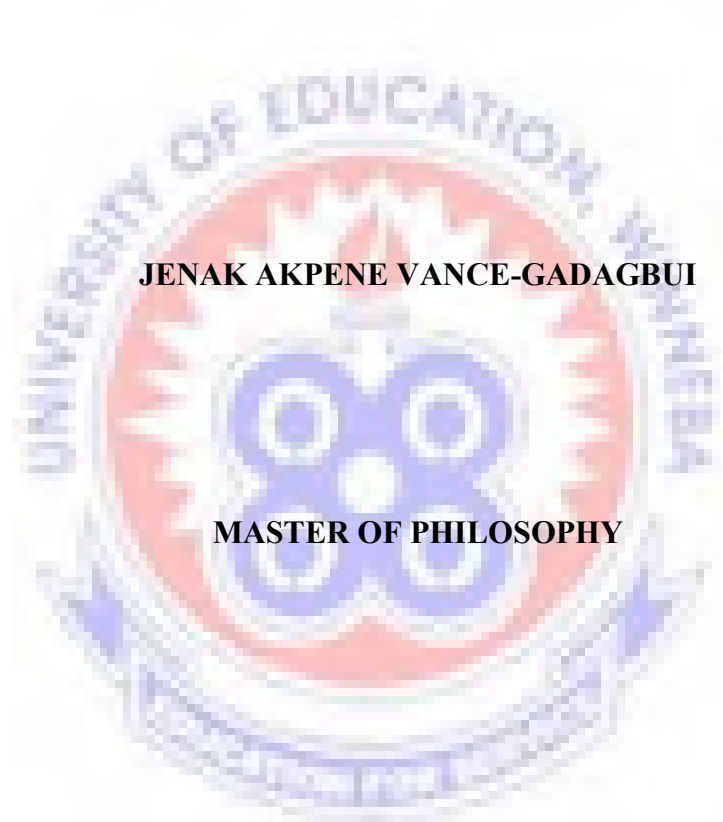


UNIVERSITY OF EDUCATION, WINNEBA

**BRAND SPONSORSHIP OF CULTURAL FESTIVALS: A CASE OF THE
WINNEBA MASQUERADE FESTIVAL**



2020

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**BRAND SPONSORSHIP OF CULTURAL FESTIVALS: A CASE OF THE
WINNEBA MASQUERADE FESTIVAL**

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8171810005

**A Dissertation in the Department of Communication and Media Studies, Faculty
of Foreign Languages Education and Communication Submitted to the School of
Graduate Studies, University of Education, Winneba, in partial fulfilment**

**of the requirements for the award of the degree of
Master of Philosophy
(Business Communication)
in the University of Education, Winneba**

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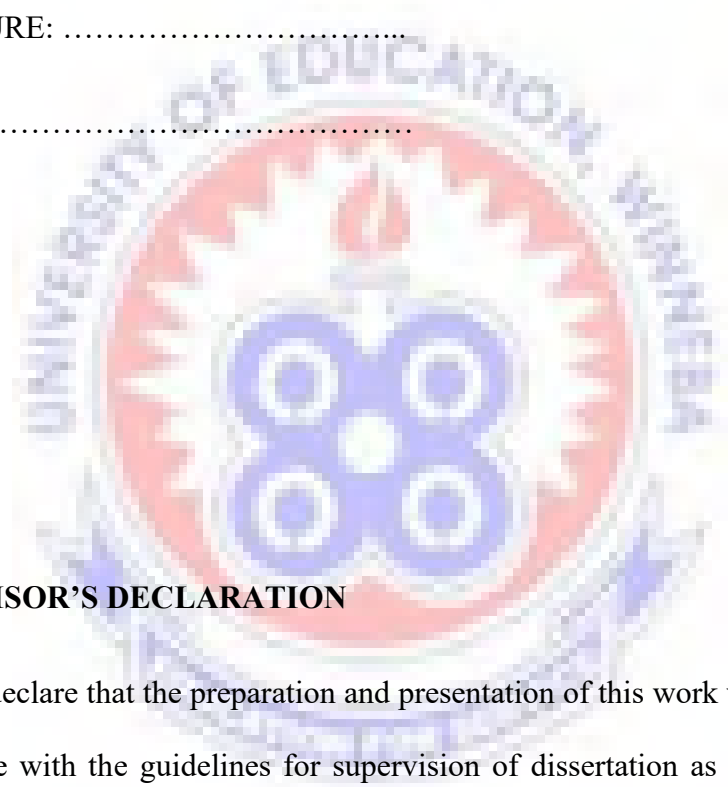
DECLARATION

STUDENT’S DECLARATION

I, Jenak Akpene Vance-Gadagbui declare that this dissertation, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE:

DATE:



SUPERVISOR’S DECLARATION

I, hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of dissertation as laid down by the University of Education, Winneba.

SUPERVISOR’S NAME: DR CHRISTIANA HAMMOND

SIGNATURE:

DATE:

DEDICATION

Dedicated to my mother, Rose Adindaa, my beloved husband Benard Owusu Snr
and our son Opanin Kofi Acheampong.



ACKNOWLEDGEMENTS

I thank the Almighty God for the ability to complete this project. I would like to thank my supervisor Dr. Christiana Hammond for her support, encouragement and patience throughout this study. I sincerely appreciate her consistent contribution. My appreciation also goes to my mother Miss Rose Adindaa for her constant prayers, encouragements, moral and financial support throughout my studies.

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ABSTRACT

This study examined the brand sponsorship of the 2019 Winneba Masquerade Festival (WMF). It specifically explored the motivating factors of festival organizers for seeking sponsorship from certain selected brands and also examined why some brands sponsored the 2019 WMF. The design was a case study and it was underpinned by the tenets of the Social Exchange Theory. Data was gathered through semi-structured interviews and observations. The findings were thematically analyzed. The findings revealed three categories of sponsorship for the Winneba Masquerade Festival which comprised of: MTN Ghana as the official sponsor or title sponsor; Fan Milk Limited as the sponsor, and Guinness Breweries Ghana accredited as supporting sponsor. The study also revealed that organizers of the 2019 WMF sought sponsorship from some selected brands because of visibility, prominence of the organization, perceived sponsor benefit and evidence of previous successful sponsorship of other festivals. Also, it was realized from the data that organizations sponsored the 2019 WMF for these reasons: increase visibility, enhancement of reputation, the creation of marketing opportunities. The study concludes that unlike Fan Milk Ghana that had sponsored the event over a decade, both MTN, and Guinness Breweries Ghana Limited were first time sponsors to the annual event. Secondly, the track record of each sponsoring organization was important for making informed decisions on them and providing them the space to assert their presence. The study recommends that organizations and brands should be interested in supporting such events to promote the cultural heritage of Ghana. Thus, Ghana Tourism Authority should develop keen interest in improving of masquerade festivals by granting incentives to large corporations who are ready to sponsor.

CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

The celebrations of Festivals have become a part of human existence and are sought after as modes of entertainment and leisure. Indeed, it is noted that the celebration of festivals and event tourism is the fastest growing segments of the world leisure industry (Nicholson & Pearce, 2001; Salamone, 2000). Barrera-Fernández, Hernández-Escampa, and Vázquez (2017) assert that the celebration of festivals is a significant part of the rising trend towards tourism in every country. The compelling reason is that traditional tourism attraction suffers the difficulty of garnering visitors whilst festive celebrations, have the potential to pull large crowds of people together (Barrera-Fernández, Hernández-Escampa, & Vázquez, 2017). It is for this reason that corporate organisations have taken advantage of the diverse patrons of festivals to also promote their brands and get closer to their perceived target audiences.

The surge in festival celebrations remain as one to be understood from the standpoint of what is being celebrated. Attala (2012) states that the term 'festival' has cultural implications and should be carefully defined to encompass the purpose of celebrating particular festival in context, since culture is evolving. Attala (2012) is of the view that the essence of festivals emanates from a place of communal spirit or experiences and regarded as transcendent. Friedrich (2000) and Autissier (2009) extend this notion and assert that the celebrations of festivals are rooted in the rites and rituals as well as cultural values and norms of a people to enable them assert their identity. This implies that the culture of a group, their historical stance, how

they make sense of where they are and where they want to proceed to is channelled through their festivals. It is on this premise that individuals tend to involve themselves in the consumption of culture and in other social engagements described as festive celebrations. Odotei (2002) highlights the importance of traditional festivals, to include the commemoration of ancestors and gods for good harvest or to remember a historical event.

Ghana has a myriad of festivals from different regions and at the helm every of festival are the cultural implications to the celebrations. The elements of culture embedded in the celebration of festivals in Ghana have thus become important undocumented societal and cultural expectations which is linked to the essence of a people embedded in their history and very existence.

Festivals are widely held in Ghana, with over one million participants attending each year (Ministry of Tourism, 2018). What is more endearing is the accompanying advantages for stakeholders to meet directly with their clients. Svensson (2018) on music festivals in Africa, states that sponsoring such festivals could be used to inform marketing strategy, and hint loyal consumers on what to expect

1.1.1 The Concept of Brand and Branding

The American Marketing Association (1960) describes a brand as a name, term, sign, symbol or design or a combination of them. The essence of these attributes is to distinguish similar brands from their competitors. It is therefore important for companies to build strong brands by establishing ease of recall among their consumers or clients and provide a competitive edge over their counterparts. Aaker (1996) emphasises the essence of reinforcing brand presence in a consumer's mind through brand awareness and brand recall

In building brand awareness, there is the need to associate with both the functional and emotional attributes of the brand (Keller, 2003) The functional attributes of a brand consist of the consumer's perception of the physical product characteristics such as the packaging, whilst the emotional qualities comprise price and the usability of the product (Chen, 2001). These attributes help to transfer knowledge about the brand to the consumers and create brand image in their minds to reinforce a sense of recurring loyalty. Moreau, Markman, and Lehmann (2001) states that since brand attributes influence patronage and in turn maximise profit, there is the need for organisation to design innovative marketing tactics or series of marketing communication mix campaigns to project and to bridge the gap between the organisations and their consumers or target audiences. Shimp (2012) refers to the deployment of effective marketing communication strategies such as sponsorship communication to create brand awareness, enhance brand image and achieve brand equity which could be translated into brand endorsement and profit maximisation.

1.1.2 Sponsorship as Promotional Activity

In examining the potential of festivals, the usual obligation for commercial organisations is to weigh the importance of the festival and then work their way into being a part of the glory of the festival. Zarantonello and Schmitt (2013) are of the view that through negotiations, organisations could devote substantial amounts of resources into sponsorship as part of their integrated communication strategy efforts. Thus, through the sponsorship of events or festivals, organisations engage their customers more interactively (Gijsenberg, 2014).

Amoako, Dartey-Baah, Dzogbenuku and Junior (2012) opine that commercial sponsorship denotes one of the most rapidly growing sectors of marketing

communication. Every company as well as the brands that it is known for is able to establish a strong relationship between itself and their consumers through the numerous windows of opportunities offered through sponsorship efforts. (Amoako, Dartey-Baah, Dzogbenuku, Kwesie & Jnr, 2012) further add that brands are given a ‘voice’ during outdoor events as clients are able to enjoy different forms of sponsorship as the organisation interacts with consumers directly and to harness publicity.

According to Svensson (2018), the history of sponsorship dates back over a hundred years where it began in sporting activities. This assertion is hinged on Kotler and Keller’s (2006) declaration that approximately, 69% of sponsorship investments in North America are often on sporting related events. Obiwole (2015), affirmed that companies in Ghana also leveraged different acts of assigning title sponsorship rights to different organisations for the Ghana Premier League. For instance, in February 2014, the First Capital Plus Bank signed a 5-year deal to the tune of \$10 million to sponsor the Ghana Premier League (First Capital Plus, 2014). Obiwole (2015) notes that the Ghana Premier League has had five title sponsors in the last eighteen years where three of its seasons were without title sponsors. The CEO of Capital Plus Bank is noted to have reaffirmed that the essence of sponsorship is to maximise profit and the sport fraternity and football in particular, has proven to amass a huge fan base, therefore, provides a competitive advantage for companies which associates with the Ghana Premier League.

Meenaghan (1983) defines “sponsorship as the provision of assistance either financial or in kind to an activity by a commercial organisation for the purpose of achieving commercial objectives”. Skinner and Rukavina (2003) quoting the

International Events Group (IEG) describe “ sponsorship as cash and/or an in-kind fee paid to an entity (typically in sports, arts, entertainment or causes) in return for access to the exploitable commercial potential associated with that entity or property”. From the definitions, two very important outcomes, namely provision of assistance (in kind or financially) and returns on that assistance can be identified as characteristic of sponsorship. In simple terms, Svensson (2018) asserts that sponsorship is the provision of resources (e.g., money, people, equipment) by an organisation directly to an event, cause or activity, in exchange for a direct association (connection) to the event, cause or activity. Lee, Sandler and Shani (1997) state that in providing sponsorship, organisations engage in sponsorship-linked marketing to reach either their corporate, marketing or media objectives. Mullin, Hardy and Sutton (2007) contend that an organisation acquires the rights to affiliate or directly associate with an event or product for the purpose of deriving advertising benefits of their product or company during the event. Sponsorship could be offered to institutions, groups, teams, events, charities, individuals, radio and TV programs.

Andreason and Kotler (2003, p. 174) argue that “branding confers benefits.” Branding implies the company imprinting or associating themselves with a particular event/festival with the understanding that both parties appreciate recompenses from each other. Rowley and Williams (2008) observe that companies leverage the use of sponsorship for the reasons of increasing brand awareness, creating brand image, increasing profit and larger market share and repositioning the brand in the minds of consumers. These reasons are made possible through the brand sponsorship of events and festivals.

While the subject of risks comes to play in sponsorship, Anderton (2011, p. 146) assert that “sponsors continue to invest in outdoor events and festivals because they offer focused access to large and potentially profitable target audiences in the period where they are experiencing exciting and memorable times”. A customer is therefore, likely to associate more with a product or a brand if that experience is positive. The outcome of this is towards patronising more from the target audiences.

1.1.3 Brand Sponsorship of Festivals and Events

According to Getz (2007) sponsorship is of global importance in the events sector because it allows the organisation of festivals and events to be easier and more lucrative. Sponsoring an event or festival is a significant endeavour and companies use this form of marketing communication strategy to inform consumers about the uniqueness of their product or service. It can therefore, be assumed from the on-going that festivals also attract diverse forms of sponsorship from organisations because of the large number of patrons to festivals just like sporting activities or football matches in particular.

Albaum and Duerr (2011) describe a brand as a word, letter, symbol, design or combination of these. They further state that these elements identify a seller’s goods or services and make a clear distinction from others. Kotler (2011, p. 10), however, explains it from a different viewpoint and asserts that “a brand is an offering from a known source”. Thus, a brand name such as MTN carries many associations in people’s minds that make up its image: fast internet, clear voice calls, cheap internet rates, and MTN Heroes of Change and many others. Hence, the brand MTN offers an association from a source the consumer will not be reluctant to trust and use. By extension, brand sponsorship of festivals helps build on the existent association or

connection people have with brands they deem fit as festivals also leverage on the association that the brands present to the festival.

It is interesting to note that not all festivals have the highest number of brands investing their resources into it. Adongo and Kim (2018) in a survey revealed that “Edina Bronya” and “Fao festival” celebrated in Ghana are among festivals that attract the highest number of stakeholder responses compared to other festivals in Ghana such as the Akwasidae.

For many traditional festivals like masquerade festivals, which are organised with the aim of preserving the traditions of a group of people, generating and relying on sales and sponsorship as part of the funding is very important. Hence, an engagement with brands sponsorship of festivals.

Festivals are promoted and celebrated for their social and cultural roles (Andersson & Getz, 2008). This brings to the fore the tasks event managers or organisers do to handle the planning and promotions of the event. Andersson and Getz (2008) assert that managers of such events must become skilled at managing the relationships that can generate support and resources (Reid & Arcodia, 2002). Festival stakeholders are in essence “people and organisations with a legitimate interest in the outcome of the event” (Bowdin, Allen, O’Toole, Harris, & McDonnell, 2006, p. 126). Thus, it can be inferred that organisers, local government authorities, sponsors, vendors, volunteers, local residents, visitors, and the media are the key stakeholders in festivals (example, Allen, O’Toole, Harris, & McDonnell, 2010; Getz, Andersson, & Larson, 2007; Reid & Arcodia, 2002).

However, Reid and Arcodia (2002) placed these festival stakeholders in two categories: primary and secondary. The primary stakeholders are recognised as the people on whom the festival is dependent. For example, employees, volunteers, sponsors, suppliers, spectators, attendees and participants. The secondary stakeholders on the other hand are identified as host community, government, essential services, media, tourist organisation and businesses (Reid & Arcodia, 2002). Larson (2002) throws more light on this by recognising specific festival stakeholders in terms of the people sponsoring a festival. Larson (2002) further stated that such stakeholders strategize by selecting partners and managing relationships for the building of the festival. Therefore, the organisers or event managers implement strategies to save money, share resources and find new monetary sources. Thus, those who manage the festival aim at securing committed and powerful stakeholders however, also have to sacrifice a degree of autonomy as well (Andersson & Getz, 2008). As a result, Andersson and Getz (2008) mention that there is tension in the management of festivals between the need to be independent and own the festival and the necessity of accommodating the powerful stakeholders who sponsor the event.

1.1.4 History of Winneba Masquerade Festival

Winneba is a coastal town located at some 66km west of Accra, the national capital of Ghana. Traditionally, the indigenes refer to the town as it Simpa. However the Europeans call it Winneba, which is a corrupted form of “Windy bay”, because the Europeans found the sea breeze to be rather windy (Akyeampong & YankHolmes, 2016).

Winneba is well-known for its fishing bay, choral music, and the Ideological Centre

of Dr. Kwame Nkrumah, a former president of Ghana, and most importantly for the university, (University of Education, of Winneba) and the unique Masquerade Festival with Brass Band music (Ewusi, 2005). The Fancy Dress Festival or 'Kaakamotobi Afakye, as it is popularly known by the indigenes of Effutu of Winneba, is a masquerade festival characterised with a euphoria of fan fair, colour, music and dance, and the display of traditional culinary services. It is held on the first of January every year.

Micots (2014) explains that fancy dress was adopted by the Fantes from the sailors of World War from colonial soldiers who dressed in special costumes and enacted plays aboard ships and in ports of West Africa and other places. Micots (2014), citing Bakhtin (1984), mentions that the performance of the fancy dress festival is expressed in popular culture and inverted socio-political and religious truths where men become women, fools become wise and even angels and devils intermingled.

The actual date for the inception of the fancy dress festival in Ghana is often debated because historical antecedents of the masquerade festival dates back to before the attainment of attainment of independence in Ghana where such event were predominantly undocumented. However, Micots (2012) opines that fancy dress culture was adopted by Ghanaians in the early twentieth century from a European form of masked ball during the Victorian era. Cole and Ross (1977; cited in Micots (2012)) documented in their book, "The Arts of Ghana. " that participants of the Elmina group believed to be part of a fancy dress were inspired by Europeans, specifically the Dutch, as an alternative to their perceived Asafo (warrior groups) in-fighting groups or dances.

Given the oral history of the fancy dress, Cole and Ross (1977; cited in Micots

(2012)) interrogate the oral traditions which claim a Dutch origin for fancy dress. The researchers are of the view that there are more connections to Italian comedy and Caribbean carnival which arrived from parts of western African coast from Liberia or Sierra Leone. According to Micots (2012), an interview session with some elderly residents along the coast of Central region acknowledges Saltpond as the first town to host Fancy Dress. This, the researcher (Micots, 2012), stated that it quickly spread to Cape Coast, Winneba and other town along the Central region. The history of the Winneba fancy dress begun in the nineteenth century by the Dutch and British who applied their trade at the Winneba port (Brown, 2005).

Masquerading was introduced in Winneba in the 1920's by artisans returning from Saltpond, another coastal community located some 40 kms West of Winneba (it is said that a section of expatriates, particularly Dutch traders in Saltpond, practiced the art of wearing mask in the evenings during the festive occasions). By 1923, the first masquerade group was formed in Winneba. Discontented members somehow found reason to break away from an existing group such that by 1933 there were four groups (Nobles, Eggya, Tumus, and Red Cross) firmly established in town, each with its own followers (Acheampong, 2011). Membership of a group is open to the public though membership is thicker in the suburb where the group has its base.

The masquerading traditions are celebrated in some parts of West Africa – Togo, Benin and Nigeria are known for its ceremonial rituals, ancestral worship sessions, funerals (e.g., Doris, 2005; Esu & Arrey, 2009; Picton, 1990; Rea, 2007). Conversely, Akyeampong and YankHolmes (2016) argue that the masquerading performances in Winneba and in Ghana as a whole have no religious metaphysical or mythical connotations but purely for entertainment reason where masquerading

rivalry groups compete. Fancy dress is characterised by performances and costumes appropriated from materials from American movies, African American spirituals, Latin gramophone records, and Ghanaian *Asafo* (Cole, 2001). Individuals or groups member wear masks and parade through town.

The masquerade festival attracts both foreigners and indigenes to the town of Winneba and ensures the creation and ‘consumption of cultural experiences’ (AEA, 2016). The indigenes use this occasion to come home to visit relatives and make reconciliations and the foreigners use the opportunity as a tourism destination and relate with the customs and the cultural experiences of the town. The festival also sets a platform for politicians to seek endorsement as they present gifts to traditional rulers during festivals (Odotei, 2002). Although the masquerading festival of the people of Winneba has always been known to be a form of entertainment, adequate empirical research have not been conducted although Akyeampong and Yankholmes (2016) indicate that the masquerade festival has not been able to bring about any significant change in the socioeconomic lives of the community.

1.2 Statement of the Problem

Studies exist on the celebration of events and sponsorship from diverse perspectives, these studies have highlighted more of the sponsorship activities on entertainment and sports including beauty pageants and award nights (Anderton, 2011; Hutabarat & Gayatri, 2014; Svensson, 2018).

Additionally, some research efforts have been made on festivals and sponsorship using different methodological approaches. For instance, Hutabarat and Gayatri (2014) in a quantitative survey studied the influence of sponsor-event congruence towards brand image, attitudes brand purchase intentions. The study sampled 155

audiences of the Java Jazz Festival in 2012 and the results proved that there is positive sponsor-event congruence between sponsorship and the maximisation of profit which can also be translated into positive impacts toward brand image. This implied that the stronger the congruency between the sponsoring brand and the festival the better attitudes towards the sponsoring brand by the festival attendees.

Svensson (2018), on the other hand, investigated how companies utilise music festivals sponsorship in order to boost customer brand engagement using the qualitative approach. In this study, the researcher utilised the theories of customer brand engagement and event sponsorship model to determine the underlying correlation between brand sponsorship and customer's engagement with a brand. Svensson (2018) used semi-structured interviews of managers of companies that have sponsored large music festivals in Finland. The study revealed that companies often determine how they could maximise profit from an event before they sponsor and sponsorship should not necessarily be considered as an act of charity or good will. Svensson (2018) thus, highlighted that customer engagement of brands are enhanced when companies launch products which are designed purposely for a festival. The study further points to the use of social media engagement together with the festival sponsorship with a focus on its impact and not the reasons for which organisations are selective of the events to sponsor.

It can be deduced from Svensson's (2018) study and all the others that their focus has been to measure the impact of sponsorship on events and not on traditional festivals. This is the research gap that my current study seeks to fill. Also, from the Ghanaian perspective, Adongo and Kim's (2018) study offer insights regarding stakeholder relationship to the sustenance of festivals. Using survey questionnaire of

1,092 festival stakeholders, Adongo and Kim (2018) concluded that festival organisers have the highest power, urgency and legitimacy as against the varying levels of power for government, sponsors, vendors, volunteers, victors and the media. The study further indicated appropriate priority be given to stakeholder on the basis of their relationship with other stakeholder (Adongo & Kim, 2018).

Akyeampong and Yankholmes (2016) in their study *“Profiling Masquerade Festival Attendees in Ghana”* studied 241 attendees of the 2014 masquerade festival in Winneba. Although the study did not touch on sponsorship, it revealed that funding is the main challenge to the masquerade festivals. From the ongoing discussions, it could be seen that from the Ghanaian perspective on brand sponsorship of cultural festivals, minimal studies have been conducted constituting a gap in literature. Therefore, it is imperative to raise discussions on brand sponsorship of cultural festivals and to interrogate the motivations of organisers for seeking sponsorship from some selected organisations, and to examine the reasons behind particular organisations for supporting the WMF annually.

Therefore, the focus of this study is to address this research gap by examining the reasons behind brand sponsorship of the 2019 Winneba Masquerade Festival in view of contributing to the literature on studies on festivals and sponsorship in Ghana. This study therefore, seeks to explore the kind of brands that sponsored the 2019 Winneba Masquerade Festival and their levels of sponsorship, and also to interrogate the motivations of the key stakeholders (i.e. Federation and organisers) for seeking sponsorship from particular organisations.

1.3 Research Objectives

These objectives guided the study:

1. To identify the brands that sponsored the 2019 Winneba Masquerade Festival and their levels of sponsorship.
2. To investigate why organizers of the WMF seek sponsorship from the selected brands.
3. To examine motivations of brands that sponsored the 2019 Winneba Masquerade Festival.

1.4 Research Questions

To be able to achieve the objectives of the study, the research addressed the following research questions:

1. Which brands sponsored the 2019 Winneba Masquerade Festival and what are their levels of sponsorship?
2. Why do organisers of the WMF seek sponsorship from some selected brands?
3. What are the motivations of brands that sponsored the 2019 Winneba Masquerade Festival?

1.5 Significance of the Study

Traditions are undoubtedly a vital part of the social lives of people within a community. These individuals or groups come together to uphold traditions regarded as festivals and give a historical sense to their identity. Festivals offer opportunities for interactions between people from all walks of life by evoking forms of association on which organisations could explore avenues for meeting with their clients.

This study will throw more light on brands participation in the 2019 Winneba Masquerade Festival celebration. It will bring to the fore reasons why organisers and corporate organisations sponsor traditional festivals including the WMF. The study is highly beneficial to brand/marketing managers in the Ghanaian context because it guides them on what to look out for when seeking sponsorship for an event. The findings of this study are of immense value to stakeholders as a referential material as it contributes knowledge to the literature in the field of sponsorship from a new perspective based on the sound argument made.

1.6 Delimitation

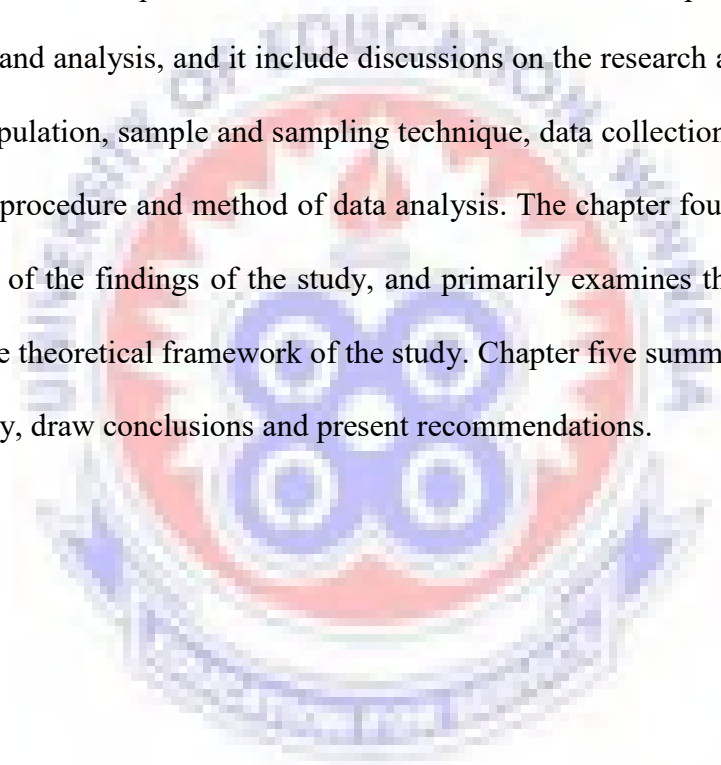
This study is delimited to examining the kinds of brands that sponsor the 2019 Winneba Masquerade Festival and interrogate the motivations of the sponsors for seeking support from the identified brands. The aim is also to ascertain a case analysis of what informs the choice of brands for sponsoring the Winneba Masquerade Festival. The data was gathered from the sponsorship package of these brands at the 2019 Winneba Masquerade Festival: MTN Ghana Limited, Guinness Ghana Breweries Limited and Fan Milk Limited.

The motivation for the study is based on some assertions in Odum-Sackey (2016) which stated that until 2016, the Winneba Masquerade Festival had not received any form of brand sponsorship in spite of the importance the indigenes of Winneba attach this festival.

The selection of the Winneba Masquerade Festival enabled the researcher to gather credible information on brand sponsorship drive and the intention for selecting certain brands to sponsor the 2019 WMF. Again, the study focused only on brands which were available during the 2019 Masquerade Festival in Winneba.

1.7 Organisation of the Study

The study is organised in five interrelated chapters. Chapter one comprises the background of the study, the objectives of the study, research questions, significance of the study, delimitations, and the organisation of the study. The chapter two reviews related literature and discusses the theories necessary to situate the research within context. Chapter three discusses the methods and procedures for data collection and analysis, and it include discussions on the research approach, research design, population, sample and sampling technique, data collection instruments, data collection procedure and method of data analysis. The chapter four is devoted to the discussion of the findings of the study, and primarily examines the analysis of data through the theoretical framework of the study. Chapter five summarises the findings of the study, draw conclusions and present recommendations.



CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This section of the study reviews literature on concepts related to the study. The chapter provides extant related literature on brand sponsorship and festivals with emphasis on masquerade festivals. It provides an overview of sponsorship, festive celebrations and sponsorship brand, sponsorship in Ghana and reviews related literature on reasons for organiser sponsors choices. The chapter further highlights the theories underpinning the study.

2.1 Concept of Brand Sponsorship

The advent of sponsorship has become a significant promotional element for organisations who seek to market their brands or products to a large number of target audiences. Svensson (2018) states that sponsorship has been a topic of study dating back to over a hundred years. Probing into the history of sponsorship, it is from the extent literature that majority of sponsored events occurred in the sports sector. Kissoudi (2005) contends that around 590 BC, the Greeks athletes were the first sponsored group to participate in sporting competitions. Bruhn (2003) also argues that the historical roots of sponsorship are a traditional patronage of the Romans. Winkelmann (2016) furthers this argument and explains that, the tradition of patronage or “Maecenas” as it is known in Latin refers to any support given to an activity, community project, organisation or a person. The era of patronage therefore includes individuals, companies, and sponsor artists, among others. A newspaper article entitled “Sponsorship Early Days” (June, 2017) and written by Lesaule &

Bouvier (2017) gives a clearer insight into patronage that existed around the 5th century BC in Ancient Greece. The article shows that sponsorship is money paid by rich citizens to finance competitions and public festivities as a contribution to the society's development and to influence others. This form of association has been appropriated by companies in the modern era and it has become part of an integrated marketing effort to reach target audiences.

Grimaldi (2014) notes that the sponsorship momentum was not experienced until 1983 when events such as Olympic Games sold \$400 million worth of sponsorship rights to companies. As companies realised the brand awareness and sales prospects of sponsorships, this resulted in the creation of events to attract companies for sponsorship funding. Judging from the contemporary view of sponsorship, it is interesting to note that the shift in the historical perspectives of the tradition of patronage was not entirely related to an economic objective. Therefore, on the basis of Bruhn's (2003) assertion, the understanding of current trends is entirely contradictory to the 'philanthropic' element characteristic of the historical precedents of sponsorship.

One of the many definitions for sponsorship as a marketing strategy is provided by Meenaghan (1983, 1991) as cited in Rosenberger and Markova (2013). The study asserts that sponsorship is the provision of assistance that may be either financial or in kind to an activity by a commercial organization for the purposes of achieving commercial objectives. It is "an investment, in cash or in kind, in an activity, in return for access to the exploitable commercial potential associated with that activity" (p. 36). Jobber (2013, p.561) also describes sponsorship as a relationship between a provider of funds, resources or services and an individual, event or

organization which offers in return some rights and association that may be used for commercial advantage.

In addition, Fill (2013) asserts that the sponsorship activity is a commercial one where one party permits another the chance to exploit an association with a target audience in return for funds, services or resources. In turn the organisation which provides the funds, services or resources can then engage in sponsorship-linked marketing to realise their corporate, media or marketing objectives (Lee, Sandler & Shani, 1997). To Koekemoer (2004), the sponsorship activity is a form of marketing communication where the sponsor contractually provides financial and/or other support to an institution or individual in return for rights to use the sponsor's name (company, product, brand) and logo in connection with the sponsored activity or event. In this case, the two parties involved come to an agreement of the sponsorship deals to allow the sponsoring organisation the right of associate with the event through the logos or brands.

Fill (2009) suggests that this form of marketing communication is used for reaching external stakeholders, who are customers, and internal audiences, who would be the potential future employees of the company. In view of the above conceptions of sponsorship, it can be inferred that the outcome of sponsorship lies on the consumer making the association with the brand and the supported event (Tcvetkova, 2014). Blythe (2006) observes the subtlety of sponsorship on the consumer. The scholar explains that companies take what the customers believe about the sponsored event and link them to the company doing the sponsoring. This becomes one of the bases for companies offering sponsorship in addition to the awareness a company's brands or products will get. As Tcvetkova (2014) put it, the unique or distinctive

competence of a company is brought to the fore as a result of their sponsorship standing. This means that the company, through the type of sponsorship category, is able to showcase what their product can do thereby drawing attention of existing and new customers to the product so as to perceive the image of the company more favourably.

Furthermore, Rifon, Choi, Trimble and Li (2004) examines sponsorship as an investment. As such, Rifon et al. (2004) describe a sponsorship investment as when a “corporation (or other investor) creates a link with an outside issue or event, hoping to influence the audience by the connection” (p. 30). Here, a sponsorship investment denotes the ‘share’ to influence the audience members at the event or activity through various marketing avenues available to the sponsoring organisation. Madill and O’Reilly (2010) assert that such investments are in the form of cash and/or in-kind products/services provided by sponsors to sponsees, ensuing in associations with festivals or causes.

In examining the definitions, common aspects that were discussed are the outcome of the sponsoring activity, the one being sponsored and the mode of sponsorship. Grimaldi (2014) puts forth the intention of the sponsorship activity and the objectives it seeks to fulfil. Therefore the purpose of his study explored the effects of sport sponsorship based on awareness, corporate image and brand association. This accounts for the expected outcome the sponsoring activity is to accomplish. Again, Kotler and Keller (2009) identified main reasons why companies choose sponsorship as a communication tool. The researchers assert that companies want to identify with a particular target market; to create or reinforce consumers association with key brand and enhance corporate image; to expose new brands and to create awareness

and also to entertain key clients or reward other consumers through merchandising or promotional activity (Kotler & Keller, 2009). These objectives become the intention with which the sponsoring organisation looks to its outcome. These outcomes are as a result of sponsorship related marketing to which the sponsoring organisation is involved.

Companies have explored the use of event marketing to promote their products. Jadelind and Öjerbrant (2016) explain that event marketing is a strategy which has been in existence since 1980s as a result of marketers bid to reconcile the changing marketing environment and customer behaviour. Consumers had become more sophisticated also because of technological advancement and as such companies sought after other means to communicate their brands (Whelan & Wohlfeil, 2006). Event marketing, as stated by Zarantonello and Schmitt (2013) presented to companies that alternative means to communicate their interests and also to influence customers in order to increase brand awareness and impact.

The element of marketing stems from marketers regarding the potential of an event to generate visibility for an organisation or a brand (Aleixo, 2016). However, the debate here pertaining to the dissimilarities of event marketing and event sponsorship is ongoing. Authors such as Cornwell and Maignan (1998) and Close et al. (2006) have suggested that, event marketing includes event sponsorship.

2.3 Types of Sponsorship

In order to realise the sponsorship objectives, Keller (2008) states that it is key to consider which type of activity to sponsor to obtain the desired results. Although there is a large body of research on sponsorship, there is still no agreement with regard to how many types of sponsorship exist. Cliffe and Motion (2005) argue that

four types of sponsorship activities that can be used to realise marketing purposes exist. These include niche/fringe activities (e.g., risky sports events), mass appeal events (e.g., commercial sports sponsorship), manufactured events (event marketing) and community-based sponsorships. Goldblatt (2005) identifies many different event to sponsor listed as fairs and festivals. Hallmark event (e.g., Olympic Games), Exposition/trades shows, meetings and conferences, retail events, sports events, tourism and so on. Wood (2009) also gives other event types related to sponsorship as charity fundraisers, product launches, press conferences and competitions or contests. Geldard and Sinclair (2002) gives three categorisation of sponsorship as marketing, corporate and philanthropic sponsorship under which the types of can be considered.

According to Fill (2013) particular areas in which sponsorship is used is evident. As such, several sponsorships have been established over the years in the areas of programme/broadcast, arts, cause-related and sports. Also, sponsorship of causes/foundations, arts events and sports is one area within event marketing that is becoming increasingly popular as a tool of market communication around the world (Humphreys et al., 2010). Grimaldi (2014) is of the view that out of these areas, sports sponsorship is the one which has attracted most attention and funds.

Again, this study realises that there are many opportunities for companies to express interest in terms of sponsorship so far as there is an event or activity which seeks for it. But for the purpose of consistency, Fill's (2013) types of sponsorship areas was used because it appears to run through many of the areas associated with sponsorship, that is, programme/broadcast, arts, cause-related and sports.

i. Programme/Broadcast Sponsorship

According to Medcalf (2004) programme or broadcast sponsorship is one of the fast growing types of sponsorship because of how it is regulated. This type of sponsorship entails the sponsorship of parts or entire television or radio programmes (Grimaldi, 2014). The organisation observes popular programmes on televisions or on radio, then there is the negotiation with the production companies to have their product or services featured in the film or television programmes in exchange for a fee (Grimaldi, 2014). In light of this, Fill (2009) explains reasons why this type of sponsorship is attractive. First of all, the researcher states that it allows companies to avoid clutter associated with advertising, presents a cost-effective medium compared to other tools and the use of credits around the programmes gives the opportunities for the target audiences to make associations between the sponsor and the programme (Fill, 2009).

ii. Arts Sponsorship

Medcalf (2004) notes that art sponsorship covers a range of areas including popular, classic and jazz music, visual arts such as painting, photography and sculpture and performing arts for example dance theatre and film. Fill (2013) and Grimaldi (2014) emphasise that this type of sponsorship is appealing to sponsors because it allows for targeting of a specific market segment which allows for brand positioning. Art sponsorship enables companies to enhance their corporate status and maintain good contact with key business people and key public figures (Fill, 2009).

iii. Cause-Related Sponsorship

Cause related sponsorship is related to an organisation seeking positive impact on its brand or corporate image (Medcalf, 2004). This type of sponsorship is different from

charitable donations. Grimaldi (2014) states that while cause related sponsorship would want to benefit in terms of brand awareness, charitable donations are made to particular cause without benefiting from it in commercial value. It is significant to state that cause related sponsorship uses transactional-based programmes to make a donation to a worthy cause every time a customer buys one of their products or uses their service. For instance, Awake Mineral Water, produced by Kasapreko Company Limited, follows this form of sponsorship. This is evident in the sense that when a consumer buys a bottle of Awake Mineral Water, contributes an amount which is donated to the Korle Bu Cardio Thoracic Centre to support patients with heart conditions (Awake Mineral Water, 2019).

iv. Sports Sponsorship

Grimaldi (2014) reinforces that sport is the leading type of sponsorship for the reasons that it has the tendency to attract large audiences not only at each event, but also through the media attached to these activities. Also it provides a high level of targeting and provides visibility opportunities for the sponsors because of the duration of the sporting event (Fill, 2013).

Aside the sponsoring of specific sporting activity, organisations also sponsor athletes involved in high-profile events (Medcalf, 2004). For example, within particular sports like football, it is common to sponsor the teams clothing, football clubs, the players, stadium, the football, the pitch among others (Grimaldi, 2014).

2.4 The Sponsorship-Event Fit

A very interesting point pertaining to the relevance between sponsorship and event is noted by Gwinner and Eaton (1999; cited in Svensson, 2018). It suggests that relevance of a product to an event is very key and stated directly and indirectly.

Direct relevance means that product of the sponsoring brand are used in the event whilst indirect relevance occurs through image correspondence between sponsor and event. In light of this, Hutabarat and Gayatri (2014) referred to this process as sponsor-event congruency in their research paper which focused on the influence that event sponsorship had on the brand image, brand attitude and purchase intentions. Hutabarat and Gayatri (2014) concluded that the stronger the congruency between the sponsoring brand and the festival, the better attitudes of audiences towards the sponsoring brand by the attendees. These findings of that study indicates that, consideration should be given to the type of festival or event before an organisation decides to sponsor. This is to ensure that the concept of 'a proper fit of brand and event' is achieved.

Dahlen, Lange and Smith (2010) also argue that for festival or event attendees to remember and notice the sponsoring organisation there should be an obvious linkage or connection between the sponsor and the event. Again, Dahlen et al. (2009) describe four dimensions of sponsor brand fit. Firstly, with function-based fit, the product of the sponsoring organisation is used in the event being sponsored (e.g., a sports company like Adidas sponsoring athletics by producing the jerseys the players or athletes will wear in their competitions). Secondly, image-based fit is a means to reflect the image of the brand or product in the event. The third dimension, which is under-based fit, deals with organisations that sponsor because they share the same target audiences as the event or festival. The experience-based fit, which is the fourth dimension, has to do with the same experiences expressed by both the audiences of the event and the sponsoring organisation during times of socialisation.

In as much as sponsorship allows a kind of association which is mutually beneficial to both parties involved, there is also the issue of exploitation. Anderton (2011) highlights that exploitation as one problem for organisers and sponsors, in that, some sponsorship activities may be regarded as exploitative if they are too overt in their use of on-the-site advertising and marketing.

2.5 Brand Sponsorship as a Strategy

Albaum and Duerr (2011), state that a brand is anything that identifies a seller's goods or services and distinguishes them from others. This can be a word, letter, and group of words, symbol, design or some combination of these. Svensson (2018), highlighting the features of a brand, asserts that the brand features might be the strongest influencers aside the company's reputation, the size information usage and the industry in which it operates. The researcher further explains that brands with high levels of value and better reputation generate more positive customer engagement than smaller brands (Svensson, 2018). Also (Van Doorn, Lemon, Mittal Nass, Pick, Pirner & Verhoef (2010), mentions that whereas the expectations of such brands are not met by the consumer, there is bound to be a negative engagement with the brand.

Aleixo (2016) claims that brands are engaging music and other entertainment events to create a strong relationship with their customers and target groups as these events have the crowd potential. This need as such, has driven companies with recognisable brands to employ the strategy of sponsoring and event marketing for the reason of increasing brand awareness, re-positioning the brand in the minds of the consumers and increasing profitability over a short period due to the large audience members present (Aleixo, 2016). Nevertheless, based on the above assertions, it can be

concluded that through brand sponsorship, organisations are able to make and meet organisational goals of profitability and brand awareness in a short time.

The importance of sponsorship and its connection to brand is an area to be mindful of because sponsorship has offered organisations a means to build their brands and products (Aaker & Joachimsthaler, 2000). Whereas the strategy of advertising is highly intrusive, brands sponsorship ensures that it becomes a part of people because the association of sponsorship with an event or festival is always as a result of the idea to build a brand or product (Abiodun, 2011).

The aim of the brand-based sponsorship is to develop media coverage, sales leads, share of the market, and awareness of the target market and guest hospitality (Fill, 2009). Perhaps this idea is sustained because the sponsoring organisation would want to leverage the media attention to an event or festival receives in order to project the desired quality of their brand. This in turn, would drive sales and increase brand engagement. Brand sponsorship can, therefore, be justified by the brand name exposure which is achieved through event publicity such as the placement signage placed at the site of the event or branded T-shirt worn by the participants (Aaker & Joachimsthaler, 2000). Another essential brand sponsorship element is the distinction of sponsorship with the event which are expressed in sponsor status and named events.

It is interesting to note that more than one brand can sponsor a particular event because their presence other affect decisions on sponsoring (Meenaghan, 1998). In assessing the possibility of sponsorship, access to the role of sole sponsor rights should be the focus as espoused by Harki (2004). An example of sole sponsorship could be a beverage company having sole right to sell drinks a rock festival.

2.6 Festivals as Special Events

Events have become an experience which many have craved for in the 21st century. Davidsson and Savolainen (2004) state that events are temporary occurrences which are either planned or unplanned and are characterised by a blend of duration, setting, management and people. Mossberg (2000) gives a more descriptive insight into what activities could be termed as events by outlining some criteria such as (1). Duration- have to take place not more often than once a year (2). An organized Host body - events need to have a program by an organising body, (3). Patronage- a number of participants (4). Public event - be opened to the public. (5). Public Appeal- appealing to the public in order to enhance the awareness, and profitability of the host town, city, region or country as a tourism destination (Mossberg, 2000).

Some events can be classified as 'special' to their organisers or participants who attend. Getz (1997, cited in Davidsson & Savolainen, 2004) explains special events in two folds with the event being one-time or infrequently occurring outside the normal activities of the sponsoring or organising body. Also, Getz (1997, cited in Davidsson & Savolainen, 2004) mentions that events are termed special because they offer audiences the opportunity for leisure as well social or cultural experiences outside the normal everyday experiences.

Gwinner (1997), as cited in Jadelind and Öjerbrant (2016) places event types into five categories namely sports, music, festivals/fairs, fine arts and professional meeting/trade shows. On festivals, Jago and Shaw (1998, cited in Davidsson & Savolainen, 2004) describe it as special public events with high status which attracts large audiences and wide media attention. These special events, as stated by

Davidsson and Savolainen (2004), are hallmarks which hold significance in terms of traditions, aesthetics, image and publicity.

Festivals include carnivals, religious events, parades and heritage commemorations with culture festivals being the most common form of festival celebrations (Davidsson & Savolainen, 2004; Getz, 1997). Hughes (2000) describes festivals as a special event with an array of activities concentrated over a short period and often celebrated annually. One characteristic of festival is that it is significant in building cultural identity, and assert local values (Adams & Goldbald, 2011).

Getz (1997) asserts that festivals usually have usually themes guiding their celebration where parades and processions are common elements. Based on these assertions, it can be inferred that the sponsoring organisations should take advantage of these elements to support cultural festivals and partner organising community capture audiences and create a mutually beneficial relationship.

2.7 Festivals as Opportunities to Promote a Brand or Service

In the running of an event, individuals or groups of people with resources are needed to exert a level of influence in the organisation and production of the event. These groups are referred to, as stakeholders (Clarkson, 1995; Freeman, 1984; Getz & Larson 2002; Arcodia & Reid 2005). In the same vein, Larson (2002) widens the scope of who stakeholders by including festival organisers, media industry, artist industry, public authorities and sponsors. There is also the assertion by Arcodia and Reid (2005) on the categories of festival stakeholders into primary (the host community, local government, volunteers, sponsors, suppliers, spectators, attendees, participants) and secondary (essential services, media, tourist organisations, businesses).

Furthermore, key stakeholders are noted to engage in aspects of the organisation of festivals. In light of this, Hall and Sharples (2008) state that stakeholders are driven by various motivations and the need fulfil their expectations and these define their level of associations with the festivals. In the case of the Winneba Masquerade Festival, which is the focus of this study, the local community in which the festival takes place, the organising bodies which comprises of the Winneba Masquerade Federation, Nyce Media and other key stakeholders play roles to influence the festival. Hence, Kahuno (2017) argues that the onus lies on the community and festival managers to engender a good relationship between other key stakeholders in order to avoid aggression between the parties involved in the organisation of the festival. The issue of sustainability of events is an important aspect of event management and organisation because of the episodic nature of events like festivals. Stakeholders are entreated to work together, share power and benefits, so as to contribute to the sustainability of festivals, irrespective of stakeholder change (Reid, 2011; Song, Xing, & Chathoth, 2015).

The mapping below was adapted from Ali-Knight's (2009) model on festival relationship which outlines the relations of stakeholders in a festival. With a focus on key stakeholders in the Winneba Masquerade Festival and their relation to each other an attempt was made as displayed in **Figure 2.1:**



Figure 2.1: Key Stakeholder Mapping of the Winneba Masquerade Festival.

Source: Adapted from Ali-Knight's (2009) Stakeholder-Festival Relationship Model

2.8 Organising Festivals as Special Events

It is important to reiterate that festivals are celebrations and a way for a people to express their culture through food, to the affirmation of certain cultural identities, rituals and heritage (Kim, 2004; Jamieson, 2004). Thus, it can be stated that festivals are events which involve extensive planning given the potential economic benefit for the host and other stakeholders (Moss, 2006). Darret (2005) observes that since organising a major festival takes a lot of individual and collective effort, organisers need time to run errand and inspire volunteerism.

In throwing more light on the concepts of event management and festivals, Getz (2008) avers that event management is the professional practice of designing, producing and managing planned events such as festivals, entertainment, recreation, sports and arts events, and corporate and private events. The popularity of events, festivals are organised to create new and unique experiences for their attendees (Veenedaal, 2017). The organisational structure of the management of festivals, according to O'Toole (2000), is entrepreneurial in nature, where organisers have the ability to make best decisions that they execute properly. Thus, the festival organisers can create or develop a venture out of the festival that is they can make sales out of festival paraphernalia's and the brand itself through sponsorship.

Darret (2005) indicates that over time festivals have had to deal with internal challenges in terms of marketing and planning, human resource and financial management, organisational culture tensions and the impact of external forces. Some festivals are organizers are capital intensive, which means that festival organisers will need or require large sums of money in renting a venue, visual aids and so on

2.9 Theoretical Framework

This section deals with the theory guiding the study. According to Eisenhart (1991), theoretical framework is a “structure that guides a researcher by relying on a formal theory constructed by using an established, coherent explanation of certain phenomena and relation” (p.18). Theoretical frameworks invoke host of values and beliefs, which are not unique to a researcher, but shared in a common pattern with other scholars.

Since the study is about sponsorship and the exchange which ensues between the sponsored event and sponsoring organisation, the principles of the social exchange

theory resonates with the focus of the study and is regarded as the most ideal for the theoretical analysis of the data gathered.

2.9.1 The Social Exchange Theory (SET)

Offers and prepositions are made based on the principle of exchange and dependency. To Tyrie and Ferguson (2013), exchange theory literature posits that a relationship is dependent on the strength of its social interaction which is based upon trust, power and commitment within the relationship as a means of value creation. The exchange theory is a sociology theory which connects social behaviour or exchanges to peoples or organisations need to attain. Hence, the exchange theory specifically explains seeking profits in transaction such that rewards are greater than the costs. The exchange theory indicates close relationships which are characterised by high interdependency, or mutual dependency (Huston & Burgess, 1979).

Exchange theory was propounded by sociologist, George Homans (1950, 1958, and 1961), who proposed exploring interaction as an exchange following certain basic principles revolving around rewards and costs. On the principle of rewards and costs, Homan (1984) argues that two parties transact to get something that is of greater value to them than the cost they incur. Thibaut and Kelley (1959) further investigated the theory with a focus on interpersonal relationships and the perceived impact of costs and rewards. Their research was developed matrices which reflected various decisions such that making a choice might lead to both members getting a reward with little cost whereas one part also led to one party receiving significant rewards whilst the other incurred costs (Thibaut & Kelley, 1959). The researcher (Thibaut & Kelley, 1959) posit that “for an interpersonal relationship to be viable it must provide rewards and/or economics in costs which compared favourably with

those in other competing relationships or activities available to the two individuals” (Pg. 9). In that the kind of relationship or exchange that is built depends on the one which offers the most rewards or require the least cost.

Again, Tyrie and Ferguson (2013), extended the theory by examining the social implications to which economic and exchanges were used. In economic transactions, Tyrie and Ferguson (2013), states that the purpose of each is to maximise benefits and minimize cost. Based on this assumption, it can be theorised that individuals or companies will weigh the costs and benefits of the sponsorship of an event and choose the most rewarding option. Rhoades, Eisenberger and Amreli (2001) assert that relationships are built with others who can give resources and in exchange for resources; the actors involved will show commitment. This further supports the assertion that sponsors associate with events which can give them the best value whilst the sponsoring event gains the needed resources to organise such an event worthy of association.

The use of the term ‘exchange’ in the context of this research is beyond transfer of a brand, product or service for money. It involves the exchange of values or experiences. In the sponsorship framework, the kind of offering from the sponsoring organisation is worth discussing. However, in interrogating cultural events or festival sponsorship, it is the value or the image that the sponsee is exchanging with the sponsor. To reiterate Madill and O’Reilly’s (2010) point, that sponsorship is an investment that is in cash and/or in-kind products or services that is provided by sponsor to the sponsee with the right to associate with event or cause. Farrelly and Quester (2005) suggest that, sponsorship involves a series of interactions and exchanges rather than a single form of transactions.

Tyrie and Ferguson (2013) posit that the success of this form of sponsorship transaction or exchange can create very good value for the sponsoring company. The researchers elaborate that the creation of value is as a result of several processes during the exchange period and it is based on perceptions (Tyrie & Ferguson, 2013). It also suggests that partners may choose sponsorship opportunities that offer valued rewards with the greatest probability of success (McCarville & Copeland, 1994). McCarville and Copeland (1994) identify three principles of the social exchange theory: rationality, marginal utility and fairness.

Rationality is characterised by action directed toward specific goals and rewards. This can be understood from the perspective of the partners involved in an exchange to evaluate the sponsorship in terms of past experiences (McCarville & Copeland, 1994). For example, if the sponsoring company is satisfied with previous exchanges, in terms of increased media exposure or marketing and sales opportunities for their brand, there is the likelihood to respond in a positive stance when requested to sponsor a new entity or event.

The principle of marginal utility reflects the access to rewards and the values assigned to them. It describes a situation in which if a new sponsorship opportunity is made available, the value placed on sponsorship opportunity will decrease. Again, another dimension to marginal utility is seen when the exchange involves the same resources repeatedly, the value of such is likely to decrease (McCarville & Copeland, 1994). For instance, if a sponsor received equipment for an event repeatedly, they may seek other forms of assistance that can be beneficial once the equipment is used.

The principle of fairness on the other hand, refers to the just and equitable distribution of value and resources for both partners since by doing this, the sponsorship relationship is likely to continue (McCarville & Copeland, 1994). Fairness also requires a balance of power which explains that one party does not take advantage of the other.

Zulfiqar (2019) believes that social exchange theory is a powerful conceptual framework employed to create a relationship between organisation and employee behaviour. Furthermore, studies in the past have explored the link between social exchange theory and other fields such as corporate social responsibility, sponsorship, joint ventures, customer service and so on. These studies were based on the theoretical perspectives or evidence of the theory's potential role in every relationship considered as a form of social exchange. Hence, social exchanges were considered to take place in an organisation with concentration on social exchanges between employees and the organisation.

Ali's (2013) study engaged international joint ventures and examined experiences of trust and performance of these ventures as a means of social exchange. The author employed prior alliance experience with partner, partner's cultural sensitivity and reputation, quality of inter-partner communication, and expected longevity of international joint ventures as social factors in establishing SET (Ali, 2013). The author also used interdependence and ownership share, as part of transaction cost theory and SET, as prospective antecedents of trust, in a conceptual framework. The study engaged 89 international joint ventures organisation established during 2000 and 2011 using an online form of questionnaires to collect data from respondents (Ali, 2013). In the study, Ali (2013) indicated that trust for partners and their

organisation, using social factors of SET and transaction cost theory, were enhanced by partner's cultural sensitivity and reputation, quality of inter-partner communication and expected longevity of venture. On the other hand, trust in such a social exchange was reduced by partner's opportunistic behaviour (Ali, 2013). According to Luhmann (1979) and Blau (1964), if actors in a social exchange are willing to discharge their duties, knowing well that trust is a risky engagement, at the end, they prove themselves as trustworthy to earn a friendly relationship. Ali's (2013) study concluded that although trust presents a moral obligation, trust has been appropriated by managers in fulfilling an economic reason as a way to invest in relationships by building interactions characterised by trustworthiness, which is an implication of the social exchange theory.

Again, studies on social exchange theory have been conducted in relation to its application in customer service. Polly's (2002) study tested social exchange based on customer service model of a selected organisation. The researcher engaged 348 employees and 945 customers of a hospital facility using survey questionnaires. Polly's (2002) study suggested that organisations could appreciate employee commitment if the focus was put on improving the exchange of relationships in which the organisation and employee are involved. Using the social exchange theory, the study established that perceived support forms the basis of social interactions between employee and organisation. It further states that social exchange develops when employees feel obliged to reply the high level of perceived support, resources and attention from the organisation (Polly, 2002). Hence, Polly (2002), in line with Organ's (1990) assertion, resolve that customer service exchanges with employees in an organisation is a social exchange based on trust,

previous experiences and that one part will live up to their side of the bargain in the future.

Research also indicates that social exchange theory is related to the performance of sponsorship relationship between sponsor and sponsee. For example, Hessling, Asberg and Roxenhall (2018) examined relationship commitment and value creation in sponsorship relationship. Value-based and affective commitment are important variables in creating value for any sponsorship relationship (Hessling, Asberg & Roxenhall, 2018). Using questionnaires, the 122 completed survey revealed 30% of most sponsoring companies were categorised as medium sized with 38.5% of the respondents investing more in hockey leagues compared to 11.5% which invested less (Hessling, Asberg & Roxenhall, 2018). The study found that sponsorship relationship increased as relationship commitment, geared towards value creation and quality, improved. Interestingly, the study made known that social exchanges, measured by affective and value based commitments, is significantly related to whether a sponsor would commit to the sponsorship relationship or not (Hessling, Asberg & Roxenhall, 2018). The study also noted that the affective commitment of an organisation to a cause is a precondition for value based commitment. In that a sponsoring organisation must elicit emotional ties to the sponsee in order to analyse, and measure sponsorship exchanges in terms of business value in profit and other known benefits. Hessling, Asberg and Roxenhall (2018) concluded that in order for social exchanges to become beneficial, shared values, trust and affective commitments are essential to aspect of the sponsorship relationship.

2.9.2 Relevance of the social exchange theory to the study

The social exchange theory has been used in various studies to explain human behaviour, relationships or exchanges of economic value, as stated above (Ali, 2013; Hessling, Asberg & Roxenhall, 2018). As indicated earlier, sponsorship is a relational business to business exchange of resources that benefit both parties. As McCarville and Copeland (1994, p.5) puts it “sponsorship represents an exchange relationship.” Thus, it gives the basis for using exchange theory to analysis and understand the decisions of the organising body of the Winneba Masquerade festival to bring sponsors on board the organisation of the festival.

Again, Morgan and Hunt (1994) posit that social exchanges based on trust are viable when the other party is perceived to be reliable. On the basis of the social exchange theory, this study after identifying the brands and their levels of sponsorship, examined what motivated organisers for seeking sponsorship from the selected brands. The outcome of a positive social exchange is a mutually beneficial decision to perform a sponsorship bid.

Farrelly and Quester (2005) state that if a sponsor invests resources in a relationship, their level of trust and value will appreciate. Value, according to Tyrie and Ferguson (2013), results from perceptions of the relationship exchanges are utilised when making decisions. This implies that value creation will comprise the sponsor’s perceptions of the value created by the sponsorship relationship in relation to its effectiveness (Hessling, Asberg & Roxenhall, 2018). Again, social exchange theory helped to analyse the brands’ reasons for sponsoring the 2019 WMF as both a form of value creation and trust between the sponsor and the sponsee.

SET proposes that every interaction is based on subjective cost and benefit analysis (Homans, 1958). However, in an organisation, forms of exchanges considered are economic and social inclined. Economic exchanges deal with contracts with laid out terms and conditions associated with monetary benefits whilst social exchange explains the implicit connections which are not monetary motivated (Zulfiqar, 2019). Based on the features of the exchange theory, the study investigates the extent to which brand sponsorship and the exchanges thereby are being weighed on the value received or the costs of the relationship. The rationale is to help provide theoretical basis for the use of sponsor as part of integrated marketing strategy and how the festival organising body perceive the relationship in terms of its benefits or costs. Consequently, the sponsorship engagement between 2019 WMF and sponsoring brands can be explained using the social exchange theory.

2.10 Summary of Chapter

This chapter has established that brand sponsorship is an essential component in festivals organisations as sponsoring organisations and other key stakeholders play critical roles in the festival. Furthermore, the Ghanaian perspective on brand sponsorship of cultural festivals is an area where minimal studies have been conducted. Hence, this study, based on exchange theory, examines the issue of brand sponsorship and Winneba Masquerade Festival in the light of the exchanges between the festival organising bodies and sponsoring organisations.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter describes the methods and processes employed in gathering data for the study. The discussions in the chapter include the research approach, design, and sampling and sampling size, data collection procedures, participants and data analysis plan, trustworthiness of data, and ethical considerations.

3.1 Research Approach

This study adopted a qualitative research approach because the cultural contexts of the Winneba Masquerade Festival is a social ground on which individuals from diverse backgrounds and businesses interact and create meanings. As such, the researcher decided on an approach which seeks to define how an individual could access an in-depth understanding of the issues involved in a study (Daymond & Holloway, 2011). According to Lindlof and Taylor (2002), the qualitative approach focuses on social practices and meanings of people in a specific historical and cultural context. This imply that qualitative researches can explore the environment of festivals and obtain specific insights into perspectives on brand sponsorship, particularly, the Winneba Masquerade Festival.

Rather than subjecting the data to mathematical or numerical transformations, the keen interests of this research is to seek meanings from the social interactions with the sponsored and the sponsor, while analysing what the target audiences perceive about the brands being promoted or projected to them. This approach therefore, ensured that the language used in writing the reports on qualitative studies are more

descriptive and detailed and to conform to the assertions of Denzin and Lincoln (2000) on qualitative researches. Denzin and Lincoln (2000) like Braun and Clarke (2018), posits that the qualitative approach affords the user a range of complex thick description of a phenomenon within a context. In essence, the qualitative approach enabled me to explore the motivations for seeking sponsorship from brands and motivations behind the provision of support for the 2019 WMF.

3.2 Research Design

The research design is a necessary means used in the strategy, procedures and structure of conducting a research project (Creswell, 2014). Again, the research design describes a model or an action plan upon which a study is built. Creswell (2014) articulates that the research design comprises the strategy and procedures of carrying out a study. This is an important stance as the research design dives into collecting data and analysing data relevant to the study. This determines the sample size, sampling techniques, the types of data and how to collect it as well as the method of data analysis. Therefore, the research design for this study is a single case study.

3.2.1 Case Study

A case study, as explained by Stake (1995), is a strategy of inquiry in which the researcher examines in depth an event, a program, activity, process or multiple persons. In this instance, the study is investigating kind of brands that sponsor the Winneba Masquerade Festival and their levels of sponsorship. Again the study reveal why organizers of the 2019 WMF seek for sponsorship from the selected brands as well as what motivated the sponsors to support the 2019 WMF from the perspectives of the event organisers. As its name goes, case study deals with the

investigation and analysing of a phenomenon or a case. On analysing phenomena, Yin (2014) explains that case study designs are appropriate for examining contemporary phenomena within its real-life contexts (especially when the phenomenon in the context is not clear and multiple sources of evidences are needed. Simons (2009) argues that the case study deals with singular, particular and unique issues where key elements of a phenomenon are described. Specifically, I investigated the kinds of brands that sponsored the festival and explore the reasons which informed the decisions on which brand to sponsorship. According to Hancock and Algozzine (2006), case studies, enable researchers to gain in-depth understanding of a situation and the meanings. The decision to deploy the case study is based on the fact that it could provide answers to the ‘how?’ and ‘why?’ questions which can be employed in descriptive or explanatory researches. Therefore, this inquiry is set to investigate and explore in all the depth activities embedded in the interactions.

3.3 Sampling and Sample Size

According to Kusi (2012), a sampling is the process of selecting a sample or a sub-group for a study. Per the objectives of this study, the purposive sampling technique was employed to identify the sample. The purposeful sample is described as a strategy in which particular settings, persons or activities are selected deliberately in order to provide information that retrieved from people with similar characteristics (Maxwell, 2005, p. 88). Therefore, the major brand sponsors of the Winneba Masquerade Festival as well as organisers were purposively sampled to provide the needed information for this study. Based on their experiences of the phenomenon under investigation.

Again, Creswell (2013) points out that when using purposeful sampling, decisions need to be made about who or what is sampled, what form the sampling should take, and how many people need to be sampled. Consequently, it was observed that two main organising bodies collaborate to put together the Winneba Masquerade festival, that is, the Winneba Masquerade Federation and Nyce Media. These event organising bodies play a critical roles in ensuring that the festival was a success. Since respondents with the needed information were the most preferred members of the two organising bodies who were directly involved in the WMF, the two organising bodies were contacted to participate in the study. Also three brands participated during the celebration of the festival, MTN Ghana limited, Guinness Ghana Brewery Limited and Fan milk Ghana Limited respectively. Thus I had four Informant Respondents all.

To Bernard (2002) purposive sampling sets out to locate sites that could provide the needed information for a study. The Winneba Advace Park was the site where the festival is celebrated annually. Hence, the sites that could best help to understand and analyse the research questions were selected (Creswell, 2013). This in line with Oliver's (2006) assertion that an individual to be included in a sample is a decision of the researcher on the basis of the focus of a particular study and the theoretical underpinnings of the study.

3.4 Data Collection Methods

To enable gather the needed data for the study, all the communicative activities on sponsorship were keenly recorded through participant observation during the celebration of the Winneba Masquerade Festival which took place on 1st January 2019.

It must be noted that the sampling units for the study were the organising bodies, the sites where the Festival is performed or is felt, and the sponsoring brands.

Additional data for this study was gathered through in-depth interviews and observations.

3.4.1 Interviews

Interview guides (see Appendix A) were carefully designed to assist me in the collection of data from the three participants as they tell their own stories on the Winneba Masquerade Festival from the point of view of being the social actor and to give room of flexibility on the stories told. The interview questions were sourced from all the research questions guiding the study. This was achieved by breaking down the research questions into open-ended questions and a few closed-ended questions. Dodge (2011) argues that researchers should ensure to conduct interviews with the highest level of care so they could ask probing questions which would elicit the needed responses

It was essential spontaneity with respect to questioning and giving responses from the interviewees by being guided by the content of the interview guide. Thus, I ensured that I created a rapport with the respondents to allow them to feel at ease in providing the needed information. Esterberg (2002) refers to in-depth interviews as less rigid and allowing freer exchange between the interviewer and the interviewee. Simply put, an interview is a conversation between the interviewer and interviewee, in which the interviewer asks questions and the interviewee responds accordingly.

Based on the nature of the three research questions, it was important to conduct interviews with two key members from the two organising bodies (Winneba

Masquerade Federation and Nyce Media) of the Winneba Masquerade Festival. This was to gain a comprehensive understanding of the brands sponsor. Prior to each meeting date, permission was sought with an introductory letter spelling out the details of the study. With the respondent's approval, I recorded the interviews on my phone and also a recorder to ensure a precise transcription (Merriam, 1998). I also highlighted ideas of particular interests in my journal a leading point during the interview sessions. After this phase, I scheduled and I went through the interview guide prudently in order to gain insights into the responses of the first informant. To guarantee accuracy, I ensured that the audio recording was played whilst I was reading the interview texts alongside as suggested by Tessier (2012) to enable rich transcriptions and descriptions. Seidman (2006) alludes to an existing connection between interviews and how they translate into people telling their stories for purposes of categorisation and creating meanings. This means that insights drawn from the participants' use of words in their narratives were transcribed, categorised and coded to aid the emergence of themes and to subject them to extensive analysis. This results in personal, detailed descriptions that cannot be easily obtained by other methods of inquiry (Rubin & Rubin, 1995).

3.4.3 Observation

It was important to collect some needed information through participant observation. This was to enable me verify the brand sponsoring organisations at the grounds of the festival. Observation involves the collecting impressions of the world through the use of all the senses (McKechnie, 2008). Through participation I keenly observed the kind of brands which had set up on the venue that is the Winneba Advance Park which is the official site where masqueraders compete each and every year during

the celebration of the festival. I observed MTN set up setup stands in-the-venue to announce their presence while they run activation programs, Fan Milk Ghana Limited sold entry ticket to the venue, once a the person buys a ticket, the person is entitled to a free Fan Milk product whiles I observed Guinness Ghana Limited sponsored for the awards for the various masquerade groups, Guinness also branded the site with banners to unveil the new Guinness Stout. This was in conformity with Hancock et al. (2009) that there is the need to observe the environment of participants in order to get valuable background information or evidence about the sites. MTN Ghana again, gave away MTN branded T-shirts canopies, souvenirs and airtime to audience members who were made to solve simple questions on the organisation and its product This revelation is consistent with Fortunato (2013) that activations provide opportunity for consumers to be involved with the brand by remembering and crediting the brand for providing ‘money can’t buy experiences’

3.5 Data Analysis Plan

Analysing data in a qualitative study involves examining and analysing the information obtained from various sources and coherently describing what has been discovered (Fraenkel & Wallen, 2003). At this stage, I tried to make meaning out of the bulk of information gathered by categorising them under themes or codes (Creswell, 2009). Thematic analysis, according to Boyatzis (1998), involves analysing patterns of related data for purposes of descriptive interpretations.

Braun and Clarke (2006) also describes thematic analysis as a method of identifying, analysing and reporting on patterns or themes within data. Building themes in a research allows the whole content to be analysed and idea generated to emerge into themes.

Miles and Huberman (1994) mentions that thematic analysis, provides the opportunity for the researcher to code and categorise data into themes. Through this process, I organised perspectives and experiences of the organising bodies of the Winneba Masquerade Festival. I thematically captured the experiences of the sponsors and coded the reasons why they chose to seek sponsorship from these brands. Successively, I noted down all the codes which I later isolated depending on the meaning and relevance to the research question. This is consistent with the propositions of Denzin and Lincoln (2000) that data analysis should be a creative process and not mechanical. As I read through the first interview to begin the identification of patterns, I immersed myself into the process by following the data analysis and coding processes suggested by Esterberg (2002). Primarily, I began an open coding process where I intensively read through the data repeatedly and noted recurring patterns. These patterns were coded and labelled as categorised for themes to emerge. The themes which emerged were interpreted into description passages and supported the narratives with excerpts from the data. It is important to add that all the interpretations were guided by the principles of the social exchange theory underpinning the study.

3.6 Ethical Considerations

It is important for every researcher to follow ethical standards in the conduct of research to protect the interest of the research participants. (Neuman, 2007). Neuman (2007) states that ethical consideration can be done through securing prior voluntary consent of the participants when possible.

The study adhered to these ethical standards as I explained to the participants the potential benefits and risk as well as the objectives of the study prior to each

interview session. Also, the participants were given the chance to ask questions at any stage of the interview where they needed further clarification. The participants were also assured of the anonymity and confidentiality of their identity and information before and after the interview. As a result, abbreviations of names and pseudo names were used to identify the participants.

3.7 Trustworthiness

As qualitative research involves the researcher taking an active role in the gathering and interpretation of respondent's perspectives and making meaning (Dodge, 2011). The possibility of being biased with the data cannot be trivialised. However, Stake (1995) suggests that researchers could understand their study and not try to impress on it by being subjective. I have spent some time in Winneba and have experienced the Masquerade festival annually for several years. Therefore, I could easily immerse myself into the culture of fancy dress, as it is known. This could constitute a bias and as such I sought ways to make my findings trustworthy.

In order to gain trustworthiness of the findings, I employed two strategies out of the eight commended by Creswell (2014) on how to establish the trustworthiness of data in a qualitative study. First, I triangulated data by using multiple sources of data collection comprising participant observation and in-depth interviews.

Secondly, I resorted to the process of peer review where in consultation with my supervisor and some colleagues reviewed the data for its authenticity. Thirdly, I engaged in member checking activities by taking the transcripts to the people I interviewed for them to authenticate the data as representative of what they provided.

3.8 Summary of Chapter

This chapter outlined the methodology and methods for this study and the ways in which these processes anchored the research design and the process analysis. The study, is qualitative, and draws on a single case study which is the Winneba Masquerade Festival. This chapter provides a detailed process and procedure for data collection and analysis – outlining the brand sponsors and the reasons for the selection of the brands. Data was collected through a triangulation of instruments such as interviews, documents review and observation of the festival. The data gathered was thematically used. The trustworthiness of the data was also discussed.



CHAPTER FOUR

FINDINGS AND DISCUSSIONS

4.0 Introduction

This chapter presents the analyses on brand sponsorship of the Winneba Masquerade Festival 2019 (WMF). The analysis is drawn from the data collected through observation of the Winneba Masquerade Festival in 2019 and one-on-one interview sessions with groups and individuals involved in the study.

These research questions guided the study:

1. Which brands sponsored the 2019 Winneba Masquerade Festival and what are their levels of sponsorship?
2. Why do organizers of the 2019 WMF seek sponsorship from some selected brands?
3. What are the motivations of brands that sponsored 2019 Winneba Masquerade Festival?

The study further posed research questions which are discussed in this chapter where recurring concepts gathered from the interview data are thematised. The themes are then analysed using the tenets of the Social Exchange theory and the relevant literature on the concepts are used in reference to the data and sometimes supported with excerpts from the interviews to make them more explicit.

The processes involved a categorization of data for the purposes of analysis, such as assigning numeric codes or category labels to individual responses as noted by Pazzaglia, Stafford, & Rodriguez (2016), For the purpose of anonymizing the

research respondents for the interview, I devised an anonymity coding strategy of assigning numerical codes as pseudonyms for the key informants comprising four individuals from the organising team as well as sponsors of WMF, 2019.

4.1 RQ1. Which brands sponsored the 2019 Winneba Masquerade Festival and what are their levels of sponsorship?

Over the years, corporate organisations have sought ways to promote their brands to their publics. Since sponsorship is considered part of integrated marketing communications strategy (Tyrie & Ferguson, 2013; Lee, 2013), brand sponsorship has been a way to fulfil this marketing objective of corporate organisations. The influence of brand sponsorship begins when a consumer becomes aware of the brand and is responsive to it by showing a favourable attitude through purchase (Lee, 2013). In other words, the goal of sponsorship is to motivate the potential consumer to move quickly through the decision making process to purchasing the brand (Brooks, 1994).

Consumers are also drawn to kinds of brands or particular brands depending on the attachment they have had with it over time. It is for this reason of inciting brand 'attachments' that sponsoring companies expose their brands to gain visibility and create awareness with potential consumers (Gwinner, 1997). As Rifonet al.(2004) puts it, sponsorship should influence a target audience as a result of a company's engagement in sponsorship activities.

For the purpose of gathering data on research question one, interviews, document analysis and observations were conducted to ascertain the kinds of brands which participated and sponsored the 2019 Winneba Masquerade Festival. Per the data, it

was revealed that three companies sponsored the WMF – namely, MTN Ghana Limited, Guinness Ghana Breweries Limited and Fan Milk Limited.

It was evident from the data through observations and interviews that, MTN Ghana participated and sponsored the WMF to enable them promote the perceived improvement in Internet access to their clients. The festival was also to allow them to promote other newly introduced service packages including the non-expiring data bundle opportunity; improved communication system through clearer voice calls; and improved efforts at the mobile money banking (Momo) services.

Also, Guinness Ghana Breweries Limited was present to promote their new stout “Guinness smooth”. They had purposively promoted this brand because they wanted to use the WMF to launch in the Central region after they claimed to have satisfied customers’ complaints and request to improve the taste of the Guinness stout product. The informant respondent indicated that a survey conducted by Guinness Ghana Limited had revealed that patronage of the brand was poor because consumers complain of the bitter taste of the ‘Premium Guinness’. The company also claimed to have participated in the WMF because they wanted to introduce the newly packaged bottle of their premium Malta Guinness. A new Malta Guinness bottle had been introduced and the organisation wanted to use the festival platform to launch the brand.

Also, Fan Milk Limited, as a brand, was at the WMF to promote their new range of Fanyogo flavours and reassure consumers that the rebranded Fanice and Fanyogo products have the same original taste.

In order to understand the sponsoring companies' position, the researcher placed these companies into categories based on the sponsorship investments they brought to the fore. Again, sponsorship levels became a subject of interest in interrogating the kinds of brand sponsorship of the event. On sponsorship levels, Wakefield, Becker-Olsen and Cornwell (2007) assert that sponsoring companies are given several options by the person or organisation seeking sponsorship before committing to a sponsorship relationship. As such, these promotional levels, put together by the event organisers, help categorise sponsorship companies according to their involvement or investment.

Cobbs, Groza and Schaefer (2012) present two sponsorship categories or designations, namely, title sponsor and the presenting sponsor. The data revealed that taking on the status of a title sponsor and being acknowledged as such involved the integration of the sponsoring company's name in the title of the event. For instance, the 2019 WMF was called The MTN Winneba Masquerade Festival 2019. This level of sponsorship of being a title sponsor came with enormous benefits and cost such that. Aside the title naming of the event, it also comes with premium signage and display at the event locations. The company was opportune to use the WMF as an event for promotional materials. They also had the exclusive rights to promote similar brand categories. This finding is in line with the principle of fairness of the exchange theory. Thus, there is an equitable distribution of value and resources for both partners since the organizers of the festival received an unknown sum of money and visual aids to celebrate the festival and MTN had the naming right of the event. Thus there is a balance of power which explains that one party did not take advantage of the other.

Being acknowledged as a presenting sponsor meant that the organisation or group were “represented less prominently” as compared to the privileges enjoyed by the title sponsor. The name of the presenting sponsor may not be part of the title of the event, however, that organisation also has the acquired rights or supported right for its logo to be used on the publicity materials on the event.

This notion is opined by Wakefield, Becker-Olsen and Cornwell (2007) that a title sponsor commands more consumer attention than presenting/supporting sponsor; since sponsors in this category complement the official sponsors. In light of this, it was revealed in the data that: MTN brand was the official sponsor, Fan Milk brand was a supporting sponsor and Malta Guinness’ brand was a sponsor. In effect, three levels of sponsorship were derived from the data: official sponsor, supporting sponsor and brand sponsor.

4.1.1 The level of Title or official sponsor

MTN Ghana, was noted to be the official sponsor and this was their first appearance at the Winneba Masquerade Festival. The label of being an official sponsor presents an organisation as highly respected and heavily endorsed by the event organisers. This level of sponsorship opens the event to an unmatched provision from the sponsoring brand. In this study, it was observed that, the event organiser collaborated with the sponsoring brand on a much prominent level and this was seen on the grounds of the 2019 WMF. Being an official sponsor meant that MTN brand was the authorised company to associate itself with the event. It also meant that the company would pay the highest sponsorship rights. Interview sessions with one key informant confirmed that MTN Ghana supported, both in-

kind and cash, to the sponsor property. This was affirmed by a member of the co-organising team of the WMF, where it was aptly stated:

MTN gave us cash which I can't disclose because of confidentiality of the contract they have with us". To be precise the package is such that they deserved to be offered the prestigious position of a title sponsor. They have indeed earned that status and it is non-negotiable (Informant Respondent, N1).

MTN Group is a leading emerging market operator in twenty-two countries in both Africa, Asia and Middle East (MTN Ghana Report, 2019) and the company sees itself as a top provider of telecommunications services in Africa and the Middle East (MTN Ghana, 2019). The Telecom Industry Report in December 2018 state that, MTN had a market share of 49.08% for mobile voice subscription as compared to Vodafone's market share of 23.97%, Airteligo 25.57% and Glo 1.81% (National Communication Authority, 2018).

Compared to most of the named sponsors for the WMF, the MTN brand received an unrivalled visual branding at the venue ranging from yellow branded canopies and mounted MTN Mobile Money stages and vendor points for sale of merchandise and products. As a result, the entire ground of the WMF was decorated with MTN's company colour (yellow). This is in line with how colour translates into brand capturing of the 'gaze' of the audience since the only thing the audiences see and interact with is the MTN brand designated by the "yellow atmosphere".

Carrillat, Harris and Lafferty (2010) examined image transfer between sponsors and audiences and how audiences' perceptions are shaped by activities performed by companies. They add that dominating sponsors have an advantage over others because they are regarded as more promotional and their activities are carried out everywhere on the event grounds.

Again, it was interesting to explore the association between the MTN brand and festivals in Ghana and to ascertain why they were given the privilege of being labelled tagged as the official sponsors.

The literature revealed that MTN Ghana brand was associated, with sponsorship in cash and in-kind donations for most major traditional festivals such as Osu Homowo festival, Essikado Kuntum festival, Awutu Awubia festival among others. MTN is portrayed as an 'indigenous African firm' that supports activities which promote Africa's rich culture ("How MTN brought back the love", 2018). It was noted that this telecommunication brand relies heavily on festivals and their accrued benefits to promote their brand opportunities. This activity tends to create brand associations, to customers of the MTN brand and they can easily, associate the brand with festivals. This corroborates Aaker's (1991) assertion on the dimensions of brand equity where brand association is a quality of a brand. From the viewpoint of the sponsors, creating brand associations with festivals leads to the implementation of marketing objectives of the sponsoring company.

From the data, it can be rationalised that by building these brand associations with festivals, MTN was able to raise brand equity and thereby increased brand strength and brand value. These qualities serve as a distinctive advantage for MTN as consumers are inclined to back or support strong brands through the four processes

of consideration, attention, evaluation and choice as espoused by Hoeffler and Keller, (2003). In light of this, potential consumer's attention, at the WMF event, was drawn to the telecommunication brand where they deliberate in their minds and evaluate the MTN based on the fact that a high tech company sponsors the WMF. At the end of this process, a choice is made by the consumer to subscribe to the brand against other telecommunication companies in Ghana.

This findings from the data is consistent with the assertions of Cobbs, Groza and Pruitt (2012) that brand associations are built up in the memories of existing and potential consumers through informational nodes. These nodes or representations aid in linking traits such as attributes, benefits and attitudes to the brand. As a first time sponsor of the WMF, the MTN brand was able to establish desired associations through its brand name, logo, and most of all the colour- yellow and promoted sales. Figure is a scene of the ceremonial ground or venue of WMF 2019.

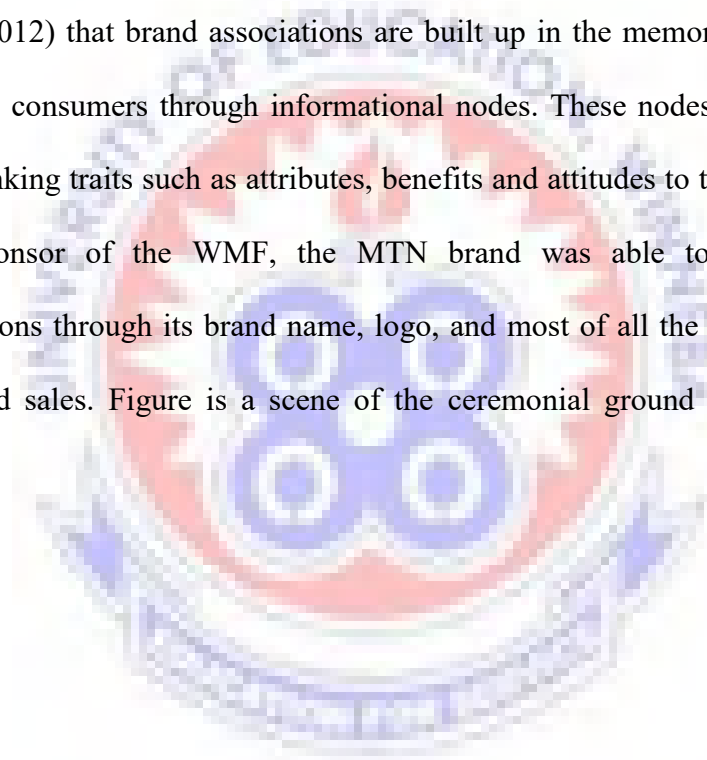




Figure 4.1: MTN Ghana's Branding of the 2019 WMF

In Effect, the title of being the Official Sponsor of the WMF also promoted the following for MTN Ghana; Marketing Activation and recall- give – away at Advance Park, Winneba.

Marketing Activation

An important point of sponsorship is for the consumers to become aware of the brand at the said event. Therefore, aside the package for the sponsorship rights, the companies also leveraged additional marketing activities on the event grounds. Fortunato (2013) explains that many sponsors include in their additional marketing activations an in-stadium or in-arena element. In-stadium or in-arena refers to activations performed inside the venue grounds. Activations describe the overall marketing activities that ensure interactions by the audiences with the sponsoring brand (Nickellet *al.*, 2011 cited in Masterman, 2018). Here, the sponsoring brand setup stands in-the-venue to announce their presence while they run activation programs. From the data, it was observed that the organisers of the 2019 WMF

demarcated advantageous areas at the venue and made sure activation programs were well coordinated.

a. Brand Recall - Give Away

One noticeable sponsorship activation program for the event is fan give-aways (Fortunato, 2013). In this endeavour, Miloch and Lambrecht (2006) also state that companies that activated their sponsorship by providing souvenirs or sampling of products obtain a higher brand recall and brand exposure. This action of brands give-away helps the sponsoring brand to boost their image and interact with their consumers as they give-away items for free. At the 2019 WMF, MTN Ghana gave away MTN branded T-shirts, canopies, souvenirs and airtime to audience members who were made to solve simple questions on the organisation and its product. This revelation is consistent with Fortunato (2013) that activations provide opportunity for consumers to be involved with the brand by remembering and crediting the brand for providing 'money can't buy experiences'. This corroborate that the theory is in line with the social exchange principle of trust, the exchange between the brand and consumers was appreciating because the MTN they gave out souvenirs such as T-shirts, airtime and so on. This also would deepen the trust between the consumer and the brand.

Cobbs, Groza and Pruitt (2012) and Smith (2004) assert that events with multiple sponsor associations are difficult to identify with a consistent image and this is likely to reduce the intensity of an image transfer. From the data, it was realised that the above assertion is questionable because it appeared that MTN had an upper hand in the event through branding the entire space with their promotional activities. This

study argues that image transfer of MTN was not affected since the major experiences of audiences and the performers appear to be linked to the MTN brand.

Again, MTN promoted the 2019 WMF on their various social media pages – YouTube, Twitter and Facebook. It is interesting to note that the company projected itself with *title rights* to the festival. Figure 4.2 (below), is an extract from the verified YouTube page of MTN Ghana describing the 2019 WMF as the “MTN Winneba Masquerade Festival.”



Figure 4.2: MTN Ghana YouTube Page Promoting the 2019 WMF as a ‘Title Sponsor’.

Studying the promotional activities and media engagements of the event organisers, it is evident that, there is a relationship between granting telecommunication brands the tag of “title sponsor” status, and the likely brand promotion as well as brand endorsement. Figure 4.3. is a display of the WMF social Media flyer indicating their role as the official sponsor or title sponsor.



Figure 4.3: WMF Social Media Flyer showing MTN brand as the Official Sponsor

4.1.2 Expectations of a Supporting Sponsor

The data revealed that Fan Milk Limited was a supporting sponsor of the WMF, 2019. Fan Milk Limited is in the food industry category that manufactures and markets dairy and fruit-based products in Ghana. The company produces products under these brand names – Fan Yogo (Yogurt, Mango and Passion fruit flavours), Fan Choco (Chocolate), Fan Ice (Ice cream), Fan Dango (Fruit drink) and Fan Pop (Fan Milk Limited Annual Report, 2018). One core value of Fan Milk Limited is to be socially responsible while being an industry innovator with quality and nutrition as standard markers (Fan Milk Limited Annual Report, 2018). According to Nyanning (2015) Fan Milk Limited takes its social obligations very seriously and this is incorporated into its commitments to promoting the Ghanaian culture. The company's website indicates how well they support the event by stating that they "Believe in supporting time-honoured cultural events and practices, such as traditional festivals" (www.fanmilk-gh.com/sponsorship-donations). This infers that Fan Milk Limited prides itself in fulfilling its social responsibilities by supporting

cultural activities and making donations to event such as festivals to promote the rich Ghanaian culture, hence their sponsorship to the WMF 2019.

The level of rights the sponsoring company enjoyed was rendered through giveaways. One Participant indicated:

Fan Milk Limited had indeed lived up to expectation and they really deserve our commendation. They are giving away about 3000 different products so the clients of this WMF would always remember them and maintain that loyalty. They have also distributed other products including T-shirts, stickers, caps, key rings and other memorabilia (IRF3).

Furthermore, another key informant respondent added that, once an audience bought a ticket to enter the venue, the person is entitled to any free Fan Milk product. It is important to indicate that supporting sponsors usually do not give money as part of the sponsoring package. They are allowed to promote unlimited number of their brands of products as give-aways.

The data from the interview with the Marketing Officer of TopDog Africa Limited was remarkable. She explained that TopDog Africa Limited is an advertising agency for Fan Milk Limited and they promote the brands by running samples for them in Ghana. Fan Milk Limited being a supporting sponsor meant that they were offering some assistance to the event organisers in order to refresh the performers at the event. Now, the company took advantage of the large audience gathering to give out their new products for free so their clients can savour. A participant from TopDog Africa Limited aptly stated:

We brought in fan milk to sponsor and introduce new products because such an event is a good avenue for people to try their sample new products and to also know more about us we need the brand awareness so it can be translated into brand endorsement (IRF3)

Therefore, as part of activation programs of the company it also branded the venue and allowed audience to sample new *Fan Milk* products such as the different flavours of Fan Yogo including – pineapple and coconut or mango and banana. Image transfer is stronger for brands that have functional based similarity with event they sponsoring (Masterman, 2018). In light of this, audience members who had a chance to sample the new product realised the usefulness in having a food sponsor support for the WMF 2019.

Therefore, the study affirms that there is the possibility of audiences to associate with image of Fan Milk brand to good feelings as they would think that they were the first, to try the new products from the food sponsor. Bragg et al (2018) indicate that the feeling of excitement related with an event may transfer to the excitement and positive image when consuming products of an event sponsor. This reveals the partnership between food sponsors and festivals. In fact, respondent F1 indicated that Fan Milk Limited had been a loyal sponsor of the WMF for some time. The influences of food sponsorship on consumers have revealed high levels of recall and preference for food sponsors (Bragg et al., 2018). Hence, the recall level of food sponsors becomes higher because of the liking of consumers to such products since they use them every day. Studies have investigated this preference of consumers towards the food sponsors and in one study the participants stated that they thought about sponsors when making food or beverage purchases and how

they believe that they should return the ‘favour’ of sponsorship by purchasing the sponsor’s product (Kelly *et al.*, 2011).

4.1.3 Level of Sponsor

Guinness Ghana Breweries Limited is a beverage company and a subsidiary of the parent company Diageo PLC, which manufactures and markets a range of alcoholic and non-alcoholic beverages for Ghana and the international market (African Financials, 2019). The company offers popular brands such as Guinness Foreign Extra Stout, Orijin Zero, Alvaro, Malta Guinness, Star Lager, Gulder, and ancillary brands like Baileys, Smirnoff, Johnny Walker and many others (Diageo, 2019). The rise of the company’s non-alcoholic beverage brand, Malta Guinness, has seen many successes. Sammo (2004) highlights that the market share of Malta Guinness alone grew from 10.8% in 1997 to 43% in 2002. Currently in Ghana, Malta Guinness is so widespread a brand that it enjoys with over 70% of Ghana’s non-alcoholic beverages market share (African Financials, 2019). According to these statistics, it is evident that Malta Guinness is a successful brand from Guinness Ghana Breweries Limited and this confirms the reason why the company was sponsor a of the 2019 WMF.

The event organisers reported that they received twenty (20) cartons of Malta Guinness, in addition to branded souvenirs from the company, as part of their sponsorship package. These products were used as part of the awards for the masquerading performers and members.

Guinness Ghana Breweries Limited also branded the venue with their canopies and flags. This was to promote visibility of the Malta Guinness brand as shown in Figure 4. A participant stated:

Basically we are also mandated as sponsors to erect our stands to sell our products. We are also allowed to brand parts of the venue of the event with the brand colours as well as branded flags. We participate in the Winneba Masquerade Festival float for purposes of visibility and to announce our presence. That opportunity is to extensively promote our other brands in addition to the Malta Guinness which is the main brand sponsor of the WMF. Our core duty is to also provide chairs. The icing on the cake is the giveaways that we offer in the form of products, T-shirts, and other souvenirs.

(IRG2)

This affirmation is consistent with the earlier comment from the TopDog Africa representative; product trials and brand awareness are some of the key reasons given by both respondents. This is consistent with the principle of reward and cost of the social exchange theory. Here the two parties transact to get something of greater value than the cost they incur. That is Guinness Breweries Ghana limited sponsored the festival to be able to promote their brand and make then visible in return.



Figure 4.4: Section of Advance Park with GGBL Branded Canopies and Flags

Activation programs, as part of sponsorship, tends to increase brand awareness (Bragg et al., 2018). The WMF patrons also enjoyed giveaways from GGBL and had higher brand awareness so they can attribute a positive association to the entity of the brands. The data also showed that Malta Guinness brand had been sponsoring the WMF and had become a loyal sponsor to the federation.

4.2 RQ 2. Why do organizers of the WMF seek sponsorship from some selected brands?

Sponsorship is one of the rapidly growing areas of modern marketing (Delia & Armstrong, 2015). Since event organisers understand the critical need to attract and maximize relationships with potential companies who can help support the event (The Event Sponsorship Guide, 2019). Therefore, obtaining sponsors for an event can help event companies achieve event goals as well as gain a relationship. This action becomes a social exchange where both parties gain value and exposure from the sponsorship contract. Blau (1964) cited in Tyrrie and Ferguson (2013) explains

that, social exchange defines a relationship existing to determine the amount of value derived. The exchange of assets (that is the rights, financial and other intangibles) are valued by both parties during the sponsorship exchange. The value derived equates the outcome of the exchanges in that the benefits enjoyed between the parties in the sponsoring agreement are considered just as important as the assets traded (Daellenbach, Dave & Ashill, 2006).

This research question two was targeted at seeking data on the reasons why the organisers of the WMF decided to seek sponsorship from these selected brands. To enable me examine and understand the motivations of the organisers, the research question two thus explored the motivation of the event organisers through the lens of social exchange theory. From the data, these themes emerged as the motivations for seeking sponsorship from the selected brands: sponsor's prominence, perceived sponsor benefit and evidence of sponsorship.

Sponsorship goes beyond the contributions of funds by the sponsoring company to the person or organisation seeking support. Thompson (2005) states that true value features in the exchange are much more difficult to define. Therefore, a mutual understanding of what is needed by both parties is essential for developing benefits in the sponsorship exchange. In the theory of social exchange, for trust and commitment to take place in the sponsorship exchange, three tenets influence the relationship: expectations, experiences, motivations and perceptions. It could therefore be inferred from the data that the organisers of the 2019 WMF had established and continued the exchange relationship on the basis of their motivations and perceptions. This could have informed their decisions as to whether to take advantage of the prospects or in relation to what the companies had to offer (Tyrie &

Ferguson, 2013). In this instance, the motivation of the event organisers stems from the business objectives of the event; whereas the objective of the event is to maximise income through ticket sales, there was also the need to fulfil the need of the other stakeholders in the relationship line such as the consumers, performers, event workers, the community and other stakeholders. Therefore, this collaborative behaviour seeks to avoid punishment and embrace rewards. Molm (1990, cited in Tyrie & Ferguson, 2013), asserts that in participating in social exchanges, one makes “choices in regard to other interactants or alternative courses or action while being guided by cost-benefit considerations” (pp. 115-116).

The motivations of the organisers were recognised in this study as key to understanding the sponsorship relationship between festival organisers and sponsors. This idea drives the motivation of festival organisers in seeking for sponsorship in order to achieve set objectives for the event. The motive behind making a choice of a sponsoring company includes internal factors which contribute to an integrated direct behaviour of an increase in purchasing power (Marakov et al., 2018). In light of this assertion, it could be seen that the behaviour of the organisers of the Winneba Masquerade Festival were not just directed by a motivation but the sponsorship goals that they seek to fulfil. The revelation in data was an impetus to interrogate the sponsorship exchange and to ascertain if it was one of the dominant reasons for seeking sponsorship.

4.2.1 Visibility and Prominence of the Organisation.

Identifying a company as sponsor for an event is hinged on how prominent the company or its brand is. Pham and Johar (2001) assert that consumers are more likely to attribute sponsorship to brands they recognise to be prominent in the market

place, which is also true for event organisers as well. These brands are identified as sponsors based on their marketing prominence (Pham & Johar, 2001) and this acts as a source of information when organisers conclude on sponsors. Market prominence refers to consumers' perceptions of the reputation of the company or brand due to awareness, market share, visibility and share-of-voice (Pham & Johar, 2001). An important aspect of prominence is a company's or brand's reputation and how people become aware of them through engagements. Organisers or consumers perceive many brands or companies on the market and make inferences of brands which have a notable reputation as prominent. This is as a result of brand advertising which has the potential to influence consumers' or organisers' expectations about brand quality and prominence.

Event planning is made up of several functions including the setting up of the venue, and publicity of the event among others, all require the event organizers to spend money. Therefore, the main objective of event organisers is to attract the involvement and support of corporate, government and community sector (Sotiriadis, 2013) to assist in-kind or in cash to meet event objectives. At this point, the event manager puts together a strategic portfolio of sponsors by performing an analysis of the sponsorship environment (Sotiriadis, 2013). From this study, it was realized that the event managers were motivated by the prominence of the company they sought sponsorship with the notion that well-known companies or brands are most likely to sponsor events.

Having identified the sponsoring companies, that is MTN Ghana, Fan Milk Limited and Guinness Ghana Breweries Limited, the motivation of the organisers to seek sponsorship from these companies was based on the fact that these brands are top

brands which are well known and patronised. These also exist a strong association between the brands and their audiences in terms of their usage. Johar and Pham (1999, cited in Johar, Pham and Wakefield (2006) identified processes of sponsor identification of which 'educated guessing' was a factor. Educated guessing, according to the researchers, relies on the audiences perceived likelihood that a company or a brand is a sponsor of a given event, team or venue (Johar & Pham, 1999). This stems from the perception that the brand has had sponsorship activities which had led to the notion that, the company seems more likely to be identified and considered as sponsors than other less prominent brands (Johar & Pham, 1999). Nevertheless, this finding contends the notion because in this case, the organisers of selected the WMF companies on the basis of their influence. It was deduced from the interview with a key informant who is an event organiser. The informant clearly stated:

Okay so we had three different brands sponsoring the masquerade festival, we had an agency of Fan Milk, MTN and Malta Guinness from Guinness Ghana Limited, Looking at these three brands they are well known nationwide by consumer there exist a strong association between them and their consumers, they are very common brands which people know and easily patronise their products. (IRO4)

Furthermore, the data showed that prominence of the sponsor was a reason for the WMF organisers selecting these companies because of some notable market share and visibility. This infers that, prominent companies invariably would have sizeable market shares resulting in brand visibility. Brands market share help to explain the brands share volume in the market as it relates to the company's highest percentage

of sales to the overall industry sales for a certain period (O'Regan, 2002). Increased market share also denotes a company's market power and visibility of the brand so that the brand is made accessible and known through its constant use and company features. Here, the sponsors' prominence is seen through the brand it projects.

Han, Nunes, and Dreze (2010) explain brand prominence from the outlook of its features, their logo or mark. This means that, the company showcases its prominence through its packaging which becomes easily identifiable by the consumer. MTN Ghana, the official sponsor for the 2019 WMF is regarded as a prominent market leader in the telecommunications industry with a high market share of 49.05% (NCA, 2019). The company has consistently committed itself to the promotion of sports and festivals in Ghana and beyond through sponsorship (Ghanaweb, 2012). For instance, MTN sponsored the World Cup tournament in 2010 in South Africa; the African Cup of Nations in 2017; the shirt sponsor of Accra Hearts of Oak football club; headline sponsor of Kumasi Asante Kotoko, among others. Again, the company has gained visibility for several sponsorships deals for cultural festivals in Ghana such as the Kente festival of Bonwire in 2018; the Asafotufiami festival of Ada in 2019; the Kobine festival of Lawra in 2019 and the likes. It was also observed that MTN was the first telecommunication company to list on the Ghana Stock Exchange (Ghana Business News, 2018).

This implies that a company with this market influence gives organisers a sense of the company's credibility and prominence. These analyses suggest that an association with the identified sponsor is a guarantee for patronage and endorsement since the company's brand is recognized as leaders in its field compared to others

which are less prominent. Hence the motivation to have them on board as sponsors for the WMF 2019.

4.2.2 Perceived Sponsor Benefit

One other reason for seeking sponsorship from the selected organization was the theme of perceived benefits. Here, the organisers had a positive perception of selected the company's sponsoring abilities and attitudes towards the likely advantage, profit or value resulting from a relationship based on perceptions. The perceived sponsor benefit determines the event organiser's relationship and the likely activities of value or benefit. The focus of sponsorship investments is to provide the sponsees with resources needed to manage an event and allow for sponsors to associate with the sponsored property (Madill & O'Reilly, 2010). These processes involve series of interactions and exchanges targeted at examining the value between the parties involved in the exchange and how each party benefits from such exchanges.

During the interview, the key informant respondent communicated a positive attitude towards sponsors and the overall benefit derived from the engagement. It appeared that the perceived sponsor benefit in the masquerade festival was attributed to companies or brands organisers knew would respond favourably to them because they have a history of sponsorship in Ghana. And so organisers believe that sponsors are financially sound to support the masquerade festival. Therefore, there is positive perception of sponsors by organisers in the sense that a more sponsorship friendly company or brand will be perceived as an asset since they provide financial aid or in-kind support to assist in the organisation of the event, which could be a struggle without their help. Respondent N1 indicated that:

...sponsorship management is very important especially looking at festivals because of the huge cost associated with the organisation of festivals and for that matter one will need to seek for sponsors from organisations which have the track record of sponsoring events in Ghana (Informant Respondent, N1)

As the N1 informant respondent pointed out, sponsors help to cut down the cost of organising an events. Hence, sponsors with the capacity to support are brought on board to assist. For organisers to obtain information on this, Sawatari (2012) emphasises that a group (e.g.: event organisers) which receives information about a sponsor's monetary support will perceive the sponsorship exchange as more beneficial, and by extension, the sponsor the brand because of the belief that they are capable and reliable in fulfilling their perceived sponsorship mandate.

The results indicate that information from the media influences organisers' perception of sponsors benefit and intent. The event organisers obtain information on potential sponsors through the news as they frame the companies or brands as leading sponsors and quote the in-kind or financial contributions they make to the sponsees. This generates a good orientation towards the sponsor since they are projected positively in the media as entities which provide benefits to events. This process translates into event organisers gaining a favourable perception of brands or companies in hope that they are able to support them in sponsoring their event. Meenaghan (1991) comments that the perception of benefit is as well-grounded on the degree of perceived exploitation by sponsors. This suggests that as organizers peruse the benefit they are likely to enjoy in a sponsorship investment, there is also the level of perceived exploitation from the sponsors the organizers would have to consider. In the case of sport fans, sponsors use elements from the activity which

touches a part of the social identities of the fans for commercial purposes (Woisetschläger, Eiting, Haselhoff & Michaelis 2009). Therefore, the finding showed a motivating factor towards identification of sponsorship for the Winneba Masquerade Festival. However, the study also argues that this motivating factor could hamper organizers from casting wide nets to other willing organizations that are potential sponsorship entities for them if their focus is only on leading brands.

4.2.3 Evidence of Sponsorship

Findings from the interviews highlighted that, there was a consistent proof of sponsorship from the brands in other events in Ghana. The WMF organisers were thus motivated to seek sponsorship from these sponsors. Woisetschläger et al. (2009) argue that sponsors perceived as genuine are those often engaged in other related sponsorship bids. International Event Guide (2017) reports on sponsorship are of the inquiry that do the rights holder (the event or the event managers) have a credible track record pertaining to sponsorship exchange or not? With this question in mind, the study revealed that, the organisers of the WMF are credible and possess evidence of successful sponsorship of other events. This is illustrated where event organizers track record of sponsorship of other performances. On sponsor experience and track record, credible property sponsors could ask potential companies seeking sponsorship to produce a portfolio outlining records of events or properties they have sponsored (Kennedy, 2019). This means that, extensive research would have to be carried out to ascertain the evidence of such sponsorship attempts. The responses from a respondent from Nyce Media highlights the fact that, they had information pertaining to the sponsorship evidence of the participating brands and in an instance,

it was revealed that telephone calls, proposals, office visits and official emails were sent to the companies to solicit for sponsorship.

Adrover (2015) reveals how these sponsors (MTN, Malta Guinness and Fan Milk) have engaged cultural events in Ghana through sponsorship and in these instances, the brands had positive influence on the audience and the image of the festival; as a result, this added to the promotion of the events. Therefore, the evidences of sponsorship from the sponsoring companies indicate a strong connection for promotion since it became manifest in the other festivals they had sponsored. Respondent N1 elaborated that “...drawing cooperate world’s attention to the festival (Winneba Masquerade)...as this creates awareness of the festival...” The respondent believes that by getting evidence of sponsorship engagements, there is the assurance of gaining the media’s attention since these brands have the record of promoting their sponsorship activities in the media. Furthermore, a respondent from the sponsoring brand stated how they have been sponsoring the festival for a decade now. Inferring from this statement, it implies the trust, an element in social exchanges, the sponsoring company has for the sponsee since they have worked together for years. Morrman, Zaltman and Deshpande (1992) stated that if one believes that a partner is trustworthy without being willing to rely on that partner, trust is limited. For the sponsor and the sponsored organisation to have relied on each other for years, implies a deep seated trust between them which can only be good for the partnership.

4.3 RQ 3. What are the motivations of brands that sponsored the Winneba Masquerade Festival?

Research question three sought to gather data on the motivations of the sponsors for supporting the 2019 Winneba Masquerade Festival which led to their interest. The sponsorship decision-making process, indicates the motivations of the selected organisations for sponsoring the 2019 WMF and Rukavina (2003) outlines a range of objectives such as increased visibility, enhancement of reputation, creating marketing opportunities, and so on as motivation for brand sponsorship. Shank (2009) also outlines general objectives for company's decision to be sponsors or sponsoring a property as: social responsibility, changing audience perception of company, increasing sales and improving the company's reputation among others. The review suggests that motivation to sponsor is related to the sponsoring company's corporate goals by which the company enters into a sponsorship agreement. One of the key ideas for sponsorship, suggested by Thwaites (1995), is that, contribution to a range of objectives at both the corporate and brand level. Hence, if the company objective is to reach large audiences to try or samples their products, sponsoring a festival could be a way of targeting potential consumers. This becomes a motivating factor for venturing into a relationship with the sponsored property.

The last two decades have seen massive increases of sponsorship in the world and a corresponding change in the way that sponsors perceive events (Masterman, 2007) especially from the marketing angle. There has also been a shift by large brands from approaching sponsorship as patronage to regarding the process as an essential part of the integrated marketing communications approach (Pike, 2008; Polonsky &

Speed, 2001). Sponsorship, to a large extent, is considered a strategic tool that companies leverage to provide what Fahyet *al.* (2004) stated as ‘sustainable competitive advantage.’ Thus, companies that engage in sponsorship have access to large audiences and are able to showcase their brand through marketing activities at the event to the exception of all brands in the same industry category.

Social exchange theory offers perspectives and insights into why the selected brands sponsor the WMF, 2019. From the data it became clear that value does not stem from a single process. In this sense, value of sponsorship was an outcome of the motivations and expectations informing and influencing brands to enter into sponsorship with organisers of the WMF 2019. The elements of trust and power in the social exchange theory becomes important in this case for understanding and interpreting the data findings. Morgan and Hunt (1994) believe that trust is achieved when an exchange partner has confidence in the other partner’s reliability and integrity. In other words, businesses can rely on other companies and ensure that a relationship is established. Thus this research confirms that within festival sponsorships in Winneba, businesses do recognise motivation as being part of the values derived process in the agreement processes with the social exchange theory.

The research question three is an effort to understand the dominant reasons underlying the concept of sponsorship for the WMF 2019. It also seeks to determine the diverse sponsorship motivations that constitute the WMF exchange in 2019. Thus, interviews were conducted to draw out the dominant ideas from the sponsors’ point of view. The study thus buttresses the findings in the selected literature to examine the sponsorship motivation and driving processes. It was also noted that the respondents related their motivations for sponsoring the event to evaluating the

benefits or rights likely to be received by the company from the event or property. On the basis of the analyses of data, these themes emerged as reasons why the organisers supported the 2019 WMF: deepening affinity for customer loyalty, social responsibility and enhance brand image.

4.3.1 Deepening Affinity for Customer Loyalty

The three sponsoring companies, namely MTN Ghana, Fan Milk Limited and Guinness Breweries Ghana Limited all indicated that they supported the Winneba Masquerade festival on the basis of the potential of the festival to help them to get closer to their loyal customers and create or deepen their existing relationship for market prospects to the loyalty of the potential consumers which would invariably lead to generation of sales. Deepening affinity for customer loyalty becomes a motivation for brand sponsors because there is vast access to festival audiences who are prospective consumers of the brand when they experience the brand through its activation activities. It was found from the data that the companies run activations at the venue of the festival; where samples of products were freely given to members of the audience to deepen their affinity with the brands. This sponsorship drive was integral to the companies since they leveraged the activation procedures to ensure that their potential consumers will remain with them.

A participant indicated;

We drive a lot of sales in Winneba during both the Aboakyire Festival and the masquerade festival. The platform affords us the opportunity us to affiliate with clients and deepen the loyalty we enjoy from them. It is important to create and

maintain brand affinity all the time so it can translate indirectly to brand endorsement and sales (IRG2).

Another participant had this to say;

The masquerade festival is a huge brand which has gained attention and thousands of people travel to Winneba to witness the festival annually. It is a fine opportunity for us to advertise our products, create continues brand awareness of our products in the minds of our consumers and to hugely promote sales. In fact, we would be coming every year (IRF3).

Also, the companies had the opportunity to educate the audiences at the masquerade festival on their products and services. Is in tandem with the exchange theory principle of rewards and cost. Thus MTN got the reward of advertise their product and to create brand awareness of their product in the minds of consumers at the cost of sponsoring the masquerade festival.

4.3.2 Corporate Social Responsibility

Findings from the organisers interviews highlight the fact that sponsors engaged in the masquerade festival because of the need to fulfil their social responsibility in the community. The concept of Corporate Social Responsibility (CSR), which is a company's pledge to maximize long-term economic, societal and environmental well-being via business practices, policies and resources (Du, Bhattacharya & Sen, 2010) , was identified in the data collected; which was used as a means for the

sponsoring brands to deliver competitive advantage over non-sponsors of the property.

A company is said to be socially responsible when it integrates social and community concerns in their business operations and in their interactions with stakeholders (Porter and Kramer, 2002). The main perception is not for companies to be pressured in to corporate giving but rather they understand the need to participate in the development of the community as they give towards community events. An informant from MTN Ghana emphasised that:

Festivals are important cultural celebrations and we are proud to be associated with it. Apart from the traditional festivals that we all know off, masquerade festivals are a novelty and we want to take advantage of its uniqueness to promote our brands as part of our CSR. As a CSR initiative, we have built something monumental at the Winneba palace to promote tourism not only in this town but Ghana (IRM1)

This informant believes in promoting the cultural heritage of Ghana through tourism, and recognises the 2019 WMF as an opportunity to initiate the company's CSR efforts. The informant has thus affirmed the relationship between promoting the people's culture heritage as expressed in events with being socially responsible to the needs of their clients. This indicates that the sponsor champions CSR initiatives like engaging in large philanthropic donations or partnering with the festival reinforces the role of MTN as the official sponsor of the 2019 WMF.

Again, the informants indicated that MTN Ghana, as part of their corporate social responsibility, supported Winneba Masquerade Federation with a mouth-watering

package involving a huge amount of money. This form of donation falls under Carroll's (1999) philanthropic element of CSR where donations are added to support events for purposes of goodwill. Hence, the company's socially responsible motive is considered a potential form of competitive advantage that they sought over all other sponsors of the festival.

The growing engagement in social causes and philanthropic activities by brands is aimed at establishing a community-focused corporate image. This motivates companies to engage more events making them seem as socially responsible within the community (Plewa & Quester, 2011). This way, companies try to improve their reputation in the area where they located through the sponsorship exchanges.

While sponsorship is a source of funding, resources and in-kind offers to the sponsored event, Howard and Crompton (1995) believes that they vary in what they expect in the exchange process. Hence, O'Reilly and Madill (2007) assert that on the donation scale, these two concepts are at opposite ends. Interestingly, the main motive of sponsorship is centred on exploiting the commercial potential of the association between the sponsored events (Plewa & Quester, 2011) which is driven by the business objective.

Whilst the idea of social responsibility involves corporate giving or altruistic donations that are executed based on the company's personal values and not on gains some authors (e.g.: Bennet, 1997; Polonsky & Speed, 2001; Smith & Westerbeek, 2007), argue that initiatives around donation or corporate giving which directly benefits the company or brand may not be true CSR initiatives). This contradicts the perspectives on the existence of blurred lines between sponsorship motivations and a company's goal to invest in a property as part of their corporate social responsibility

as espoused by Smith and Westerbeek, (2007) on CSR as philanthropy. This kind of sponsorship was preferred by the selected organisations because it is perceived as 'less commercially aggressive' and as such, able to garner the needed support from consumers in the form of customer loyalty.

Although the informants mentioned that their company supported the WMF as a means to promote tourism, it is also part of their CSR. The study thus, perceives a conflict in using CSR as a motivation for sponsorship since sponsorship is more promotional as espoused by the literature. Once an organisation is considered as exhibiting good social behaviour through promotion of events, it is recognised as a valid corporate spend which should ensure return on investments. With this revelation, it could be concluded that the patrons of the organisations seem not to be too worried about whether a company undertakes a CSR initiative or a sponsorship package since either of them comes with some expected benefits.

4.3.3 Enhancement of Brand Image

Under this theme, the findings revealed that the three sponsoring brands were motivated to sponsor the Winneba Masquerade Festival in order to enhance their brand image and the festival gave them the platform to create awareness which led to this establishment. This corroborates the finding of Leigh-Morris (2010) that building brand awareness is an initial objective of sponsorship endeavours as it leads to positive brand image and brand endorsement.

It was noted that the brand sponsors, in relation to enhancing brand image affirmed this assertion. An informant had this to say:

Being part of the 2019 WMF has indeed helped us to be very visible in this part of the country. We are gradually becoming a household name in Winneba and I think it has enhanced our image. The visibility has been enormous and we have painted every corner of the town with our products. We are not making sales here as we expected but the positive image through visibility of our products is good for us because we are creating a deeper bond with our clients (IRG 2).

The contribution of Informant respondent G2 above suggests that the companies use the platform offered by the masquerade festival to enhance their brands and to create affinity with their clients. This confirms Rowley and Williams (2008) assertion that companies leverage sponsorship for purposes of increasing brand mindfulness, creating brand image, increase profit, and repositioning the brands in the minds of consumers.

According to Zhang (2015) brand image is the consumer's general perception and feeling about a brand and which has an influence on consumer behavior. These perceptions can either be functional or product related (physical product, and packaging), emotional related (consumer perception of price, user characteristics of product) or non-product related (Chen, 2001; Keller, 1993). Therefore, a brand is said to be enhanced when brand awareness is established through various aspects of attributions. The sponsorship relationship is a two-way communication used in creating or enhancing the brand image of the party being sponsored and also from a sponsored event to a sponsor brand (Morris, 2010).

Gwinner (1997) identified factors that could influence consumers' perception of a brand and states that event type, event characteristics and individual factors are the key drivers of enhancing the image of every event. Under event characteristics, the event size, the professional status of the participant in the event, the venue where the event takes place and the promotional appearance of the event are relevant elements to ensure a successful brand image capture by clients of the event. Consumers learn about brands through knowing from various stimuli from marketing promotions (Moreau et al., 2001). Therefore, once consumers are made aware of a brand and their respective companies, it could be concluded that the companies have successfully transferred or enhanced its brand image with consumers (Gho, 2002). Leigh-Morris (2010) states that the consumer then develops perceptions of the brand which results in enhancing the image and values in the minds of the consumer. The findings of my work confirms that brands capitalise on brand sponsorship to raise their awareness, visibility and image of the company's brand.

4.4 Summary of Chapter

The chapter analysed and discussed the data gathered from the research using the stated objectives of: identifying the kind of brands that sponsored the 2019 WMF, investigating the dominant reasons of the organizers for seeking sponsorship from the selected brands and examining the reasons informing the sponsorship of the 2019 WMF by the selected brands.

It was realised that deepening affinity for customer loyalty; social responsibility and enhancing brand image were the key reasons that informed the sponsorship of the 2019 WMF. The data also revealed that sponsor's prominence, perceived sponsor benefit, and evidence of sponsorship are the reasons organisers seek sponsorship.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.0 Introduction

This chapter summarises the study and draws conclusions from the key findings it also presents recommendations on the basis of the findings.

5.1 Summary of Key Findings

This study is to examine how brand sponsorship plays out in the Winneba Masquerade Festival. The study also explored the motivating factor of festival organisers when seeking sponsorship from brands and the key motivating elements which drive sponsoring brands to support an entity.

The study employed a broad review of relevant literature for analysing the concepts of sponsorship, brands, sponsorship motivations and festivals in Ghana. The social exchange theory was used in analysing the findings so as to understand the process of sponsorship motivations in the Winneba Masquerade Festival.

The study was qualitative (Creswell, 2014) and a case study design. Four Participant respondents were selected purposively for the study using interviews and observation helped in gathering data for this study. The data gathered were coded and put into themes (Braun & Clark, 2006).

Firstly, this study identified the kinds of brands which sponsored the 2019 Winneba Masquerade festival to comprise MTN Ghana as the official sponsor or title sponsor. It was also established from the interviews that the MTN and Guinness Ghana limited brand were first time sponsors to the annual event although MTN was

offered the privilege of a title sponsor of the 2019 Winneba Masquerade Festival. The study also note that compared to the other two sponsors, the MTN brand performed many activation programmes on the day of the festivals, aside the undisclosed amount given to the organisers to support the festival. The company also heavily branded the venue with their canopies, event stage, T-shirt giveaways, and air time giveaways. The entire venue of the 2019 WMF was clad in the symbolic yellow colour of MTH Ghana Limited to enhance visibility.

Also, Fan Milk Limited was accredited in the supporting sponsor category of the 2019 Winneba Masquerade festival. The findings showed that the sponsorship form of Fan Milk Limited was also activation based the celebrants at the festival were privileged to sample new Fan Milk products at no cost. The organisation also gave away branded T-shirts, key rings, stickers, umbrellas and other memorabilia to enhance their visibility in Winneba and its environs. The 2019 WMF was the third sponsorship opportunity for Fan Milk Limited to meet with their loyal clients and to reward patronage by launching their newly introduced products to the people of Winneba.

An agency of the Guinness Ghana Breweries Limited sponsored the masquerade festival with Malta Guinness, placing them in the sponsor category. As part of their sponsorship, they gave branded Malta Guinness polo shirts to audiences of the masquerade street carnival, they also branded the venue with their Malta Guinness branded flags, canopies with vendors adorned in branded T- shirts and twenty cartons of the drink. Although the telecommunication sponsor and food sponsor were featured on the electronic flyers of the festival, it was realised the drink sponsor was not.

Secondly, from the research question two, it was realised that the festival organisers were motivated by three elements as they searched for sponsorship from brands. These are visibility and prominence of the organisation, perceived sponsor benefit and evidence of sponsorship. The event organisers are often burdened with seeking organisation from organisations who may not want to be part of the festival, perhaps due to previous experiences of their participation not translating into sales. The track record of each sponsoring organisation was important for making informed decisions on them and providing them the space to assert their presence.

Thirdly, the research question three examined the motivations of organisations for sponsoring certain events. The following themes emerged: corporate social responsibility, market and sales prospect, – the brands sought to project their companies as socially responsible and so they sponsored the masquerade festival to enforce that idea. The theme of market and sales prospect and enhancement of brand image. The CSR embodied the goals of the sponsoring brands to take advantage of the large audiences at the festival and also use the platform as a means to drive sales. Aside, making sales, large audience factor served as a place to sample new products as noted by the food brand sponsor.

The theme of enhancement of brand image served as motivation for sponsoring brand to continue to build their brand image among consumers. This they executed through their activation programmes and branding of the festival venue with their colours. Therefore, potential and existing consumers will be drawn by the appearance of the event and associate a positive attribute to the brands when they recall them on other occasion.

In view of the social exchange theory, insight is gained into the processes that create value in a sponsorship relationship where the expectations and motivations are influenced by commitment and trust in the sponsorship relationship. Therefore, organisations which are seen to commit to sponsorship activities are viewed as capable to meet sponsorship expectations and hence organisers are motivated to seek sponsorship from them.

5.2 Conclusion

In conclusion, the study confirms MTN, Fan Milk and Guinness Ghana Brewery limited to be the brand sponsors of the 2019 Winneba masquerade Festival with MTN as the official or title sponsor, Fan Milk Ghana was the supporting sponsor and Guinness Ghana Brewery as sponsor respectively. Therefore, Festival organizers are motivated by some essential features like visibility and prominence, perceived sponsor benefit and evidence of sponsorship of similar events before they seek sponsorship from Brands. Hence, deepening affinity for customer loyalty, corporate social responsibility and enhancement of brand Image motivated brands to sponsor the Winneba masquerade festival. This captures the assertion that no one wants to lose in a relationship so they weigh their options or rewards and values and this was seen in the social exchange of the parties since they both sought to make meaningful relationship through a 'give and take' means.

5.3 Limitation

A profound limitation of the study was gaining access to the representatives of the sponsoring brand as well as information on the details of the sponsorship

This study only examined the Winneba Masquerade Festival and did not examine masquerade carnivals held in Cape Coast and Takoradi in Ghana because of time constraints. Examining the impact of masquerade festivals on sales from the point of view of the sponsors could have also added insight literature to the study from another perspective. In spite of these limitations the data for the study was gathered without any form of influence to affect the trustworthiness and validity of the findings.

5.4 Recommendation

This study presents some recommendations for brand sponsorship and how event organizers and brands can benefit from sponsorship relationship through well-directed motivations. Based on the discussions and conclusions of the study, the following recommendations are made.

The findings of this study have implications for firms, policy makers and event managers for enhancing the use of sponsorship to boost tourism in Ghana. It is recommend that the Ghana Tourism Authority develop keen interest in improving of masquerade festivals by granting incentives to large corporations who are ready to sponsor. The findings would serve as a motivation for 'other' festivals to gain some appreciable attention in Ghana. It is therefore recommended that organisations should be interested in supporting such events and to promote the cultural heritage of Ghana

5.5 Recommendations for Further Research

The study recommends some areas for further studies based on the findings and conclusions drawn:

1. Future studies could examine audience perception of brand sponsorship during the Winneba Masquerade Festival and assess the influence of top brands on the after-effect of the festival on purchasing habits of the consumers.
2. Also, the framing of sponsorship campaigns on social media could also be evaluated on its impact on the celebration of either traditional cultural festivals or masquerade festivals.



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APPENDICES

APPENDIX A

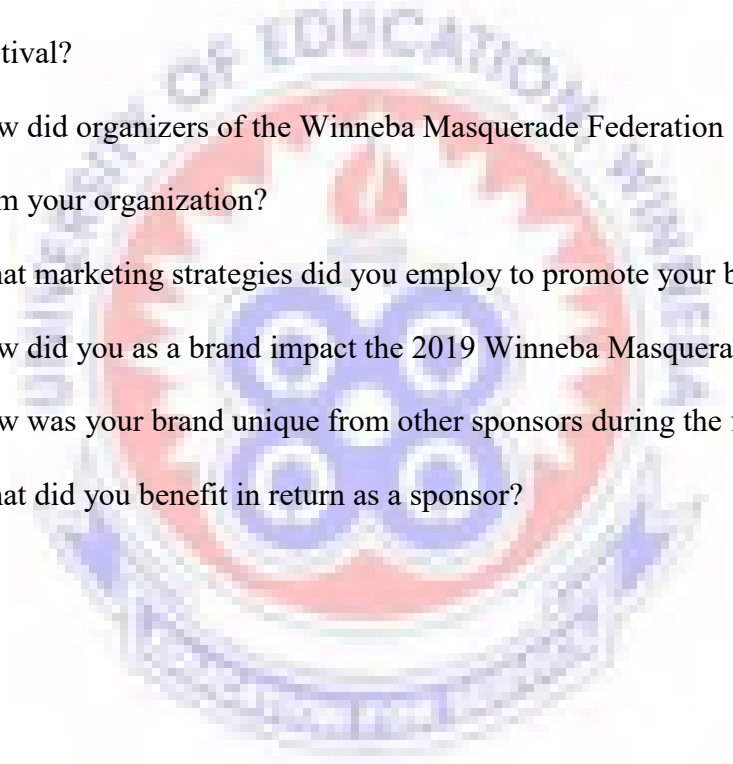
Interview Guide for Winneba Masquerade Federation

1. Which brands sponsored the 2019 Winneba Masquerade festival?
2. What was the level of sponsorship by the various brands?
3. What motivated you to seek sponsorship from these brands?
4. How did you seek sponsorship from brands that participated during the festival?
5. Why did you seek sponsorship from these brands?
6. Did the festival have any impact on the festival?
7. What did you benefit from the sponsorship?



APPENDIX B

INTERVIEW GUIDE FOR BRAND SPONSORS OF THE 2019 WINNEBA MASQUERADE FESTIVAL

1. Did you participate in the sponsorship of 2019 Winneba Masquerade Festival?
 2. What was your level of sponsorship during the celebration of the festival?
 3. What motivated you as a brand to sponsor the 2019 Winneba masquerade Festival?
 4. How did organizers of the Winneba Masquerade Federation seek sponsorship from your organization?
 5. What marketing strategies did you employ to promote your brand?
 6. How did you as a brand impact the 2019 Winneba Masquerade Festival?
 7. How was your brand unique from other sponsors during the festival?
 8. What did you benefit in return as a sponsor?
- 
- A large, semi-transparent watermark logo is centered on the page. It features a circular emblem with a red and white star in the center, surrounded by blue and white patterns. The text 'WINNEBA MASQUERADE FEDERATION' is visible around the perimeter of the emblem.