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Between philanthropy and pure marketing: sponsorship and the public library

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Between Philanthropy and Pure Marketing:
Sponsorship and the Public Library

by

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fulfilment of the requirements for the award of the
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September 1990

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Sponsorship and the Public Library

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ABSTRACT

Financing the public library service has been debated extensively during the last decade, especially following publication of the government's Green Paper in 1988. Reform of local government funding, most recently through the introduction of the Community Charge, has prompted efforts in public libraries to generate income from other sources, including commercial sponsorship. As companies become more aware of the benefits of sponsorship, through publicity and improved community profile, it is seen more as business than charity. Once most common in sport, sponsorship is extending into new areas, especially the arts. Projects which have attracted sponsorship in five English counties are considered. They suggest that sponsorship occurs on a small scale in public libraries. Lack of formal policies and training amongst library authorities leave individual library staff to be initiated into sponsorship through trial and error. Establishing contacts in companies and time consumed in seeking sponsors are the main problems. Success in small projects can, however, lead to more ambitious sponsorship appeals. Companies manage sponsorship in very different ways. Most see association with the community image of the public library as the main benefit of involvement through sponsorship. The number of organisations seeking sponsorship looks likely to continue increasing in coming years.

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ABSTRACT

Financing the public library service has been debated extensively during the last decade, especially following publication of the government's Green Paper in 1988. Reform of local government funding, most recently through the introduction of the Community Charge, has prompted efforts in public libraries to generate income from other sources, including commercial sponsorship. As companies become more aware of the benefits of sponsorship, through publicity and improved community profile, it is seen more as business than charity. Once most common in sport, sponsorship is extending into new areas, especially the arts. Projects which have attracted sponsorship in five English counties are considered. They suggest that sponsorship occurs on a small scale in public libraries. Lack of formal policies and training amongst library authorities leave individual library staff to be initiated into sponsorship through trial and error. Establishing contacts in companies and time consumed in seeking sponsors are the main problems. Success in small projects can, however, lead to more ambitious sponsorship appeals. Companies manage sponsorship in very different ways. Most see association with the community image of the public library as the main benefit of involvement through sponsorship. The number of organisations seeking sponsorship looks likely to continue increasing in coming years.

CHAPTER 1

INTRODUCTION

1.1 Background to the study.

This study has its origins in two sources. Partly, it was prompted by the general discussion about public library funding which has been underway for some time now in the field of library and information services (1). This discussion was brought to a head by the publication in February 1988 of the Government's Green Paper *Financing our Public Library Service: Four subjects for Debate* (Cm 324) and its subsequent legislation under Section 154 of the Local Government and Housing Act 1989 (c.42). The legislation has been introduced against a background of general encouragement from successive Ministers for Arts and Libraries for the public library to explore ways of generating income to supplement Local Authority funding (2).

More specifically, the study was inspired by a project undertaken by Lincolnshire County Library Services in 1989 and 1990. It was designed to take the library's traditional children's summer activities out into the rural areas of the County by means of a replica Thames barge. Funds raised through commercial sponsorship enabled the Library Service to contain the costs of the event in the first year. In the second year, this source proved less reliable and the proportion of the budget accrued in this way was reduced.

1.2 Aims and objectives of the study.

From the initial premise of an examination of the experience of sponsorship in Lincolnshire Libraries, the overall aim of the study was developed. That aim was to examine the viability of sponsorship as a means of generating income for projects within

the public library. The term 'projects' was used to describe those activities which encouraged or promoted the use of the public library or supplemented the main enquiry and lending service.

In addition, three main objectives were to be achieved:

- 1) To examine the differences which existed in the five Counties taking part in the study with respect to policy and practice in relation to sponsorship.
- 2) To produce a qualitative analysis of the way in which public libraries sought, attained and maintained sponsorship for such projects.
- 3) To establish to some degree the sponsor's perception of their relationship with the public library through the events and ascertain brief details of how sponsorship is managed on their part.

1.3 Methodology.

In addition to Lincolnshire, four other Counties who had experience of commercially sponsored events were invited to take part in the study. They were Nottinghamshire, Leicestershire, Staffordshire and Hertfordshire.

Additionally, a small selection of companies who had sponsored library projects were invited to contribute to the research along with Arts Officers from the East Midlands Arts Association and Lincolnshire County Council.

Details of the experiences and views of both the libraries and the commercial firms were obtained by means of informally

structured interviews. In the majority of cases, these were conducted face-to-face with those individuals who had been instrumental in arranging or managing the sponsorship of the projects.

1.4 Outline of this study.

This dissertation is divided into two major sections.

The first section is intended to provide a background to the public library's involvement in sponsorship.

In Chapter Two, consideration will be given to some of the broader current issues of Local Government funding and, in particular, their impact on the financing of the public library service.

Chapter Three provides an overview of sponsorship. The difficulties of formulating a precise definition of this method of funding is discussed, along with a consideration of its development within the field of sport and cultural events. Two incentive schemes, established by the Government to encourage the use of public and private finance, and having some relevance to the sphere of the public library's activities, are reviewed here.

The results and analysis of the interviews conducted with library staff who organised sponsorship projects and the staff of the organisations sponsoring some of those projects form the second section of this dissertation in Chapters Four, Five and Six.

Chapter Seven contains a summary and conclusions drawn from the survey. There are also brief comments on topics arising from this project which could provide a basis for further study.

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1. The Library Association, in their publication *Public and private sector relationships: roles of the public and private sector in the provision of library and information services*, (1987), give April 1983 as the date when the debate about charging for services began.
2. For example, Richard Luce, Minister for Arts and Libraries expressed his desire to see "greater use by libraries of plural funding", *The Library Association Record* 1990, 92(3), 143.

CHAPTER 2.

FINANCING THE PUBLIC LIBRARY SERVICE - A SUBJECT OF GREAT DEBATE

2.1 Introduction

In his remarkable, semi-autobiographical musical *Sunday In The Park With George* Stephen Sondheim depicts one of the eternal dilemmas of the artist - reconciling the 'advancing' of art with the 'financing' of art. In Act One, the nineteenth century French Impressionist, Georges Seurat, baffles and outrages his patrons by his 'scientific' approach to painting. In Act Two, Seurat's great grandson, a contemporary American artist, maintains the support of his corporate sponsors by putting their names on the side of his creations. The song 'Putting It Together' encapsulates the frustrating and sometimes frenzied process of bringing an artistic project to completion; pleasing an ever more demanding public whilst ensuring that investors get what they want from the deal too:

Link by link, making the connections,
Drink by drink, fixing and perfecting the design,
Adding just a dab of politician,
(Always knowing where to draw the line)
Lining up the funds, but in addition
Lining up a prominent commission,
Otherwise your perfect composition
Isn't going to get much exhibition.

It is a song with which many public library managers would, perhaps, identify. As funds become more and more tightly controlled by central and local government, the public library service is expected both to keep abreast of new developments in information technology, extend its role as the provider of 'refreshment for man's spirit'(1) and adopt a more vigorous approach to generating the income to fund these activities.

The initial impetus for public libraries to explore alternative sources of finance stems from issues affecting the income and expenditure of its main funding body, local government. A brief consideration of some of these issues, in the first half of this chapter, will provide a background to the examination of alternative methods of funding, in the second.

2.2 Local Government Finance and the Public Library Service

From the mid-1960's to the mid-1970's local government in England witnessed a period of rapid expansion (2). New areas of service provision, such as Social Services, developed whilst existing services benefitted from financial support and strategic development. The foundations of the public library service which exists today - including the passing of the Public Libraries and Museums Act (1964) and the British Library Act of 1972 - were laid during this period.

In 1974, a major re-organisation of the public sector took place. The current basic shape of local government structure was created, with shire counties and metropolitan boroughs responsible for the provision of county-wide services such as education and libraries.

At around the same time, the effects of a gradual slowdown in the rate of economic growth were exacerbated by big increases in the price of oil and Britain, along with other world economies, experienced a recession. As part of its response to the situation, the government of the time instigated a programme of measures to control public expenditure and, along with other local authority services, the public library was subject to major budgetary cuts. In June 1974 *Liaison*, the supplement to the *Library Association (LA) Record*, carried a brief article on the subject expressing its concern "at the reduction both in the standard and the scope of the library service which will result" (3). The article marks the beginning of what has since become a major theme in the articles

and letters of the *LA Record* and more widely in the field of public library literature.

In the nineteen-eighties, attempts to cut local government spending have been very specifically targetted. The amount of finance made available by central government through the Rate Support Grant has been reduced from around 61% in 1979/80 to around 43% in 1989/90 (4). A stream of legislation during the same period has also changed the way in which local government finance is managed. Amongst the more significant reforms, the Local Government and Planning Act 1980 introduced statutory competitive tendering for certain service areas, whilst the Rates Act 1984 brought in rate capping, enabling central government to set a ceiling on the amount of finance raised locally by councils.

The financing of public library services has not been exempt from direct reform, although, in comparison to an area such as education (which has faced, for example, the abolition of the Inner London Education Authority and, now, Local Management in Schools), the legislation contained in the 1989 Local Government and Housing Bill (discussed in more detail later in this chapter) was mild.

On the whole, however, public library funding has been affected more by the changes in the overall system of financing local government rather than specific reform and the pressure on its main source of funding has been reflected in changes in the public library's financial state. Broady, in her analysis of public library finance (1986) (5), found that, in 1983/84, expenditure levels were beginning to drop below those of 1974/75 and observed that there was no indication of a reversion in the trend (6). As such, attention is currently focussed upon the likely impact of the radical changes to that system brought about by the replacement of the rates with the community charge and so a brief consideration of some of the issues this raises is in order here.

2.2.1 The Community Charge and the Public Library Service.

As one commentator observes, much energy and skill have been applied to minimising the impact of much of the legislation outlined above and the total amount of local government spending has not fallen during this period (7). Many feel that the old rating system did not reflect this situation with sufficient accuracy and, in the Local Government Act 1988 a new system was introduced into England and Wales with the aim of clarifying the expenditure patterns of local government (in Scotland, similar changes took place a year earlier).

Under the old system, local government funds in England were derived from two sources: Income from domestic and business rates levied by each individual Local Authority and the Rate Support Grant provided by central government. The new system consists of the Personal Community Charge (or Poll-Tax) and national Non-Domestic Rates. The Rate Support Grant becomes the Revenue Support Grant.

The Community Charge differs from domestic rates in that it is a tax on people rather than properties. The charge is set locally, although - as previously with the domestic rating system - a process of charge-capping has been introduced to control the spending of those authorities whose Community Charge level is deemed 'excessive' by central government.

The Non-Domestic Rate is a uniform business rate set for the whole country by Central Government and linked to the rate of inflation. Monies collected in this way are centrally pooled, then redistributed to local authorities' collection funds according to their total population of Community Charge payers.

The Rate Support Grant was made up of financial assessments (needs assessments) calculated by the Department of the Environment for each broad category of local government service. These sums were

intended to reflect the amount necessary to meet a certain uniform standard of service. For public libraries, for instance, the calculation was largely based on an authority's population (including the fluctuation in numbers during the day due to workers travelling into or out of the area), with London boroughs receiving an additional allowance (8).

The Revenue Support Grant (also known as the Government Standard Spending Grant) replaces the Rate Support Grant and is calculated on a similar basis of a standard level of service. The calculation of needs assessments has, however, been changed and for public libraries it is now calculated as part of a block which includes (amongst others) revenue support to passenger transport, courts and refuse disposal. Although the change was introduced with the aim of simplifying this area of local government finance, one commentator expresses his belief that the "effectiveness and fairness" of needs assessment will be likely to suffer as a result (9).

Douglas Mason, of the Adam Smith Institute, set out the aims of the reform of the rating system:

The prime objective is to replace a system of paying for local government that encourages irresponsibility with one that does the reverse. (10)

The way in which this is to be achieved is by shifting the balance of contributions to the cost of local government services away from business rates and central government grant and towards the direct contribution of the individual Community Charge payer. In Nottingham, for example, the percentage distribution will change as follows (11):

RATING SYSTEM 89/90	POLL TAX 90/91
Households - 25%	Individuals - 40%
Business - 39%	Business - 32%
Government - 36%	Government - 28%

An authority which chooses to spend more on service provision than central government estimates that it needs to spend will, therefore, have to raise revenue through a higher Community Charge. There will still be a ceiling figure, however, above which the council will be restricted by the government's system of capping. Many feel that this 'charge-capping' defeats the objective of accountability, however, by giving the government, rather than the local Poll-Tax payer, the power to accept or reject an authority's charge level.

Mason also expresses his belief that pressure will be brought to bear on councillors to keep Poll-Tax levels to a minimum and that this will force councils 'into a thorough examination of the range and level of their activities and costs' (12). This is the aspect of the new system which, perhaps, most closely affects public libraries. It increases the competitiveness which much of the local government legislation of the last decade has brought in its wake (13).

Where resources are scarce, priorities in allocation will inevitably be made by councils. In some of the authorities who have suffered charge capping this year, the situation is particularly severe. The London Borough of Haringey, for instance, responding to a £10 million cap, highlighted education, social services and street cleaning as the council's 'core services' which would be protected. Six libraries, on the other hand, were being considered for closure along with two sports centres and two swimming pools (14).

Clearly not every public library authority is experiencing such extreme problems as Haringey. The *LA Record* reports that it has knowledge of three authorities expecting slight growth in budgets this year (15) and optimistically views the 'highly visible and comparatively cheap' public library as a potentially attractive shop window for council services (16). This places the onus very firmly upon public libraries to ensure that their profile is high

within the council and, in the community in general, and they strive to maintain their cost-effectiveness.

Reform of local government looks likely to continue into the 1990's. The Labour Party has declared its intentions to replace the Community Charge with a revised rating system, if brought to power in the next General Election. The current two-tier system of local government is also being scrutinised by both major political parties, with the abolition of the Shire Counties and replacement by a single regional authority a possible objective of future legislation.

2.3 Alternatives to Local Government Finance

With the principal source of public library income under increasing strain, the debate in the nineteen eighties turned towards alternative means of generating income. McKee (17) suggests that these fall into two basic categories:

- 1) Funds from other public sources - e.g. Local Health Authorities; Regional Arts Associations; European Regional Development Fund and so on.
- 2) Exploiting the commercial potential of aspects of the service - this includes charging for services and the use of a combination of private and public finance in the development of services.

The second of these categories would include sponsored projects and is, therefore, more relevant to this study than the first. Furthermore, the first category is, perhaps, more accurately income redistribution rather than income generation, relying, as it does, on other resources raised through taxation rather than 'new' income from private funds.

2.3.1 The LAMSAC Report

The report undertaken by the Local Authority Management Services and Computer Committee (LAMSAC) in 1983 was one of the first major studies of the last decade to address the issue of income-generation in public libraries (18). One of its main assertions was that income-generation could not be treated as a "generic heading":

It covers such disparate activities as fines, letting of rooms, presentation of concerts etc... (19)

The LAMSAC survey (to which 86% of library authorities in England responded) identified 34 different income-generating activities undertaken at that time although the majority of authorities relied on only seven of those 34 for income. These seven came into categories which the LAMSAC report describes as 'ancillary' to library service objectives (20) - levying of fines, photocopying charges, sales of withdrawn books and so on. The attraction of commercial or business support associated with sponsorship as a means of income generation was, in comparison to these methods, of minor significance. For example, fines, levied by all 93 authorities, brought in 43% of their income: Advertising/sponsorship, undertaken by only 25 authorities, brought in 1% of their income (21).

The report concluded that:

..however small the income generated is when compared to the overall resources committed to the library service, the amounts are significant when compared to the amounts library departments are being asked to cut back (22)

This observation is borne out by the survey carried out for the purposes of this dissertation. Although small, the amounts raised in sponsorship for a library-based project can determine whether an event does or does not take place (See Chapter Three). They certainly have a bearing on the scale of events and, as such, their importance should not be underestimated.

One of the points highlighted by the report may have seemed to be a side issue to the funding debate but was, in fact, of considerable significance. The LAMSAC Committee felt that there was a serious lack of measures of library performance (23). The principal method of assessment was the number of issues a library made, a statistic which failed to take into account use of enquiry services and extension activities.

Alarminglly, the same criticism was still being voiced in 1989 in consideration of the likely impact of the Community Charge on public libraries (24). The ability of library managers to "advise effectively" in times of crisis (for example, in the face of threatened closure of libraries as in Haringey, mentioned earlier) was felt to be restricted by poor quality management information.

This is of particular relevance to the issue of sponsorship, where the main selling point of a project to a potential sponsor is the likely benefits of the event to them. The size and profile of the audience an event is likely to attract can be a key factor in a company's decision to accept or reject a sponsorship application. Although the LAMSAC committee acknowledged that 'a considerable body of experience' (25) existed in the profession which guided the organisation of extension activities this would have little significance to a potential sponsor. As will be described in more detail in the next chapter, companies are beginning to view sponsorship as, fundamentally, a business transaction. As such, they would be looking for very specific indicators of a project's viability - such as the numbers of people attending previous similar events, levels of satisfaction with the events, their impact upon use of the library and so on - when considering their involvement.

2.3.2 The 'Free or Fee' Debate

Since the publication of the LAMSAC report a number of studies have been published which have considered the role of the public library

within an increasingly information-conscious society. The traditional concept of 'free' access to information has been raised in relation to libraries in all sectors, but, perhaps, none more so than in the public sector.

Making A Business of Information, (1983) produced by the government's Information Technology Advisory Panel (ITAP), set the tone of the debate by stressing the need for greater awareness of the commercial value of information amongst both information providers and information users. The report focussed much more upon the private sector information providers - including the emerging on-line data services and new media in broadcasting - rather than traditional library-based services. Indeed, the free information services provided by public libraries were seen as setting unwelcome precedents in the minds of information users (26).

In the same year Lord Gowrie, then Minister for the Arts, made his first annual report to parliament, introducing a similar theme. He expressed his belief that:

Libraries should look beyond their traditional sources of funds and consider whether some costs may be recovered from users or whether private sponsorships or even private investment in new services is possible.
(27)

The Library and Information Services Council (LISC) took up the latter part of this issue in two publications looking at interaction between the private sector and library services (28). Striking a more conciliatory note than ITAP, their first report emphasised the need for library and information services to contract together in order to plan for optimal use of their resources. Similarly, they attempted to bridge the divide between the traditionally conflicting aims of the private and public sectors, condemning the "stereotyping of one sector as profligate and the other as bereft of social responsibility" (29).

This is developed further in the LISC report, *Joint Enterprise* (1987), in which the working party encourages "imagination", "daring" and "experiment" amongst top managers in the public sector and greater tolerance from the private sector of the framework in which the public sector operates (30). Of most value in this report are the case studies which LISC commissioned into joint venture activities which were already taking place in the library and information service profession. As will be seen from the survey later in this study, income generation through sponsorship is often begun on a very *ad hoc* basis, and developed through trial and error. The case studies highlighted by LISC reveal some of the issues joint-ventures can encounter in their development and are, perhaps, a much greater practical incentive than many of the exhortations to enterprise directed at the public library from a variety of sources during this period.

2.3.3 The Green Paper, 1988

The content of the two LISC reports foreshadows closely the Green Paper on public library finance published by the government in February 1988. Emphasizing "the government's commitment to the free basic library service" (31), the Green Paper went on to suggest that income generated by library authorities could be raised from £22 million to £55 million a year (32). In addition to more joint ventures, this was to be achieved by introducing more charged services and ensuring that charges were all set at economic rates and not subsidised.

Contracting out, which, for some time, had existed in library support services (such as binding and the preparation of books for loan), was also suggested as a possibility for aspects of the lending service itself (33). Although both the Library Association and the LISC agreed in principle with the practice of contracting out, both firmly rejected suggestions put forward in the Green Paper regarding services to old people's homes or branch library services (34).

Whether these measures would have increased library income by the amounts suggested by the government is questionable. An estimate prepared for LISC's response to the Green Paper suggested a best possible scenario of £41 million gross annual income (35). A more likely figure, with the cost of raising the income deducted, was felt to be in the region of £16 to £20 million.

Ultimately, the change in legislation regarding library finance was minor. Enabling legislation was passed in the Local Government and Housing Act 1989, amending the Public Libraries and Museums Act 1964 to clear up anomalies over existing charges for library services. It extended the powers of library authorities to introduce new charges, though it did not require them to do so.

Many feel that the Green Paper whilst providing an important focus for the library funding debate, still failed to address some of the fundamental issues involved. Frank Regan, writing in the Municipal Yearbook 1990, believes it provided 'the best informed and most comprehensive view of the public library service since 1964' (36). Yet the legislation that was finally passed still differentiated between material available in print and material stored in electronic format. He comments that:

Attitudes reflected in the Green Paper suggest a concept of the public library service little different from that with which it entered the 20th century. (37)

Furthermore, almost all of the discussion which has taken place regarding library funding has concentrated on the library's role as an information provider, overlooking, to a large extent, its contribution to cultural life. This sphere of the library's activities offers considerable scope for the development of sponsorship as an alternative source of finance.

The uncertainty which has faced public library funding throughout the nineteen-eighties shows no signs of improving in the near future. In the words of the Chairman of the LISC (Scotland), it

undoubtedly depends very much upon how well the public library can justify its existence. to both internal and external funders:

If we are relevant we will continue to receive funding;
it may never be as much as we want but that depends
very often on the quality of our case and our advocacy
(38)

2.4 Summary

Local government finance has been subjected to considerable pressure over approximately the last fifteen years. There is no indication that this situation is likely to change in the foreseeable future.

The impact of this upon the public library service has been a fall in levels of expenditure and an increasing need to seek funds from external sources.

In the following chapter, the subject of sponsorship will be considered in some detail, along with two major schemes designed to encourage co-operation between private and public sectors, the Business Sponsorship Incentive Scheme (BSIS) and the Public Library Development Incentive Scheme (PLDIS).

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CHAPTER 3

BUILDING UP THE IMAGE: THE GROWTH OF BUSINESS SPONSORSHIP

3.1 Introduction

The changes in local government finance outlined in Chapter 1 have not taken place in isolation. They have been part of a conscious shift in the economic balance of the United Kingdom which has been encouraged by the Government over the past ten years. As Local Authorities have been forced to reduce their expenditure in certain areas, so the private sector has been exhorted to step in and fill the gap. As has been seen, this has sometimes been made mandatory, by legislation covering contracting out and competitive tendering for some local government services, for instance. However, a wide range of activities exist in which public and private sector organisations have voluntarily joined forces to enter into mutually beneficial projects.

Sponsorship is one such activity. In the following chapter, a definition of sponsorship will be sought, with the aim of distinguishing it from related areas such as advertising, charitable donations and patronage. The reasons why companies become involved in sponsorship can cast further light on what precisely sponsorship is, and will subsequently be considered. There will follow a brief outline of the main areas in which sponsorship opportunities arise and where the public library might best be categorised in these areas. Finally, attention will be given to some of the support services available to those entering into sponsorship transactions, with particular reference to the government schemes set up to develop links between the public and private sectors which have been of benefit to the public library service (The Business Sponsorship Incentive Scheme, 1984 and the Public Library Development Incentive Scheme, 1987).

3.2 Defining sponsorship

Establishing precisely what does and does not constitute sponsorship is not easy. Many writers on the subject comment on this situation: Townley (1) and Head (2), for instance, both devote attention to the changing nature of sponsorship over the years. The author of *The Arts Funding Guide*, (1989) warns that in any definition of the subject:

...there remain grey areas where the 'official' differences between philanthropy or patronage and sponsorship become blurred in the eyes of sponsors, organisations being sponsored and the general public.
(3)

It is easy to see how this confusion has arisen by looking at an example taken from the early years of the development of the public library service. The example also serves as a reminder that the public library's reliance on Local Authority funding is a comparatively recent development, and that its origins are rooted in a combination of private enterprise and public support.

In Newark, Nottinghamshire, in 1881, William Gilstrap, a local, wealthy maltster, offered to pay for the establishment of a public library - building, books and the salary of a librarian - if the local authorities would take charge of its subsequent management and maintenance. Until the transfer of business to a new building in 1988, it was known by everyone in the town as The Gilstrap Library (4).

William Gilstrap's legacy to Newark would have been regarded at the time as an act of philanthropy or charity. The library contributed to the social well-being of the town through its opportunities for the "profitable employment of leisure time" and its availability to "all classes and both sexes" (5).

When considered in more detail, however, a slight shadow may be cast over Mr. Gilstrap's altruism. His name was, after all, to be associated with the library for over one hundred years. He may have

received no direct monetary return for his philanthropy, but he was rewarded, "for services to the community and success in business" (6), with a Baronetcy conferred by Queen Victoria in her Golden Jubilee honours list.

This example is a good illustration of the "grey areas", alluded to by Doulton, which exist in the realm of charitable donations, sponsorship and (taking into account the local council's contributions to the project) joint enterprise more generally. The association of a businessman's name with a socially beneficial project forms the basis of many modern companies' decision to enter into sponsorship, as will be seen from the brief survey of sponsors later in this study. What, then, makes sponsorship in the 1990's different from the type of public/private interaction epitomised by the foundation of the Gilstrap library?

One major difference is that, on the whole, profitable organisations have now replaced wealthy individuals as the benefactors. This change, from personal to corporate support for projects outside the range of a company's usual sphere of business, has, in itself, shaped the nature of modern sponsorship. It is no longer simply the managing director's passionate interest in art or sport that motivates a company to embark upon a sponsorship deal in the area. It is now part of the management's overall strategy to maintain and improve their company's standing in its particular market.

Identifying where sponsorship fits into the modern business environment provides some further clues as to its nature. Victor Head, in the title of his book on the subject, states his interpretation of its role in the commercial world very clearly: it is "the newest marketing skill" (7), a means by which a company can communicate with its existing or potential clients and customers. In their description of sponsorship, the Central Office of Information add to this its close connections with public relations and advertising (8). It is, perhaps, most neatly encapsulated by

David Goldesgeyme, sponsorship manager of Lloyd's Bank, who sees it as a line "with charity at one end and advertising at the other" (9). Companies are placed along the line depending upon how strongly motivated they are by the "charity" or the "advertising" factor.

Clearly, the element common to all of these areas is that of promotion. This, too, differentiates modern sponsorship from the philanthropic act of the likes of William Gilstrap: in 1990, sponsors expect returns for their support and these returns are now measured in terms of recognition by customers and consumers, rather than honours and titles conferred by Royalty (which are, nonetheless, an additional bonus).

This provides the key to the definition of sponsorship. It is not a one-way relationship: it is fundamentally a commercial transaction, from which both parties expect returns. Those concerned to promote the concept of business sponsorship emphasise this point repeatedly. It is summed up by the Government minister with responsibility for those areas in which sponsorship has been most heavily promoted in the last decade, the former Minister for Arts and Libraries, Richard Luce:

The more companies realise that sponsorship is not just philanthropy and that they can get value out of it - in tax relief, marketing, advertising, and entertainment for clients and staff - the better it will be for both sides (10)

His comments lead on to the second strand of this consideration of modern sponsorship deals, that is, the factors which motivate companies to lend financial support to groups who, often, have only very remote connections with their direct business concerns.

3.3 The Advantages of Sponsorship to Commercial Firms

It is clear that firms are beginning to recognise the benefits that sponsorship offers them. The dramatic rise in the amount of money involved in this area is testimony to this. Sponsorship of the arts has increased substantially over recent years, going from around £600,000 annually in 1976 to around £30 million in 1988 (11). Sport, which has a stronger tradition of sponsorship, attracted around £200 million in 1989 (12). Some of the advantages to companies entering into a sponsorship arrangement are considered here.

3.3.1 Publicity

Undoubtedly, the greatest motivation for a firm to become involved in sponsorship is the publicity which can result from the partnership. Goldesgeymer is quite explicit about Lloyd's position on the 'sponsorship line' mentioned above: They are "much nearer the ad end than the charity one" (13). It is the promotional opportunities afforded by sponsorship which make it appear, at times, to be simply another name for advertising.

Sponsorship allows a company two very distinct ways of gaining the public's attention. Firstly, it can be used to promote a particular brand or product. Women's hockey, for example, has, for three years, benefitted from the support of Typhoo Tea (14). Brand sponsorship is often combined with the targetting of a specific audience (considered in more detail below) as in this case, where the company producing Typhoo Tea actively sought to win over young women both playing and watching hockey.

Sponsorship can also serve to heighten the profile of a company more generally. The American computer firm Digital Equipment Company chose to sponsor Sadler's Wells when the ballet troupe were experiencing serious financial difficulties in 1986 (15). Clearly the timing of this arrangement was highly significant in the amount

of press coverage it was likely to attract, a reminder, once again, of the shrewdness with which companies are likely to view potential sponsorship deals.

As one commentator points out, the aims of sponsorship have become increasingly refined over recent years (16). Once they were "simple but scattered" (17), designed merely to increase the public's recognition of a company's logo. Taylor Woodrow, for instance, sponsors the Tug of War Association, an activity which corresponds closely to its logo of four men pulling a rope (18). Sponsorship is now, however, an accepted element of the marketing mix of many companies and, as such, it is approached strategically, with different sponsorships being pursued to achieve different corporate objectives.

To this end a company may choose to sponsor a project which has no immediate connections with its business activities. Many projects sponsored in the world of the arts would fall into this category. However, this is by no means a hard and fast rule. As will be seen from the survey later in this study, Dillon's the booksellers and John Menzies Library Services have both been involved in library projects and literary awards, areas which link very clearly with the companies' overall business aims.

Depending upon the area into which they channel their funds, sponsors can expect to obtain publicity amongst a wide audience or one which is very tightly defined. Through supporting an event or an area of activity which possesses a mass-appeal - such as football or snooker - a company can be assured of having its name communicated to a vast number of people. Frequently, in these sponsorships, companies' names form part of the event's title - so, for example, in sport there is now the Barclays' League, the Nat. West Trophy and so on.

Conversely, sponsorship can allow a company to target a very specific section of the population and promote itself almost

exclusively to them. Theatre and opera do not generally attract audiences comparable in size or make-up to sport and lend themselves to specific targetting very well. For example, prior to flotation on the stock market, Istel, a small information-technology company, sponsored an outdoor production by the Royal Opera Company. They were sufficiently confident that the audience would include enough people from the City that they were prepared to invest £35,000 in the project (19).

As mentioned above, it is in the area of promotion and publicity that the dividing line between the realms of sponsorship and advertising becomes blurred. One of the main differences, however, (and, as such, one of the disadvantages of sponsorship) is that the impact of advertising is much easier to assess than the impact of sponsorship. Certain advertising agencies do carry out extensive research to determine what effect sponsorship has on the public (20): how long after an event will someone remember a sponsor's involvement? What type of person will forget the soonest? Their results frequently show that individuals can often recall the names of companies sponsoring sports events, but a much smaller percentage are able to name companies involved in arts sponsorship (21). This is not to be taken as an indication of failure on the part of the parties involved in arts sponsorship. It is, rather, evidence of the very different ways in which the promotional aspects of sponsorship work, supporting the theory that arts sponsorship is best used as a means of reaching a fairly specific target audience, rather than as a means of achieving blanket coverage.

3.3.2 Corporate Hospitality

Closely allied to the issue of promotion through sponsorship is another element, often cited as a motivating factor in a sponsors' involvement with an organisation, particularly in the case of the arts. This is the opportunity such sponsorship offers for 'corporate hospitality'. *The Times'* article, cited above, does not

mention whether or not ISTEEL also took advantage of their involvement with the Royal Opera event to this end. However, it would have been the ideal occasion to entertain potential clients or perhaps even to offer priority facilities for the company's staff wishing to attend the event.

This aspect of sponsorship can often bring charges of encouraging elitism within the arts (22). Jeremy Isaacs, the current General Director of the Royal Opera House counters this argument, however, by citing instances where sponsors' guests admit that they have rarely - or even never - been to an opera (23). The arts could be achieving more than simply financial benefits through their association with a commercial firm: they could also be attracting new members of their audience from amongst the business community.

3.3.3 Community Profile

Many organisations become involved in sponsorship in order to establish a presence in the community in which they are based. Although publicity is still a motivating factor in this area of sponsorship, companies adopting this kind of approach would, perhaps, appear a little further away from the 'advertising' extreme of Goldesgeymer's 'sponsorship scale' and more towards the 'charity' end.

Sponsorship at this level tends to be on a lesser scale than the examples considered so far, both in terms of the amounts involved and the returns expected. It is also the case that companies seeking a respectable local image are more likely to seek involvement with the more socially acceptable projects in an area (24): the local football team may be a reasonable sponsorship proposition; the city's AIDS or drugs helpline may be more successful seeking a straightforward donation involving no publicity.

It is in this area, however, that the public library service, perhaps, stands to gain most. As will become apparent from the results of the survey undertaken for this study, the public library can command a strong association with a local community in the eyes of potential sponsors. Such an association can be made to work to the library's advantage when it comes to seeking sponsorship from the commercial sector.

3.3.4 Tax Incentives

There are tax incentives for companies who become involved in sponsorship projects. Sponsorship can be classed as a normal business expense for a promotional service and, therefore, the cost can be claimed against tax (just as the cost of an advertisement would be claimed). However, this is not applicable in every case and the amount to which a company can benefit from tax allowances through sponsorship is not sufficiently large to make it a strong motivating factor for a potential sponsor.

3.4 Types of Sponsorship

As Townley states in his consideration of the subject:

In theory, almost anything is sponsorable (25).

To demonstrate this, he goes on to provide a list of diverse examples of sponsorable properties which includes sports personalities, the raising of the 'Mary Rose' and the Papal visit (26).

In reality, however, there are two main areas in which companies concentrate their resources. These are sport and the arts. Interesting disparities exist in attitudes towards sponsored activities in these different areas and they can illuminate further the psychology which underlies the whole subject of sponsorship. A brief consideration of them is, therefore, in order at this point,

along with an outline of new areas opening up to sponsoring companies.

3.4.1 Sport

Sport is the area in which sponsorship has been established the longest. Townley cites the first ever tour of Australia by the English cricket team, which took place in 1861, as setting precedents for modern sponsorship, the "twentieth century phenomenon of the leisure world" (27). Sport also involves by far the greatest amount of private finance of any of the main sponsorship areas, attracting, as has already been mentioned, around £200 million in 1989. One of the reasons for this has been the potential for television coverage, and, consequently, large audiences, offered by major sporting events. This situation, however, may be starting to change, due to a combination of circumstances.

Research undertaken by one of the advertising agencies involved in assessing sponsorship's impact suggests that the public's image of a sport may affect their perception of the companies involved. So, during the European Football Championships in 1988, marred by violence, a decline in favourability towards Barclays Bank, a major name in football sponsorship, showed in survey results (28). Having described above the importance of sponsorship to a company's image, it is clear that any negative association made between an activity and the company contributing to its funding is likely to cause some concern for Barclays and others involved in football sponsorship.

In addition, some commentators feel that, in certain areas of sport, sponsorship is becoming so densely populated that sponsors will find it increasingly difficult to make an impact (29). Traditionally, sports sponsorship has been dominated by the tobacco industry. Constrained from many areas of direct advertising open to other companies, tobacco firms have, up to now, gained publicity through sports events, with considerable freedom. However, their

position is currently under attack, as the anti-smoking lobby becomes ever more vociferous, and sports organisations may soon find themselves in need of new sponsors from other industries.

3.4.2 The Arts

If sport and the arts offer different audiences for a company seeking publicity through sponsorship, they also raise quite different issues and demand very different approaches. Head emphasises this, and advises that:

The sponsorship message can be shouted in sport but, in art, a whisper is not only more appropriate but also more effective (30).

A case-study, cited in *The Arts Funding Guide* (1989), of a sponsorship appeal at the Salisbury and South Wiltshire Museum endorses his comment (31). Both the ethics and the practicalities of the scheme were questioned by the organisers before the appeal was launched: was the sponsor of a display more important than the person who donated the object in the first instance? Would acknowledgement of the sponsor impinge upon the display? The scheme was concluded successfully, however. The publicity given to those who sought it is discreet and all parties involved seem happy with the final results.

The question of the appropriateness of accrediting sponsors is very pertinent to the issue of sponsorship of library events. LISC suggest that one of the reasons for sponsorship's lack of impact in the public library so far has been the feeling on the part of librarians that commercial influence would somehow "sully knowledge, heritage and public libraries" (32).

Clearly the amount and nature of the promotion of a sponsor is of central concern to both partners in a sponsorship transaction. As will be described later, problems were encountered in this area by at least one library authority involved in this study. In

organising an event, the group being sponsored (whether it be a library, museum or the Royal Shakespeare Company) will be aiming to promote itself as much as any sponsors of their project. To some extent, however, the situation should be self-regulating, as most companies should be well aware of the need for subtlety in this area of promotion and should be just as anxious as the sponsored group to have an acknowledgement which is in keeping with the general tone of the overall event.

The greatest fear often expressed about increasing sponsorship in the arts is that it discourages experimentation and innovation, with businessmen being more inclined to fund 'safe' and 'traditional' projects, eager to avoid controversy. The fear is that sponsorship will produce an indirect form of censorship, as arts organisations plan their programmes around the likelihood of them attracting funds from the commercial sector rather than their artistic value *per se*. Certain companies, however, keen to establish a contemporary image for their business, do lend support to both the traditional and the modern in the arts (33). Those in favour of greater sponsorship in the arts would, perhaps, argue that if the private sector bears some of the cost of the traditional ventures, it will ease the Arts Council's funds for the experimental. Resolution of this issue will not be easy.

3.5 New Areas of Sponsorship

3.5.1 Education

Education is not an area which is immediately associated with sponsorship. However, in a number of ways that situation is in a state of change at the present moment and certain links are being forged between industry and the country's educational institutions.

The City Technology Colleges (CTC's) are, perhaps, the best examples of this. They are funded from a combination of public and private sector finance, the latter being a mix of donation and

sponsorship. In Nottingham, the college will be named The Djanogly College after one of its larger sponsors who is a successful, local businessman (this brings to mind the example of The Gilstrap Library with which this chapter began).

However, the introduction of the Local Management in Schools scheme is bringing about change in State institutions too. Schools are now expected to produce an annual report, setting out their policies and achievements, for the parents of current and prospective pupils. Such brochures provide ideal opportunities for sponsorship from firms eager to establish an image of social-consciousness, and schools - like libraries - will be keen to stretch their budgets as far as they are able.

3.5.2 Sponsored Broadcasting

One advertising agency, specialising in the marketing and management of sponsored programming for radio and television, are currently forecasting that new television channels will be generating in excess of £100 million each year by 1992 (34). Clearly, such estimates are not highly reliable and with its vested interest in the subject the advertising agency may not be the most objective information source. However, it is clear that the gradual deregulation of the broadcasting system, and the growth in Satellite and Cable television networks are likely to fuel considerable growth of sponsorship in this area. It offers the opportunity for coverage similar in scale to that of a television advertising campaign, for a fraction of the cost.

3.6 Incentive Funding Schemes

As is to be expected, the growth in the amount of money available for sponsorship has been accompanied by a flourish of agencies who provide support and advice on the subject. Consultancy firms have appeared - mostly in London and the South East - some of whom

specialise in one particular branch of sponsorship, such as the arts. They are generally orientated towards businesses wishing to adopt sponsorship as part of their marketing strategy.

Of more relevance to public libraries are government schemes, created to encourage more interaction between the public and private sectors, whether through sponsorship or joint ventures more generally. Two such schemes are described here.

3.6.1 ABSA and the Business Sponsorship Incentive Scheme

The Association for Business Sponsorship of the Arts (ABSA) was established in 1976 by a small number of businessmen experienced in sponsorship. Their aim was primarily 'to look after the interests...of business sponsors' (35) but also they were concerned more generally to promote sponsorship of the arts in theory and practice. The Association's *Register of Sponsorship Opportunities* serves as a market place for arts organisations seeking sponsorship, providing brief details of the projects they are developing. ABSA require at least six months' notification of an event (the longer the period of notification, the greater the chance of a sponsor being found).

In addition to the bulletin, ABSA provides a consultancy service, arranges seminars and conferences and produces information leaflets, for instance, explaining the requirements by the VAT authorities in respect of sponsorship transactions. Annual awards, organised in association with the *Daily Telegraph*, are presented to companies initiating original and innovative sponsorship deals.

In 1984, the government set up the Business Sponsorship Incentive Scheme (BSIS). Its aims are similar to those of ABSA who administer the scheme, encouraging businesses with no previous involvement in sponsorship by matching the amount of the sponsorship sum (which must be at least £1,000) £1 for £1. If companies who have sponsored before increase their expenditure the government provides

£1 for every £3 of new money (the minimum in this case being £3,000). The scheme is designed to improve the benefits the sponsor receives from the sponsorship and the grant is intended to be used partly for extra publicity, an extended tour or special events aimed at nurturing or improving relations with the sponsor. In 1988-89 the BSIS budget was raised to £3 million, with 70% of the events sponsored taking place outside of London (36).

Public libraries are able to benefit from BSIS. In 1988 the 'Well Worth Reading' campaign, organised by Southern Arts' Literature Panel to promote modern fiction through libraries in their area, received an award under the scheme. Book lists and themed displays on various subject areas were produced to promote recently published quality fiction. The scheme was co-ordinated by a private-sector marketing firm, Direct Contact. Booklists were sponsored by several firms of publishers including Sherratt and Hughes and Penguin Books, as well as Wessex Book Suppliers. The impact of the promotion upon loans of the titles included in the scheme was carefully monitored, as both Southern Arts and the commercial sponsors were concerned to evaluate the scheme (37).

3.6.2 The Public Library Development Incentive Scheme (PLDIS)

A similar scheme which is more directly relevant to public libraries is the Public Library Development Incentive Scheme. Set up in 1987, the scheme's aim is to encourage new projects designed to extend or improve public library services in England. Consideration for an award through the scheme can be achieved in one of two ways: Through collaborative enterprises between public libraries and other libraries or private sector organisations; or through a feasibility study into improvements in the range of library services and the way in which they are financed.

The British Library Research and Development Department manages the scheme. Up to 40% of the cost of a project can be covered by the awards, with the balance being found by the recipient. In the main,

the scheme is designed to bring more private finance into the library service through collaborative projects and improve library promotion through marketing, market research or sponsorship. Priority is given to projects which improve the economy or efficiency of library service provision.

30 awards have been made under the scheme since it was set up in 1987, amounting to a total of just over £600,000 injected into library development by the Government (38). Leicestershire Libraries have benefitted from the scheme through two developments. In 1988, the production of Large Print books in Asian languages, in association with the locally-based Ulverscroft Large Print Books Ltd. In 1989 a follow-up project, providing training and support in information technology to groups in the voluntary sector, attracted an award of £36,000.

3.7 Summary and Conclusions

The growing importance of the corporate image has played an influential role in the development of companies' involvement in activities beyond the direct sphere of their business. As the example of William Gilstrap shows, there have always been businessmen who had the foresight to recognise that their role in the community extended beyond that of simple wealth creation. However, it is a fairly recent development that the perception of a company by its workforce and customers, or potential customers, has been seen as having a potential influence on the success of that company. It is this philosophy which motivates businesses to become involved with projects which are not directly related to their main activities through sponsorship.

Reputedly, the financial slump of the early nineteen eighties had little impact on companies' involvement in sponsorship (39), but whether the growth can be sustained in the face of the current high interest rates remains to be seen. As environmental issues begin to take centre stage in both politics and business, one can only

assume that perceived social responsibility will become an ever more desirable quality for potential sponsors. However, this will almost certainly be accompanied by an ever increasing range of activities to be sponsored and the public library, as will be seen from the survey later in this study, is likely to encounter a growing army of other organisations competing for a company's support.

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COUNTY	RESIDENT POPULATION	AREA (HECTARES)	NUMBER OF LIBRARIES		TOTAL ISSUES	TOTAL EXPENDITURE PER 1000 POPULATION (£'S)	TOTAL INCOME PER 1000 POPULATION (£'S)
			BRANCH	MOBILE			
Hertfordshire	985,900	163,416	49	12	12,885,000	9,716	403
Leicestershire	885,500	255,297	77	13	8,535,000	8,68	675
Lincolnshire	582,600	591,470	49	11	6,982,217	7,100	254
Nottinghamshire	1,007,700	216,362	79	10	11,686,000	9,516	566
Staffordshire	1,032,900	271,616	55	21	10,067,715	7,071	511

TABLE 1 - HOW THE COUNTIES COMPARE (1988/1989)

4. THE SPONSORSHIP SURVEY - BACKGROUND

4.1 Introduction

The survey was initially inspired by involvement with the Lincolnshire Storyboat Project, described later in this chapter. In 1989 the attempts of Lincolnshire Library Services to raise finance for the venture through external funds had proved to be very effective, with money coming both from other local authority bodies (e.g Lincolnshire Regional Health Authority) and also commercial firms (e.g Halifax Property Services). By early May 1990, three months before the launch of the second Storyboat, only one commercial sponsor had been found, despite a more concerted drive than in the previous year.

This raised several questions about the library's involvement in the process of seeking commercial sponsors for its ventures. What was the reason for the lack of support for the Storyboat in its second year? Was the library seeking sponsors in a suitable manner? Were there external factors at play which had influenced the decision of potential sponsors? Or was the inconsistency simply an aspect of this type of funding and, therefore, something the library simply had to accept? This study attempts to find answers to some of those questions.

4.2 The organisations involved

4.2.1 The library authorities

The remit of the study was broadened to compare Lincolnshire's experiences with those of other counties in their use of sponsorship to generate income for library-based or library-linked events. Three other counties from the East Midlands were approached to take part in the study. Nottinghamshire and Leicestershire both agreed to do so. Northamptonshire expressed great interest in the study, but on further consideration felt that no projects of

significance had taken place in the county. They pointed out that a major restructuring exercise had recently taken place during which the post of Marketing Officer had been created within the Libraries Division. They expected this to lead to greater involvement in sponsorship activities in the future.

In order to maintain a reasonably sized sample Staffordshire Libraries were subsequently approached and became the fourth county involved in the study.

As the Storyboat was an idea imported to Lincolnshire from Hertfordshire Library Services it was a logical choice to look at their organisation of finances when they staged the event and on this basis they completed the sample.

All of the counties in the study vary in size and character (See Table 1) and before any comparison is made of their sponsorship activities, it may first be worth outlining some of the main indicators of general library activity (1). Staffordshire, Nottinghamshire and Hertfordshire authorities all serve populations of around one million residents. Lincolnshire, whilst having the smallest population, with slightly less than 600,000 inhabitants, covers the largest geographical area. Lincolnshire also differs from the other counties in the study in that it depends heavily upon the agricultural sector for its economic well-being, the other counties having more varied industrial and commercial economic bases.

In 1988/89, Nottinghamshire levied the highest rate in the pound for libraries, at 6.76. This compares with the lowest in Staffordshire whose rate was 3.69. As for the income generated through the library service itself, Leicestershire led the field, with Lincolnshire raising the least amount of income.

The greatest number of service points are in Leicestershire and Nottinghamshire (90 and 89, respectively); Staffordshire has

slightly less (76) and Lincolnshire and Hertfordshire the least (60 and 61).

Hertfordshire saw the most issues, at just under thirteen million items, followed by Nottinghamshire at just under twelve million. Lincolnshire had the lowest number of issues at just under 7 million. As was mentioned earlier in this study the issue figure does not give a very satisfactory picture of library usage - particularly in the area of activities focussed upon in this study. However, considered alongside the other figures - expenditure, total population, number of branches - some idea of the scope of library operations in each County does begin to emerge.

Differences also exist in the position of libraries within the Local Government structure. Library Services are categorised either as a branch of Leisure Services (Nottinghamshire), or as part of an alliance with Arts and Museums or Archives (all of the other counties in the survey). It is not easy to assess how far this affects the status of the library service within the County Council, or, perhaps more importantly, how it affects the library's own perception of its remit within the whole community (if, indeed, it has any affect at all). The ultimate consideration is, doubtless, simply what priority is shown by the council to the department in which the public library finds itself placed.

4.2.2 The Sponsors

Permission was sought of the sponsorship organisers to contact certain companies who had sponsored the event under consideration. This was approved in every instance. The sponsors contacted were:

- a) The Halifax Property Services (Lincoln): An independent subsidiary of the Halifax Building Society. Sponsors of the Lincolnshire Storyboat project.

b) Dillon's bookstore (Nottingham): A local branch of a national chain of booksellers. Sponsors of the Nottinghamshire Children's Book Award.

c) Yorkshire Television: Television company broadcasting to several Counties including parts of Lincolnshire. Sponsors of the Lincolnshire project.

d) John Menzies Library Services: National firm of library book suppliers.

4.2.3 East Midlands Arts Association

The Literature Development Officer of the East Midlands Arts Association (EMA) also took part in an informal interview. The role of EMA in the sponsorship process is a dual one: Part of their function is that of an advisory body to arts groups and related organisations and sponsorship is one of the many topics they cover in this capacity. Being, in addition, a funding body EMA are also, technically speaking, sponsors. They set similar conditions to those of commercial companies when they make a financial contribution to a project, expecting acknowledgement of their involvement, for instance. They are, therefore, an invaluable link between groups seeking sponsors and companies wishing to enter the sponsorship arena.

4.3 Aims and objectives of the study

The overall aim of the study was to establish the viability of sponsorship as a means of generating income for library-based, or library-instigated activities.

Within this overall aim, the study had three main objectives:

1. To produce a qualitative analysis of the way in which sponsorship of library events had been managed in the five chosen Counties.
2. To explore the differences in approach taken by those involved in the study.

3. To establish the sponsors' perceptions of these events and, to some extent, how sponsorship was managed on their part.

The survey was prepared and carried out during the period April-July 1990.

4.4 Methodology

After an initial approach made to each County, outlining the purpose of the project, the relevant staff were identified and contacted. With the exception of the City Librarian at Waltham Cross in Hertfordshire and the Area Librarian for Melton Mowbray in Leicestershire (who were interviewed by telephone), each of the staff concerned were visited and took part in an informal face-to-face interview, lasting between thirty minutes and one hour.

All sponsors took part in a face-to-face interview with the exception of the Director of Halifax Property Services, Lincoln, who was interviewed by telephone and the Area Marketing Manager for Yorkshire Television who responded to an informal questionnaire, submitted on the instructions of his Secretary.

4.5 The projects

4.5.1 Lincolnshire

The Lincolnshire Storyboat is a replica Thames Barge which transports children's books, storytellers, circus performers, illustrators, musicians and artists along one of the Lincolnshire canals for a week during the Summer school holidays. It is organised by Lincolnshire County Library Service, with the considerable support of a diverse range of groups within the community - from lifeguards who are in attendance at each stop the barge makes, to the publicans who allow the barge to moor at fairly remote points along the route. This ensures that the children in

some of the rural areas of Lincolnshire can take advantage of library-organised activities they may otherwise miss out on. A library van carrying a display about the County Library Services, and a small range of children's books, shadows the barge along the length of the route.

With the exception of two senior members of Lincolnshire's Children's Library Services team, the event is staffed on a voluntary basis by library workers. In return, they are given time off in lieu. Each of the eight areas of the County was asked to supply volunteers for one of the eight days the project was running.

It was difficult to assess the numbers of children and parents attending the event, but estimates of between 1,000 and 1,500 people are not unreasonable. Although the project has been a great success, it is doubtful that the Storyboat will set sail again next year, as it can cover only a comparatively small area of the County, whilst consuming a great deal in terms of staff time and children's activities' budget.

The main commercial sponsors of the event in 1989 were Halifax Property Services (Lincoln), IBM and Yorkshire Television. Only Yorkshire continued their commitment in 1990. Other funding bodies included Lincolnshire and Humberside Arts, the Regional Health Authority and district and city councils along the Storyboat route.

4.5.2 Nottinghamshire

a) 50 Years of Beeston Libraries was an event, like the Lincolnshire Storyboat, which was imported from elsewhere. It was, however, improved upon in the process. The District Librarian for Broxtowe had seen a similar event reported in the library press which, surprisingly, had been staged for library staff only. At Beeston the event was firmly aimed at the town's Senior Citizens who were provided with tea and the opportunity to use the library's

Local History resources as a springboard for reminiscences. The local branch of the National Westminster Bank provided £100 towards the cost of the project and Sainsbury's supermarket, £15 of grocery vouchers which were put towards the cost of catering for the event.

The District Librarian was also the instigator of the Beeston Poets event, which is now in its seventh year. Some of the country's leading contemporary poets perform their work in the library's Meeting Room, during late Winter and early Spring. The event has become very well established in the East Midlands, with regular audiences of around 50 people. In addition to the funding this event has attracted from commercial organisations, East Midlands Arts and the National Poetry Secretariat both give considerable financial support.

b) The Nottinghamshire Children's Book Award was launched in 1989 by the County's Education and Children's Library Services in conjunction with Dillon's bookshop. Its stated aim was:

promoting the enjoyment of reading and drawing attention to the wide range of exciting children's books available today (2).

There are two categories in which awards are made: The Acorn award, for books written and illustrated for children up to seven years old, and the Oak Tree Award, for books aimed at eight to twelve year olds. Any book which has been published for the first time in Britain in the previous year is eligible for entry into the competition. A shortlist of eight titles is drawn up by the County's Children's Librarians and, although provision is made for adults to discuss the books in a forum organised by the County's Library Service, children alone are allowed to vote for their favourite title. The winning author and illustrator in each category is presented with a certificate and cash prize of £250 at a special awards ceremony.

4.5.3 Leicestershire

a) Writers Talking was a short series of events organised throughout the Autumn and early Winter evenings at Beaumont Leys Library in Leicester, during which contemporary novelists read from their work and discussed their approach to writing. In 1989 authors included Claire Rayner and Penelope Lively. The event was aimed at promoting fiction reading amongst the local community, as well as raising local awareness of the library. Audiences for the events were good, with a minimum audience of around 30 for each author. Tesco supermarkets contributed around £800 towards the cost of the event. In 1990, it has become a County-wide project, encompassing a number of Leicestershire libraries.

b) At Melton Mowbray in Leicestershire, a small Art Gallery has been set up within a well-defined area of the library building, made available by a rearrangement of the library layout. Only one other main venue existed in the town previously. They welcomed the development within the library, seeing other exhibition facilities as encouraging a wider interest in art and, therefore, increasing the potential market. Exhibition space is already reserved up to April 1991, with the first exhibition due to open at the beginning of September and sponsored by the locally based Pedigree Pet Foods. Although Leicestershire artists make up the initial exhibitors, the policy will be to attract artists nationwide for future events.

c) Preparations are also underway in Leicestershire for a Literature Festival in October 1991. Events such as poetry readings, visits by authors and book illustrators and recitals of music with a literary theme will take place in venues throughout the County. Of £4,000 being sought from commercial sponsorship, £1,000 has so far been raised from companies which include banks, building societies and local firms.

4.5.4 Hertfordshire

a) The Hertfordshire Storyboat project had very similar aims to that of the event described above, organised by Lincolnshire. It followed the Grand Union Canal from Watford to Tring, a route considerably shorter and more densely populated than that covered in Lincolnshire, with children's activities based around the boat. Library collections and a small bookshop were organised on board. Sponsorship of the event was on a fairly small scale with contributions from, amongst others, Kodak's local operation and, once again, the National Westminster Bank.

After two years of running the Storyboat, Hertfordshire Library Services decided to concentrate its resources on other events and abandoned the Summer Storyboat. A small group of volunteers, many of them library staff who had been involved with the project from the outset, felt the event was too good to lose and formed a committee to keep the project afloat. From 1983 to 1989, the Storyboat has, therefore, run as an independent event. Indeed, an unusual role reversal has taken place whereby the library service itself has become a sponsor of the project, supplying a small collection of new children's titles which are available onboard the boat during the project. Afterwards, they are returned to the library and subsumed into the children's stock.

In 1987 the project achieved charitable status which brought with it various tax-advantages, as well as an improvement in the perception of the project by potential funders. This is not something which would have been viable whilst the project was under the auspices of the County Council.

Although not strictly relevant to this study, concerned as it is with library-based projects, it has been interesting to compare the experiences of this independent group seeking sponsorship, with those of the publicly funded library projects considered here.

b) The Hertfordshire Fiction Festival began as a small-scale event based around the County's Libraries in 1983. Since then it has grown considerably, with the 1989 event spreading out over seven weeks and incorporating a 'literary tea', and a guest lecture, this year delivered by Irish-born writer and broadcaster, Frank Delaney. A special two-day Writers' Workshop for sixth-form pupils in the Counties' schools - Storyshapers - encouraged them to write their own short stories, the best of which were published in a commemorative booklet which has been distributed to all of the County's libraries and schools. It was estimated that around 1400 people attended the various activities taking place during the Festival. Again, the Regional Arts Association (in this case Eastern Arts) contributed funds towards the event, alongside commercial sponsors such as the Co-Operative Bank and the Wellcome Foundation. Around £1500 was raised through sponsorship in 1989.

4.5.5 Staffordshire

Staffordshire are in the process of organising a 'Promotions Fortnight' on the theme of the environment, due to take place in November 1990. This event has been specifically designed to encompass the three strands of Libraries, Arts and Archives which co-habit in the same Department within the County Council. The event was initially planned as part of the Library Association's Promotion Fortnight, but, as it has evolved, it has become far more of an independent event, simply running in parallel with the LA campaign.

Many events will be taking place under the Promotions Fortnight banner. An environmental fair will allow groups from a wide variety of fields - from campaigning groups to health food stores - to set out their stalls in different locations in the County. The County's information resources on environmental matters will be prominently featured. Lectures and talks have been organised, featuring both those who have considered 'green' issues from a sociological or

political perspective and writers of fiction whose stories and novels have strong environmental or nature themes.

The organisers' aim has been not simply to increase awareness of the County's information and cultural resources, but also to increase their use. To this end, whilst groups involved in the event have been invited into the County's buildings - including libraries - the County's services have been taken out into the community, through displays and staffed exhibitions in shops, building societies, business parks and so on. Sponsors secured for the event so far include library suppliers, retail outlets and local manufacturing firms.

REFERENCES

1) The figures in this section are gathered from two sources:

Population, total issues and number of service points: *The Municipal Yearbook, 1990, 196-197.*

Total income and expenditure: CIPFA. *Public library statistics, 1988-89 actuals, 1990, 37-38.*

2) Promotional literature for the Nottinghamshire Children's Book Award, 1990.

5. SURVEY RESULTS AND ANALYSIS

5.1 The extent of use of sponsorship

From the responses of all of the Counties contacted during this study (including Northampton who did not actually take part) it is clear that sponsorship, at the moment, plays a relatively small part in the financial operations of the public library service. None of the library staff interviewed were aware of any formal policies within their respective Library Divisions concerning sponsorship or income generation, although several felt that there was a general encouragement of any attempts to raise financial support for library projects, in this way. In 1986, those organising the Hertfordshire Literature Festival felt they should seek permission from the County Council before going ahead with a sponsorship drive to boost funds for the event. This has now become an accepted practice, however, and the Council's ongoing support was assumed rather than actively sought each year.

There appeared to be no information on the total amount of income raised through sponsorship in any one authority. Such a figure would be difficult to calculate when sponsorship in the form of goods or services is taken into consideration also.

The Principal Information Officer for Staffordshire County Council commented on the difference between what he termed 'punitive' income generation (fines, reservation charges and so on) and 'positive' income generation through sponsorship and joint enterprises. The former had been the traditional method of raising money in libraries and, although it still dominated in his authority, they were currently undergoing a policy review which was expected to address this issue of library organisation.

5.2 The decision to seek sponsorship

Most decisions to seek sponsorship were made in the general process of planning for a specific event. They usually arose out of necessity rather than as part of a deliberate effort to improve or implement income generating activities in the library. The attitude of almost everyone interviewed was summed up in sentiments such as, "It's a good thing if we can get it" or "We'll always try".

There were exceptions to this. In Melton Mowbray, in Leicestershire, the Area Librarian (in the course of undertaking a Diploma in Management Studies) had drawn up a business plan with the specific aim of providing an art gallery within the library at no cost to the Community Charge payers of his area. Sponsorship formed part of the strategy in achieving this.

In Staffordshire, the motivation to seek sponsorship came partly from necessity, but also the organisers felt it offered an opportunity to increase the contact between their Department and other groups in the community. This included groups in both the commercial and voluntary sectors.

Overall there was a distinct lack of any formal framework governing sponsorship activities. This did not appear to have acted as a deterrent to any of the organisers of events examined in the study. It may be, however, that a policy produced by the County would encourage other individuals at least to consider exploring this avenue of funding when organising similar events.

This lack of a co-ordinated policy does not appear to be limited to public libraries, however. Although all of the companies contacted had specified procedures for dealing with requests for sponsorship, none claimed to have a formal policy on the subject.

From the parties involved in this study, then, it appears that sponsorship is often both sought and allocated on the merits of the individual event.

5.3 The staff involved

5.3.1 Advisers on sponsorship issues

In the absence of formal directives on sponsorship issues the question of who would be the best person in the authority to turn to for advice on sponsorship was posed. This brought a range of answers, again pointing up the lack of formal arrangements for this aspect of fundraising, as well as its 'multidisciplinary' nature.

In Staffordshire the County Arts Officer had experience of raising sponsorship and, in Hertfordshire, he/she was instrumental in refining the library service's approach to sponsors, advising on the content and layout of funding applications.

In Lincolnshire, the Arts Development Officer actually took responsibility for seeking sponsorship for the Storyboat Event. She pointed out, however, that other individuals would, perhaps, be better able to advise on sponsorship in specific subject areas. For example, the Assistant Keeper at Lincolnshire Art Gallery would have more knowledge of - and contacts in - funding bodies for visual arts projects (such as the Henry Moore Fellowship).

The District Librarian for Broxtowe in Nottingham mentioned a contact in the Marketing Department of Leisure Services as being a sound source of advice on sponsorship matters; whilst the Area Librarian in Melton in Leicestershire suggested that talking to other groups who have had direct experience of raising sponsorship would probably be the most invaluable source of advice.

5.3.2 Staff responsible for sponsorship liaison

In almost every case, a senior member of staff involved in the organisation of the project emerged as the person who liaised with the sponsors. The Assistant County Librarian for Education and Children's Services in Nottinghamshire commented that, if too many people became involved in the sponsorship drive, efficiency suffered. It was best, he felt, to have simply one or two key individuals who knew precisely what stage the process was at, at any given point. Whether through necessity (i.e. having a strictly limited amount of staff time to invest in the project) or through design, this was clearly the way in which all of the parties interviewed had acted over the sponsorship liaison.

If only a small number of staff were involved in sponsorship liaison, the actual production of applications was, in some cases, a much larger operation. Staffordshire estimated that at least fifteen people were involved in the central sponsorship operation, leaving aside the contributions made by branch staff which were not formally acknowledged. Hertfordshire also, it seemed, had, in effect, a committee overseeing the production of sponsorship applications.

The number of staff involved in seeking sponsorship will inevitably be proportional to the scale of the project. Too many staff spending time seeking sponsors can be both a sign of an inefficient approach to sponsorship, and a contributor to inefficiency. However, it is important to consider that staff aware of the drive may act as contact points for potential sponsors and, even if they are not directly involved in the search for sponsors, it may pay to keep staff informed of the way in which events are proceeding.

5.4 Organising the sponsorship drive

If the initial decisions to embark upon seeking sponsorship for a project were made on a largely *ad hoc* basis, some interviewees

admitted that, during their early attempts to raise sponsorship, the approaches to sponsors suffered a similar fate. In the first year of the Hertfordshire Fiction Festival, for instance, attempts to raise sponsorship proved extremely ineffective. Many large firms in the area were approached with very little response forthcoming.

Selecting companies to approach for sponsorship is achieved according to various criteria. Organisers of Nottinghamshire's Children's Book Award adopted a basic strategy of contacting companies who seemed the 'most obvious candidates' as sponsors - those with a vested interest in books and reading. They contacted companies in this area - library suppliers, booksellers and publishers - first. Within this category, however, they admitted that firms were contacted "at random", with no research into their past activities as sponsors or corporate funders.

Staffordshire also commented on this. They had divided potential sponsors into several categories, such as:

- * Library resource suppliers - both printed and audio-visual material suppliers.
- * Suppliers to the County Council of office equipment, stationery etc. (this included computer suppliers whose contracts with the County were often substantial)
- * Local businesses - whether small local firms or branches of national companies based in the area
- * Businesses with a reputation for environmental concern, or producing "environmentally friendly" products.

Such an arrangement can prove particularly useful in organising a large number of applications.

Staffordshire appeared to be very adept at fine tuning appeals to match a company's activities with the event being sponsored. Besides the environmental links, they had also wooed and won suppliers of records and CD's: In the case of one supplier as

sponsor of a musical event within the Promotions Fortnight and another as a provider of records or CD's as prizes for events.

They were the only County to mention successful approaches to library suppliers of audio material. Elsewhere, book suppliers were often mentioned. Hertfordshire obtained support from one of their Large Print book suppliers for an event within their Fiction Festival organised for elderly readers, whilst the main supplier of Nottinghamshire libraries' children's books, Askews, are supporting the children's book festival planned for next Spring.

Some Counties feel more confident than others about exploiting links with firms who regularly do business with them. The Assistant County Librarian of Nottinghamshire felt that there was some dilemma in soliciting sponsorship from their main library supplier, Askews. He was anxious that they should not feel that the library service was "putting a gun to their head" and might, for instance, withdraw business if the firm turned down the sponsorship application. On the other hand, if Askews had not been approached and other firms had benefitted from publicity through the event, he could see they might be equally offended. He resolved this by a personal telephone call, following the letter requesting support, in which he clearly set out the library's position. The approach clearly paid off as Askews contributed £2,000 towards the cost of the event in question.

It is as well to note at this point, however, that in Staffordshire the businesses professing environmental concern, who would certainly come into the category of "most obvious sponsors" (mentioned earlier), were, on the whole, less responsive than some of the other categories. In sponsorship, it appears, there is no such thing as a safe bet. A library seeking funding cannot rely on one sole company, no matter how obvious the links between it and the event, or how long-standing the business relationship between the two parties.

Beyond the realm of companies with a vested interest, the next most popular criterion seems to be firms with a strong local presence. It would appear from this survey that the large national companies with branches in the locality of the event are more likely sources of finance than smaller local firms. The library at Beaumont Leys in Leicester, based in a shopping centre, approached the largest store in the centre, the Tesco supermarket and secured funding for the Writers Talking project. Branches of the National Westminster Bank have contributed on a local level to several projects - from the original Hertfordshire Storyboat, to the 50 Years of Beeston Library event.

In Lincolnshire and Melton Mowbray, local firms proved particularly unresponsive to sponsorship requests. The Storyboat seemed likely to draw a positive reaction from the many small businesses along the canal route in Lincolnshire, yet most did not even reply to the letters requesting support.

The Area Librarian of Melton Mowbray, suffering a similar fate with funding-requests for the library-based Art Gallery, suggested that the reason for this may be that, like many public libraries, small businesses are also new to the concept of sponsorship. Certainly, to the small firm, the benefits of sponsorship - and of Public Relations work more generally - are not easily quantifiable and may well be a deterrent to involvement. Additionally, the current economic situation is far from favourable to this business sector and is likely to have at least a psychological impact upon their disposition towards any requests for funding. The Director of Halifax Property Services in Lincoln expressed her view that, when seeking sponsors, libraries should look out for companies who were doing well financially. There was clearly a certain poignance in her remark, made, as it was, against the background of the considerable slow down in trade in the property market over the last twelve months.

The economic climate aside, change will only be achieved when small firms are seen to be involved with successful sponsorship projects, a situation which depends upon imaginative and adventurous management in the firms approached and persistence amongst those seeking sponsors.

5.5 The initial approach

Even those whose sponsorship drives were carefully planned found that they ran into strategic problems very easily when making the initial approach to sponsors. Establishing the right person within a company to present with the sponsorship request was mentioned by many of the interviewees as being a major hurdle.

Great variations exist in the allocation of sponsorship budgets amongst branches of banks, building societies and retail outlets (as will be described more fully in the next chapter) and the arrangements made by large, national firms need to be clarified before a sponsorship application is lodged with them.

The Librarian at Beaumont Leys in Leicestershire found that his approach to the Local Manager of Tesco's supermarket had been passed on to the company's headquarters where a central unit made the sponsorship decision.

The Area Librarian for Melton Mowbray had earmarked British Coal, a company with substantial interests in the area, as a prospect for support for the Art Gallery development. The initial approach, however, was made to the wrong person, resulting in a long delay in the company's response to the sponsorship application. Ultimately British Coal rejected the project.

Lincolnshire, Hertfordshire and Staffordshire had all found that telephoning the potential sponsor, prior to sending the initial letter of request, appeared to reap rewards. It ensured that the relevant individual to receive the application could be identified

within the organisation. Additionally, however, there seemed to be a consensus that the library's case for sponsorship could be argued more effectively at this point, making a strong first impression. Naturally such a personal approach takes up time for the person organising the application. This, however, needs to be balanced against the possibility that far more time could be wasted in chasing up an application which has been addressed to the wrong person.

5.6 Timing of applications

Time consumed in preparing and launching a sponsorship application is clearly important in terms of the overall cost-effectiveness of the exercise, but of major importance to its success is the timing of the application. Although it is pointless to speculate whether, in the case (above) of the British Coal sponsorship, the application would have been rejected if the approach had found the right contact immediately, the delay which ensued as a result was an unwelcome complication.

Hertfordshire commented upon the importance of getting the timing right in applying for sponsorship. Their search for sponsors of the annual Literature Festival has developed to the point where companies are being wooed a full year in advance of the event: as one Festival ends, letters are being prepared seeking support for the next. It clearly pays off, for Hertfordshire even found itself in the rare position of having a sponsor - a London bookshop - approach them to be involved. Ironically, the bookshop's offer came at the eleventh hour and the particular event they wished to sponsor was being supported by another firm. Consequently they headed the list of sponsors for the following year. This must, indeed, be an unusual occurrence, but it serves to illustrate the point that an organisation wishing to be involved in sponsorship needs to plan and act well in advance of the event.

Several interviewees commented on the difference between their financial year and that of the sponsoring organisations: It seems that sponsorship budgets often run through the calendar year, January to December, rather than April to March, which is the usual pattern for Local Government fiscal years. The sponsoring companies are under no obligation to ensure that their sponsorship budgets extend throughout the whole of the financial year and, as will be seen in the case of the Halifax Property Services' sponsorship of the Lincolnshire Storyboat, may choose to invest funds heavily in one particular project if it is a sufficiently attractive proposition.

Ironically, it has been the experience of one of the Leicestershire projects to approach some companies too soon. Their drive to raise £4,000 towards the cost of their Literature Festival planned for 1991 has already begun in earnest. Several firms who have been approached so far, however, have advised the organisers to resubmit applications in January, some giving the reason that their sponsorship budgets for this year are already allocated.

A number of the sponsored projects had come about through initial personal contacts between library staff and individuals within the sponsoring organisations. In Lincolnshire, IBM had been negotiating a contract with the County Council for the supply of computer equipment. The Director of Library Services had outlined the Storyboat project to an IBM representative who knew the channels through which the sponsorship application needed to proceed. Both of the Nottinghamshire projects were supported by personal contacts - in the case of the Children's Book Award, between the Assistant County Librarian and the Institutional Sales Manager of Dillon's bookshop; in Beeston, between a member of the library staff and the National Westminster Bank.

The informal networks which exist in any area of fund-raising are, rightly or wrongly, considerably influential. In this study they have been useful in two ways: to get 'a foot into the door' of an

organisation in order to negotiate substantial sponsorships, as in the case of the Lincolnshire and IBM; and to secure contributions of between £50 and £100 for smaller-scale projects, such as the 50 Years of Beeston Library event. The library seeking sponsorship for the first time would do well to explore this avenue before embarking upon a more general sponsorship drive.

It would be foolish, however, to see it as an easy source of additional funds for any project, and over-use of this method is to be strongly discouraged. Sponsorship which comes about through personal contact can strengthen the links between the library and the business community, and, in all of the projects considered in this study, the aims of sponsorship (set out in the previous chapter) were clearly met. However, the informal network does seem to maintain the image of sponsorship as simply patronage or philanthropy, 1990's style. This could, in the long term, be to the detriment of the library service. For, if the exhortations of the Arts Minister and ABSA - that sponsorship should be regarded as another type of business transaction - are heeded, then it will be those organisations who have been most business-like in their approach to sponsorship, who are likely to maintain their success.

Having said this, the way in which business transactions are concluded are not always as formal as the public might like to think, as the issue of the so-called 'sweeteners' in the sale of the Rover group to British Aerospace revealed recently. In comparison, the sealing of sponsorship deals initiated through personal contacts are exemplary in terms of business propriety.

5.7 The contents of a sponsorship application

The question of how to win over both firms with a history of involvement in sponsorship and those companies new to sponsorship is a preoccupation of any group seeking funds in this way. In part, it hinges on the issue of what to include in a sponsorship application and, unlike many other areas of the subject, there did

appear to be a certain uniformity in what constituted a basic template for an initial approach to a potential sponsor.

Many interviewees were very keen to impress on sponsors their understanding that sponsorship was a two-way arrangement. Lincolnshire set out in its initial letter the likely benefits of involvement in the Storyboat project to its potential sponsors, in terms of the press coverage and audience attendance they expected of the event. The letter indicated that in the follow-up telephone call the company's needs as a sponsor would be discussed.

Organisers of the Nottinghamshire Children's Book Award went further than this. Believing that sending out finalised details of a project would be offputting to a potential sponsor, they had sent out draft proposals and an invitation to sponsors to attend planning meetings for the project, in order to see what was taking place. Not every sponsor sought close involvement in a project, but, in this case, Dillon's Bookshop jointly managed the project with the County's Education and Children's Services section. In this instance, the partnership was clearly a successful one, but for many organisations such measures may be seen as inviting 'interference' from companies in an area where the library has the greater experience.

Nottinghamshire's Assistant County Librarian also stressed the need for clarity and honesty in the initial approach to a sponsor. It would be easy, he felt, to offer them the moon in order to get their support, but if the aim was to retain that support over a period of time then it was essential to be realistic about the benefits of the event to the sponsor. This would also help to establish a reputation of high quality for the annual Children's Book Award which, in the long run, would help in attracting more funds.

Hertfordshire reinforced the idea that clarity was essential in sponsorship applications. Their initial attempts had been simply

blanket requests for support which had produced a very poor response. This was revised in subsequent years to very specific requests either for a small donation or sponsorship of a particular event, an approach which proved much more successful. Staffordshire were pursuing a similar method.

The Librarian at Melton had also found that sending out too much information in the initial approach could be as bad as sending out too little. It was, he felt, more appropriate to submit a detailed business plan to a company only after an expression of interest on their part, rather than to include it in the letter introducing the scheme.

Only Beeston library candidly admitted that it had made little attempt to set out the benefits of its event to the sponsors. Even so, it successfully obtained a respectable amount of support from the local National Westminster Bank and Sainsbury's supermarket.

The cost of seeking sponsorship - in terms of the organisers' time and the materials used - needs to be taken into consideration before the launch of any concerted drive. A rolling programme of applications requires careful administration, as well as postal and telephone contacts as it proceeds. The amount obtained in sponsorship must at least exceed these costs to make the exercise viable.

Hertfordshire admitted what other interviewees simply implied, that, initially, a lot of its sponsorship seeking was being done by staff in their own time. With the advice of the Arts Development Officer, who had been trained in methods of fund-raising, the process became much more efficient, though not necessarily more economical. At the Arts Development Officer's suggestion the library produced new stationery, headed with the Fiction Festival logo and even changed the envelopes in which sponsorship applications were sent out. The reasoning behind this was that companies associate the manilla envelopes bearing the County

Council's name and logo with bills and could be less well-disposed towards the request. Plain white envelopes possibly prevent sponsorship applications being confined to the waste-paper basket before they have been considered objectively. These measures may seem severe but the sponsorship of the Fiction Festival is now very successful and Hertfordshire's initial investment is clearly paying off.

5.8 The benefits of sponsorship

The events considered in the course of this study provided examples of the three main ways in which organisations can benefit from sponsorship. All of the projects had received financial support from companies. For some, this represented the whole transaction: Others benefitted, in addition, from a service provided by the sponsor or donation of company goods.

In addition to its contribution towards the funding of the Lincolnshire Storyboat in 1989 the Halifax Property Services also printed the programmes for the event. The advantage of this kind of arrangement for the sponsored organisation is that the printing facilities and expertise of commercial businesses are generally of a very high standard and will produce good quality publicity material. For the sponsor (in this case, Halifax Property Services whose general print runs are quite extensive) it can be a way of subsuming some of the expenditure on sponsorship into other areas of their budget, as well as ensuring that the publicity material is in keeping with the image they strive to promote elsewhere.

It is essential, however, that such arrangements are finalised and approved by both parties to the deal well in advance of the event. The library service is in the position of having to please several masters when involved in a sponsorship project. Most Local Authorities are now as image-conscious as any commercial enterprise and will, quite reasonably, expect their association with a library-organised event to be fully acknowledged in publicity

material. When times, venues, descriptions and graphics are added, the problems which can arise in the design of the publicity material become very apparent. Lincolnshire had encountered some such difficulties in the production of its publicity for the Storyboat event and was cautious about the benefits this method of sponsorship offered.

In Nottinghamshire, Dillon's arrange all of the press coverage and public relations for the Children's Book Award. The library service produces the publicity, which bears both the Counties' and Dillons' insignia. The publicity is distributed throughout the County's schools and libraries by the library service and by Dillon's throughout its stores in the region. This arrangement works to the advantage of both parties and each is clearly happy with the standards jointly achieved.

The Beeston Poets event, 1989, provided a perfect example of the grey area which exists between sponsorship and advertising, as well as an unusual example of sponsorship in kind. Waterstone's the bookshop, which had just opened a store in Nottingham, were approached by the Area Librarian as potential sponsors for the event. The arrangement which was finally concluded between the two parties was that, in return for advertising space in the promotional leaflet, Waterstone's would provide free wine for the audience at each of the readings.

This highlights the benefits which can be reaped from adopting a creative approach to negotiating sponsorship with a company. Supermarket chains need not be seen as the only companies who are likely to support hospitality provision at a library event. Staffordshire is another County who are exploring different ways in which to involve the private sector in its Promotions Fortnight. Some organisations have offered the free use of their venues for staging events, for instance.

The supply of goods as prizes for events is, perhaps, straying once again into the grey areas between sponsorship and straightforward charitable donation, but it was cited by the organisers of some of the larger-scale events as another way in which commercial firms were prepared to give support. Staffordshire, for instance, acquired a diverse range of goods in this way from 'Mission Earth' packs donated by the Co-Operative Retail Society to invitations to a priority viewing of newly-laid out gardens at Bidolph Grange.

Sponsorship in kind can, then, be a useful avenue to explore when support is being sought for publicity or promotional material, or as a means of providing hospitality at a library event. However, it requires the same diplomatic skills that the negotiation of a financial transaction demands if both parties are to obtain full benefit from the arrangement.

5.9 Meeting the sponsor's needs

The library manager's responsibilities in the area of public relations are two-fold during a sponsored event: he or she must cultivate relations with the local media and also maintain the library's relationship with the sponsor. In part, the first is likely to bring about the second. As will be seen in the next section, the sponsors admitted that their main concern in supporting a project was obtaining publicity. Attracting wide media coverage of an event is probably the best way the library can ensure that a sponsor's needs are met. In addition, it is also in the best interests of the library service to obtain broad coverage for any event it is organising.

Co-operation between the public library and the commercial sector is still sufficiently unusual to be often news in itself. As with the issues raised by the design of publicity material, however, the involvement of the press or television in a sponsored library project necessitates careful management of credit for its supporters.

Most of the events under consideration here were promoted by press releases. In all cases sponsors were listed in the article and more than one interviewee commented that some local newspapers simply printed the press releases *verbatim*.

In Leicestershire, the librarian organising Writers Talking remarked that the local radio stations had shown greater interest in the event than the local press. Other interviewees acknowledged radio as a good source of coverage for events. Furthermore, as the Arts Development Officer for Lincolnshire pointed out, during a live broadcast the organiser has considerable opportunity to mention sponsors reasonably freely.

The Storyboat attracted television coverage in both of the Counties where it was staged. Indeed in Lincolnshire the project was actually sponsored by Yorkshire Television, which broadcasts to parts of the County. The Arts Development Officer felt that the company's prime motive in sponsoring the Storyboat was their "remit in the local community". However, the company, when interviewed, implied that 'visual' projects were more likely to attract attention from those responsible for making sponsorship decisions. This suggests that Yorkshire do take into consideration the extent to which events would make good television news stories. It could also cast light on the reasons for the interest of local radio stations in Writers Talking (described above), which is far more stimulating to a listening audience than a viewing one.

The staging of a publicity ceremony when the official handing over of a cheque takes place in the presence of the local newspapers appears still to be popular with sponsoring companies. This occurred in a number of cases, amongst them the Tesco sponsorship of Writers Talking and the Halifax sponsorship of Lincolnshire's Storyboat.

The successful use of press, radio and television to bring a project to the public's attention is, it appears, very similar to

the processes involved in attracting sponsorship. It is a matter of targetting specific media whose interests are in keeping with the nature of the project. If libraries, then, take into consideration the media most suited to the event they are staging, they may discover that their efforts to attract coverage are more effective. Once again, this is an area where experience increases competence and those libraries which can demonstrate an ability to attract coverage of an event are likely to be the more successful in attracting sponsorship.

There can be more to maintaining the relationship with the sponsor, however, than simply managing the event well. The librarians interviewed for this study were all very conscious of this. The organisers of all of the projects described here extended invitations to their sponsors to attend the events that were being supported. The response to such invitations, however, seems as unreliable as the process of obtaining sponsorship itself. Apart from those sponsorships - such as the Nottinghamshire Children's Book Award - where the event was, in effect, jointly managed, a sponsor's presence at the event's considered here was a rare occurrence.

It did occur in Lincolnshire, where the Halifax Property Services' sponsorship of the Storyboat event had been raised through funds from three offices along the route. A number of staff from each of the offices appeared at the event at various points during the week.

Staffordshire plan an event which may counteract this disinterest and which will bring together the two strands of the public relations effort described above. They are organising a parade and reception to take place in Stafford around three weeks before their Promotions Fortnight begins. Their aim is, in part, to ensure that the public are aware of the events in advance. Additionally, it is intended that the reception brings together representatives of all the parties involved in the event: councillors, library staff, the

companies who have sponsored the event or made donations towards its cost, environmental groups involved and so on.

Although it is, in one sense, discouraging that managers or staff of a sponsoring company do not take advantage of complimentary invitations to events, it could reassure those who fear business 'interference' through sponsorship. Certainly, as sponsorship plays a bigger part in corporate affairs, there will be only so much time a company can devote to providing a presence at events it supports. It could certainly make the arrangement a very impersonal one. Depending upon the attitude of those seeking sponsorship this could be viewed as a good or a bad development.

5.10 Degree of reliance on sponsorship

One of the Hertfordshire library staff who had been involved with their Storyboat, both as a library project and an independent one run by volunteers, felt there was a great difference between the two. Sponsorship was used simply as a means of "underwriting" the project when the basic funding came from the library service budget. As an independent project, the amount of sponsorship raised dictated whether or not the project ran at all.

When asked if the event under consideration would have gone ahead had sponsorship not been forthcoming, almost everyone interviewed said it would. The librarian in Melton observed that without sponsorship, the project would have been organised differently, but would still have been developed. Staffordshire's Promotions Fortnight would also have taken place, but on a greatly reduced scale, whilst the Lincolnshire Storyboat had a 'contingency fund' to cover any shortcomings in the amount raised through sponsorship. Only the librarian organising the 50 Years of Beeston Library event questioned whether he would have been able to find alternative funds if his sponsorship efforts had failed. Clearly, the impact of a failed sponsorship drive on an event is not determined by its size, but by what proportion of its budget sponsorship is expected

to provide. It is difficult to determine from the results of this study whether smaller events aim to raise a greater portion of their funding through sponsorship than larger ones.

Not one of the projects planned to continue over a number of years had obtained any ongoing funding. Hertfordshire found that a number of companies did sponsor the Fiction Festival year after year, yet none of them had made any long-term commitment. As has already been mentioned, sponsorship for the Melton Library Art Gallery was sought initially on an ongoing basis, but was unsuccessful.

This appears to be one of the greatest drawbacks of sponsorship. Even in major sponsorship deals in the Arts - such as that settled between the Royal Shakespeare Company and the Royal Insurance Company, or Shell and the British Association for Film and Television Arts - funds are rarely committed for longer than three years at a time. This, perhaps, is a situation that organisations seeking sponsorship must learn to live with. The myth that Local Authority funding was funding 'for life' was shattered some time ago and, after all, has always been prone to some change depending upon the political party in power. Similarly, in the commercial sector a business can only project its fortunes so far into the future and, in a free-market economy, that future is inevitably volatile.

On the brighter side, the results of this study suggest that as libraries experiment with sponsorship deals, so they become more proficient and more ambitious. Staffordshire felt that its experience of sponsorship this year was, in a sense, a test-bed for future events. The Hertfordshire Fiction Festival illustrates the way in which an event can flourish with a combination of Local Government and private sector funding. Nottinghamshire is planning a major children's book festival as part of the city's annual Festival in 1991. It expects to raise £3,000 of the £10,000 budget through commercial sponsorship, a considerable step forward from

its current involvement with that sector in the Children's Book Award.

6. SURVEY RESULTS AND ANALYSIS: THE SPONSORS

6.1 Background

Four of the companies involved in sponsoring the projects considered here were contacted and agreed to some form of interview regarding their involvement with the project. The number was kept small as the main focus of this study is the way in which the public library organises sponsorship, rather than the way in which commercial firms do so. However, their comments upon the projects with which they were involved and upon sponsorship issues in general provide a different angle upon the subject and, as such, deserve some consideration here.

The four companies come into two of the main categories created by librarians in organising their search for sponsorship (See 4.4). Halifax Property Services and Yorkshire Television are firms who have no direct links with the public library's sphere of activities: John Menzies Library Services (JMLS) and Dillon's Bookshop clearly do.

6.2 Aims and objectives

The objectives of the interview were:

- 1) To gain some insight into the way in which commercial firms organise their side of the transaction.
- 2) To establish their perception of the library event they sponsored.
- 3) To establish more generally the perception of the public library as a vehicle for sponsored events.

6.3 Organisation

Whether they are in the same industrial or commercial sector or in very different sectors, the way in which companies conduct their business varies considerably from one firm to another. It is no surprise, then, that the way in which their sponsorship activities are organised and administered should vary considerably too. As has already been stated in the preceding section, the most effective way for a library to discover who, in which department, responds to sponsorship applications is first to contact a company by telephone.

Of the four companies contacted in the course of this study, the staff with responsibility for making decisions about sponsorship were similar in two cases - Dillons Bookshop and John Menzies Library Service. In both organisations, senior Sales and Marketing staff were instrumental in approving or rejecting applications. A slight difference existed in the case of the two other companies. The Local Director of the Halifax Property Services held ultimate responsibility for allocation of large amounts (decisions about smaller sums are left to individual branch managers). Yorkshire Television made its decisions through the Arts and Sciences Committee of its Corporate Affairs Department.

Even from this small sample it is evident that sponsorship decisions are made by staff who are working at the centre of company activities. It reinforces once again, the division between the business interests represented in a sponsorship deal and the benevolence of charitable donations.

None of the companies interviewed mentioned any involvement with sponsorship deals which had been concluded to run over any length of time. Most of the projects they had funded appeared to be one-off projects (which includes those made up of a series of events, such as the Writers Talking project or the Hertfordshire Fiction Festival). Nor did any company express any concern about being

simply one of many sponsors involved in an event. The Director of Halifax Property Services candidly admitted that the amount of their sponsorship was rarely large enough to allow them to make such a condition. They did, however, prefer co-sponsors to be 'complementary companies', highlighting, again, the image-consciousness of the firm who enters into sponsorship deals.

6.4 Sponsorship budgets

There appear to be two basic arrangements made by companies for sponsorship budgets. Under the first, sponsorship monies form part of the marketing budget - as in the case of Dillons. Under the second, a separate sponsorship budget is created. John Menzies Library Services, Halifax Property Services and Yorkshire Television all fall into this category.

Most said they attempted to spread their budgets over as many events as possible, either to ensure wider promotion of their name or to encourage as many projects as possible in the area of their concern. This has implications which are both positive and negative, for libraries seeking funding. Clearly it suggests that more projects are likely to get a slice of the funding cake. However, it can also mean that a company sponsoring an event one year may wish to do something very different the next.

With more and more demands being placed upon funds, it also implies that the amount of funding available for any one project is likely to be kept relatively small. So libraries hoping to raise significant amounts will need either to approach a large number of such companies to accumulate funds or research those companies who prefer an exclusive relationship with the group they sponsor and court them.

6.5 Aims in sponsoring

Very different answers were given to the question concerning the company's main aim in sponsoring a project, although all were underscored by the main objective of attracting publicity for the company.

JMLS were in the unusual position of not seeking the attention of the general public, but rather looking to promote their name to library managers. They saw sponsorship principally as a way of maintaining good relations with existing customers and attracting new ones. However, they also have a wider interest in promoting library use for, if library issue figures are high, book funds will be that much more secure and, consequently, business for library suppliers will remain stable. The Marketing Manager, with whom the interview was conducted, remarked that sponsorship brought people together who would usually operate in very discrete parts of the business. She, herself was usually shielded from customers by the Sales Team and Customer Services staff, but was able, in administering sponsorships, to make direct contact with them.

Dillons bookstore, whilst feeling it was important to communicate their firm's name to the public, also felt that promoting books generally was in their interest. They saw this as being particularly important in the case of children and were keen to support events which nurtured the reading habit amongst the young. This kind of sentiment was expressed often during the interview with Dillons and gave a strong impression of an organisation which was genuinely as concerned with the more philanthropic aspects of sponsorship as it was with its benefit to their sales figures. In an area of business which has recently developed a strong competitiveness (in Nottingham in 1984 there were two mainstream booksellers; by 1989 there were five) this was an unexpected thing.

Halifax Property Services pointed out an interesting distinction between a company having its name known and having its name known

in association with a good cause. Their name is widely known from 'For Sale' boards attached to houses on the property market. Sponsoring an event such as the Storyboat, however, gave them the opportunity of showing their concern for local events and putting something back into the community in which they were based. Yorkshire Television expressed similar views.

The manageress of Dillons bookstore made a telling point concerning this issue of association. She felt that people may not register the connection between a sponsoring firm and a particular event immediately, but might do so later, perhaps when they see direct advertisements bearing the company's logo. This very firmly bears out the advice of sponsorship theorists who insist that it must be only part of the marketing mix, supported by promotion, pricing of goods and so on: Head, for instance, describes sponsorship as:

...a valuable tiller of the soil in which to plant one's advertising seeds. (1)

The Director of Halifax Property Services developed this point by adding that sponsorship communicated the company's name to people who might not be impressed seeing it in other contexts. This implies that the image of the public library is sufficiently favourable for companies to feel they will benefit from an association with them. It would appear that, in the eyes of the sponsors contributing to this study, the public library has a very positive image as far as its relationship with its local community is concerned. This is an attractive quality to those businesses seeking to assert their support for local affairs. It is a point which libraries would do well to stress when (as had been the experience of some libraries involved in this study) they come up against companies sceptical about the benefits to them of sponsorship.

6.6 Perception of event sponsored

On the whole, levels of satisfaction with the sponsored events were high. Two of the interviewees - the manager of Dillons and the Director of the Halifax Property Services in Lincoln - admitted that before their involvement in the projects they had not been into a public library "for years". Both were pleasantly surprised by the experience which followed. The Halifax Director, in particular, expressed her admiration for the library's proactive approach in taking books out to children in such a lively and inventive format. Yorkshire Television also observed that they found the Storyboat "imaginative".

The major problem encountered in the relationship between sponsors and the library service occurred during the Storyboat project. The sail on the narrowboat was designed to carry the company's logo. On the first day of the event, however, it was discovered that, when unfurled, the sail tugged the boat away from the bank. Clearly, this was a problem which could not have been foreseen before the event. However, the Halifax did feel that no attempt was made to compensate in any way for this loss of publicity.

Although this was a major incident, remarked upon by both parties, it did not appear to have soured relations between the two, and the Halifax Director felt that they had benefitted from association with Lincolnshire Libraries.

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1. HEAD, V. *Sponsorship, the newest marketing skill*. 1981, 72.

7. Summary and Conclusions

This study has attempted to examine the viability of sponsorship as a method of generating income within public libraries and to analyse the different ways in which sponsored events from five counties were organised. The events considered illustrate the diversity which exists within public libraries - from activities encouraging reading and use of the library by children, to the redesigning of part of a library building for use as an art gallery. Events within individual libraries have been sponsored as well as larger-scale, county-wide projects. It is very encouraging to see the high standards achieved by these projects. When considered in the light of the gloomy picture of Local Government funding and library finance outlined in the first chapter of this dissertation, it gives some indication of the very positive efforts being made by members of the profession to rise to the challenges currently facing them.

7.1 Results of the study

From the number of projects which attract sponsorship and the amount of finance raised by this means, in the five counties considered in this study, it is apparent that sponsorship currently plays a minor role in the financial affairs of the public library. There was a lack of any formal policy on sponsorship amongst the authorities involved. However, of the six authorities contacted in the course of this study (including Northamptonshire), three were in the course of reviewing existing library policy in several major areas or undergoing restructuring of staffing arrangements, which would include increased emphasis on areas of marketing and income generation.

7.2 Seeking sponsorship

The situation most often encountered in this study was one in which sponsorship decisions were made on a very local level with little formal support from central sources.

One of the noticeable features of all of the projects examined in this study is that the library staff instigating or organising the sponsorship drives have not been selected to do so on the basis of abilities or experience in this area. More than one interviewee drew attention to the fact that librarians are not trained in the art of fund raising - either through sponsorship or any other means. They undertake the task simply as another aspect of the overall organisation of an event.

In almost every case described here, the process of seeking sponsorship has advanced through trial and error, which is, if nothing else, an inefficient way of acquiring skills. In several instances the support or advice of Arts Officers, employed by the County Council, or from Regional Arts Associations, has proved invaluable. In Hertfordshire, one of the team involved in obtaining support for the Fiction Festival has given a talk to other librarians in the County facing sponsorship for the first time. Skills acquired by one or two members of staff can, thus, be filtered down through the authority in this way. However, if sponsorship is to be achieved effectively and economically, a formal programme of training needs to be devised for key members of staff involved in sponsorship projects.

7.3 The nature of sponsorship

Most of the library managers interviewed commented upon the unpredictable nature of sponsorship. Some admitted that with simply one or two applications they were able to secure funding for very

little effort. Most were less lucky, in one case attracting a small amount from only one sponsor following over fifty approaches. Those companies who seem most likely to be supportive can often be the ones who reject the application out of hand, whilst the least likely source shows the greatest interest and provides a substantial amount of funding. Sponsors' areas of interest can be researched but, as this takes valuable time, it is easy to neglect this preparation.

The effort involved in seeking funds is not proportionate to the size of the amount sought. Persuading a company to provide a dozen bottles of wine for a small event in a branch library, can take as much effort as raising £3,000 for a major county-wide project. For smaller projects, therefore, sponsorship can be a very inefficient way of raising funds.

Furthermore, the success of an event will inevitably influence a company's decision to sponsor which, fundamentally, is made on the grounds of return for an investment. Hertfordshire's experience with its Fiction Festival suggests that as an event gains prestige, so it becomes more easy to attract commercial involvement. This is not to say that smaller, lower profile events will be ignored, but rather that the effort they have to put into obtaining funding may need to be that much greater.

7.4 The Sponsors

Although sponsorship procedures are different for each company, their strategy contains the same basic elements, with differing degrees of emphasis. These are, basically:

- 1) Publicity for the company - whether it is simply wider broadcasting of the company's name, or reinforcement of a

company's image through association with an event of social value.

2) Strengthening links with the community in which they exist. This can be either the consumers of their product or service amongst the general public, or (as in the case of library suppliers) existing and potential business customers.

With a high number of outlets for publicity and a generally respectable public image, it seems the library service is perceived as a good proposition for sponsorship. This can be maintained by libraries seeking sponsorship through high quality applications and well-organised events.

It would appear that the more imaginative and unusual the project, the greater the chance it has of attracting sponsorship. When a company's main consideration is the amount of publicity it will get from an event, it is more likely to seek association with an event which will provide a good story for the local media.

All of the companies interviewed during this study sponsored many different projects in the course of their financial year. This approach to sponsorship is advantageous to groups seeking funds, as it increases the number who may be chosen to benefit. However, the negative side of this is that the amount of each individual sponsorship is likely to be small, and a library may find it has to attract several sponsors to achieve any sponsorship target.

The companies contacted for this study were not entirely mercenary in their approach to sponsorship. It does appear that events organised for children touch a chord in those making sponsorship decisions. More generally, a sense of social responsibility was communicated by

all of the individuals interviewed. This suggests that the gap which is traditionally felt to exist between public libraries and commercial enterprises may not be so difficult to bridge.

7.5 The Future

It does appear that as libraries become more familiar with the techniques of sponsorship, so they become more willing to try to exploit it as a means of raising funds for projects. As the Arts Development Officer for Lincolnshire commented, it is becoming "more a part of library language".

It is also encouraging to see that libraries who experiment with sponsorship in small ways go on to more ambitious projects - as has happened in Leicestershire, Staffordshire and Nottinghamshire. This can only have a positive influence on the future development of sponsored library projects, as both public libraries and commercial firms begin to see sponsorship as a viable proposition.

This optimism needs to be tempered with the awareness that libraries are not the only organisation catching on to the concept of sponsorship. Dillons (Nottingham) drew attention to the fact that, since the implementation of the Local Management in Schools scheme, the number of applications they have received for funding had grown considerably.

The rules governing sponsorship and broadcasting are also being relaxed, and satellite and cable television offer companies considerable publicity in the form of sponsored programmes, for less than the cost of a traditional television commercial. The pace at which these changes are taking place is supremely illustrated by the fact that the Independent Television Network's nightly weather forecast is now sponsored by the former state-owned utility, Powergen.

The challenges faced by the public library manager in the field of sponsorship have only just begun.

7.6 Recommendations for further study

7.6.1 This study has attempted to analyse the way in which sponsorship is obtained and managed in the public library. During the course of the research, projects in counties outside of the study sample have come to light - particularly in the South of England. It would be useful to explore further the occurrence of sponsorship in geographical areas where industry is concentrated compared to more rural areas or those areas where traditional industries have declined.

7.6.2 The suggestion was made earlier that sponsorship management could be more effective and efficient if librarians were given some formal training. A study into the design of an induction course for librarians in the art of fund-raising could be very useful. This could explore existing courses, perhaps aimed at those in arts management and administration, and suggest ways in which these would need to be adapted to meet the needs of the public library.

APPENDIX A

SPONSORSHIP INTERVIEW FORMAT: LIBRARIES

1. Does the county council and/or the libraries dept. have a policy concerning sponsorship or external funding?
 - b) Is there anyone you know of in the authority who could advise on sponsorship issues?
2. How is it decided for which events sponsorship will be sought?
3. How many events of this type took place in the last year?
 - b) How many events attracted sponsorship?
4. Can you describe the sponsored project?
5. Was the sponsored project(s) one off or ongoing?
 - b) If ongoing, how long is/was:
 - the project
 - the sponsors' commitment?
 - c) If sponsorship had not been forthcoming/ended would the event have been/be incorporated into the main programme of library-funded events?
6. Were potential sponsors matched to the event?
7. How long before the event(s) sponsored were sponsors contacted?
 - b) Who liaised with the sponsors?
8. How were companies approached? At national or local level?

9. What attempts were made to set out the benefits of the event to the sponsor(s)?

10. How many companies were approached?

b) How many responded?

c) How many sponsored?

11. What form did the sponsorship take?

- Financial: if so, how much?
- Donation of goods - what?
- Donation of services - what?

12. If sponsors were one of several organisations contributing to an event - were they happy with this or did they prefer to be associated exclusively with one event?

13. What interest did the sponsors show in the event?

b) Was anyone from the organisation invited to attend? Did they?

14. What media coverage of the event was there?

b) How far did this highlight the sponsoring organisations?

15. Was there any follow-up contact with/ feedback from the sponsors after the event?

16. What was the attitude of library staff involved in the project to:

- sponsorship of the event?

- the sponsors?

17. Do you feel the benefit derived from sponsorship of the event is/was in keeping with the effort invested in seeking sponsorship?

18. Do you plan to/would you like to seek sponsorship for more events of this type?

19. Do you have any comments of your own to add? Do you feel sponsorship is 'A good thing' for libraries?

APPENDIX 2

SPONSORSHIP INTERVIEW FORMAT: THE SPONSORS

Aims of interview:

- a) To establish details of how the sponsors organise their side of the transaction.
- b) To gather any information on current sponsorship projects.
- c) To discover whether the public library can do anything to improve its attractiveness to potential sponsors.

- 1. Do you have a formal policy on sponsorship?
- 2. Who does the sponsorship decision rest with and how is it decided which projects will receive sponsorship?
- 3. Can you say what is your main aim in sponsoring a project (e.g. relatively inexpensive means of advertising, building up goodwill with a certain community etc...).
- 4. Do you have a separate budget for sponsorship funds? If not which fund does it come from and what percentage of the fund does it make up? What about goods supplied as a form of sponsorship - will they also come from the same fund?
- 5. Can you give a rough estimate of how many people approach you for sponsorship in a year?
 - b) And how many of those win sponsorship?
- 6. How do you prefer to be approached - at national or local level?

7. Do you have a preference for sponsoring:

- one-off events
- medium-term events (up to 3 years)
- long-term events (3-5 years)
- events where you are sole sponsor?

8. Can you give details of any events you are currently sponsoring?

9. Are there any projects which stand out in your mind as having been particularly successful on your part? And why?

10. Do you get involved in the projects you sponsor beyond the simple financial transaction? (e.g sponsoring an event - will you attend?)

11. What feedback do you get after the event from the organisation involved? Are you happy with this level of feedback?

12. What do you see as the main advantages of sponsoring a public library based event?

13. Would there be anything the public library could do to make itself a more attractive sponsorship proposition?

14. Do you know of/Are you a member of ABSA?

15. Sponsorship appears to involve a lot of organisation for a return which is often less easy to measure than - say - increased expenditure on advertising. Is it worth the effort?

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