive support. First, the contribution to firms is as follows. The current study suggests that a firm can improve attitudes toward its own brand through sponsorship by focusing on the perceived prestige of corporate brands and art events.

In addition, the study suggests that the perceived prestige of art events exerts a stronger influence on the perceived prestige of sponsorships than on the perceived prestige of corporate brands. This shows that firms can improve attitudes toward their own brand by supporting art events and benefiting from the prestige attached to them. These findings should be suggestive for firms that

are accountable to stakeholders, such as shareholders, in regard to their activities to support art.

Next, the contribution to art organizations is as follows. As mentioned at the beginning, art organizations are concerned that firms would take advantage of their activities to promote their corporate brand. However, the current study found that support for an art event brings with it non-financial benefits to the art organization: attitude toward art events improves with firms' support to art organizations.

Additionally, the study found the influence of cultural capital on variables related to art only. Perceived prestige has a stronger effect in the high cultural capital group than in the low cultural capital group. However, the influence of attitudes toward sponsorship on attitudes toward art events is stronger in the low cultural capital group than in the high cultural capital group. This suggests the importance, for both firms and art organizations that engage with low cultural capital groups, of promoting sponsorships through appropriate communication programs, such as a campaign to build familiarity with their sponsorships, rather than pursuing perceived prestige.

While the current study has made the contributions described above, there are some challenges left. While the samples we use in this study are standardized for gender and age, the total number of observations is 1,024, which is not very large. This implies the need to take even more accurate measurements using a larger sample. Also, the analyses in the

study have not shed enough light on the relationship between the combinations of corporate brands and the support of art.

Initially, we planned to compare the differences between high and low art as company support destinations. However, when the manipulation check was performed, the evaluations of the subjects were not complete. Further testing is necessary to match firms and art events considering the degree of prestige. We would like to address these challenges separately in the future.

- (1) We calculated each absolute measure by multiplying the total expenditure for social philanthropic activities by the percentage of spending on culture and art. However, these amounts of money are approximate values because the number of response samples for the former and for the spending ratio by field are different. According to a survey conducted in 1995, the total expenditure for social philanthropic activities were 145.4 billion yen (N=367), and the number of respondents in the expenditure ratio by field was not disclosed (One Percent Club, Keidanren, 2010). According to a 2013 survey, expenditure on social philanthropic activities was 173.5 billion yen (N=360), and the number of respondents in the expenditure ratio by field was 350 companies (One Percent Club, Keidanren, 2014).
- (2) As in Note (1), these amounts of money are approximate values because the number of response samples for the former and for the spending ratio by field are different. Spending on social philanthropic activities was 204.9 billion yen (N=343), and the number of respondents in the expenditure ratio by field was 336 companies.

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#### Appendix: Survey questionnaire

- Please tell us your gender.  
Proportion: Male 50%, Female 50%
- Please tell us your age.  
Proportion: 20s 25.0%, 30s 25.0%, 40s 25.0%, 50s 25.0%
  - Combination of corporate brands and art supported by them (equal allocation by age and gender)
    - A Lexus×Vienna Philharmonic Orchestra "Chamber Music Special" (N=256)
    - B Lexus×Feld Entertainment "Disney On Ice" (N=256)
    - C Daihatsu×Feld Entertainment "Disney On Ice" (N=256)
    - D Daihatsu×Vienna Philharmonic Orchestra "Chamber Music Special" (N=256)
- Did you have many opportunities to be in contact with the following in the family in which you grew up?
  - Items: Books, Classical music, Art (painting, sculpture, etc.)
  - Choices: "1. Not applicable at all", "2. Not very applicable", "3. Rather applicable" and "4. Very applicable."
- We would like to ask you about the brand called

Lexus/Daihatsu (show one or the other, the same applies below). Please give one answer for each of these brands.

Items: Luxurious, Prestigious, High class

Choices: "1. Not applicable at all", "2. Not very applicable", "3. Neither", "4. Rather applicable" and "5. Very applicable."

5. Next, I would like to ask about the Vienna Philharmonic Orchestra "Chamber Music Special" / Feld Entertainment "Disney On Ice." See the explanation below.

· Vienna Philharmonic Orchestra "Chamber Music Special"

Founded in 1842, and with a history of 177 years, the Vienna Philharmonic Orchestra cultivates tradition in the musical capital of Vienna, which has produced famous composers and performers, and as a world-class orchestra, its unique and rich sound attracts the world's audience. For this performance in Tokyo, members of the Vienna Philharmonic Orchestra, who are familiar with operas at the Vienna State Opera, will deliver "chamber music specials" in which they "sing" operas with various instrumental arrangements.

· Feld Entertainment "Disney On Ice"

Disney On Ice is a musical on ice that has been loved by generations of generations as one of the world's leading live entertainment provided by Feld Entertainment. In Japan, since *Happy Birthday Donald* was released in 1986, we deliver movie stories such as *Aladdin*, *Beauty and the Beast*,

*Toy Story*, *Frozen*, and *Princess Classics* and omnibus works such as *All Stars Carnival*.

· Please give one answer for each of these activities.

Items: Luxurious, Prestigious, High class

Choices: "1. Not applicable at all", "2. Not very applicable", "3. Neither", "4. Rather applicable" and "5. Very applicable."

6. Lexus / Daihatsu sponsors the Vienna Philharmonic Orchestra "Chamber Music Special" / Feld Entertainment "Disney On Ice." Please give one answer for each of these sponsorships.

Items: Luxurious, Prestigious, High class, Positive, Favorable, Good

Choices: "1. Not applicable at all", "2. Not very applicable", "3. Neither", "4. Rather applicable" and "5. Very applicable."

7. I would like to ask you again about Lexus/Daihatsu. Please give one answer for each of these brands.

Items: Positive, Favorable, Good

Choices: "1. Not applicable at all", "2. Not very applicable", "3. Neither", "4. Rather applicable" and "5. Very applicable."

8. We would like to ask you again about the Vienna Philharmonic Orchestra "Chamber Music Special" / Feld Entertainment "Disney On Ice." Please give one answer for each of these activities.

Items: Positive, Favorable, Good

Choices: "1. Not applicable at all", "2. Not very applicable", "3. Neither", "4. Rather applicable" and "5. Very applicable."

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\*\*We wrote this text by referring to Suntory Group (2018), which actually invited the Vienna Philharmonic Orchestra "Chamber Musical Special."

\*\*We wrote this text by modifying the explanation of "Disney On Ice" on the website of Kyodo Tokyo. For each citation source, see the references.