

**Consumers' Perception of Promotional Offers
in the Performing Arts: An Experimental Study**

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ABSTRACT

In this article, we report the results of an experimental study where four characteristics of sales promotions in the performing arts were manipulated: the type of promotion, the type of performance, the attractiveness of the performance, and the fit between the promotion and the performance. The results show that these factors had interactive effects on consumer reactions. Thus, although the fit between the promotion and the performance had a generally positive impact on consumer appreciation of the promotional offer, this effect was more important when the performance was more attractive. Sales promotions that fit well the performing arts category were less likely to be perceived as manipulative when the performances were less attractive. It is concluded that more research is needed on this managerially relevant topic in light of the complex dynamics that appear to underlie the relationships between the characteristics of sales promotions and consumer reactions.

INTRODUCTION

Marketing resources allocated to promotional tools such as coupons, premiums, rebates, samples, and the like represent a significant portion of a firm's total communication efforts. For instance, in the U.S. sales promotion investments amount to nearly 30 percent of what firms spend on advertising (Ong 1999). The use of promotion in the arts is not well documented, but simple observation suggests that many arts organizations engage regularly in promotional activities to stimulate sales. For instance, theatre groups and symphonic orchestras often offer discounts on subscription series in order to increase their audience. The impact of such promotional practices on sales is equivocal. Whereas some authors think that promotional pricing is likely to motivate people to buy a subscription (Newman 1977), others argue that a good proportion of consumers taking advantage of promotional offers probably had the intention to subscribe anyhow and that there might be other motivations behind their behaviour (e.g., securing a good seat) (see Ryans and Weinberg 1978).

Research on the impact of sales promotion on the behaviour and perceptions of art patrons is scarce. The importance of studying consumer reactions to promotions in the arts appears to be especially important given the apparent antinomy between art and commercial activities. Although art patrons may appreciate the extras provided by a given promotional programme (e.g., a premium, a price reduction), they may at the same time perceive such actions, as well as the support they give through their own participation, as inappropriate or inconsistent with the characteristics of cultural products. In a recent study concerned with the use of premiums to promote the sales of repeat-purchase consumer goods (e.g., toothpaste, peanuts, juice), d'Astous and Jacob (2002)

found that consumer reactions to this type of promotional offer were organized around two main dimensions that they termed “appreciation” and “perception of manipulative intent”. Thus, it appears that the perception of promotional offers may carry some negative connotation even when they are associated with the marketing of simple consumer products. One may speculate that such negative reactions are likely to be exacerbated in the case of value-expressive cultural products such as a classical music concert or a theatre performance.

SALES PROMOTION IN THE PERFORMING ARTS

The performing arts comprise all forms of art which include a public performance by some artists, such as music, dance, theatre, and opera. It is common to distinguish the performing arts from visual arts like painting, photography, and sculpture (Botti 2000). Because of their intrinsic characteristics, the performing arts appear to be particularly interesting for the study of sales promotion effects. First, they are essentially intangible products that cannot be tried or easily examined by consumers before purchase. Sales promotion activities may thus be useful to convince consumers to take action in situations where reliable pre-purchase information is limited. Second, the performing arts are not subject to decreasing marginal costs as in traditional good industries. The average cost of seats decreases in direct proportion with the number of performances due to the paying off of production costs. Sales promotion can therefore be utilized to extend the number of performances and consequently the revenues. Finally, the performing arts are also perishable products that cannot be returned or resold. From the point of view of revenues, a seat that is not sold is a lost seat. Sales promotions can be used to attenuate these losses

in revenues by increasing the quantity of guaranteed sales (e.g., with subscriptions) or by filling up unsold seats at the last minute (e.g., with promotional pricing).

Although sales promotion activities are commonly utilized in the performing arts, they are mainly associated with subscription programs and promotional pricing. Other sales promotion tools such as premiums and sweepstakes appear to be neglected. Some interesting research questions follow from this observation. What kinds of promotion do arts patrons appreciate most? Does the appreciation of a promotion depend on the type of performance? What characteristics should a good sales promotion program have in the context of the performing arts? The objective of this study was to bring some answers to these research questions by means of an experiment in which consumer reactions to various promotional offers in the performing arts were examined.

DEVELOPMENT OF RESEARCH HYPOTHESES

In this section we present the rationale behind the selection of four variables used to study consumer reactions to sales promotions in the performing arts: (1) type of performance, (2) type of promotion tool, (3) attractiveness of the performance, and (4) perceived fit between the promotion and the performance.

Type of performance

Although the performing arts share the characteristics of being public performances given by artists, they differ on many aspects such as the number of artists on stage (e.g., a solo singing performance versus an orchestra), the nature of the performance (e.g., music versus theatre), and the accessibility of the content (e.g., classical versus popular music). Given that no research has been done on how consumer reactions to sales promotion may

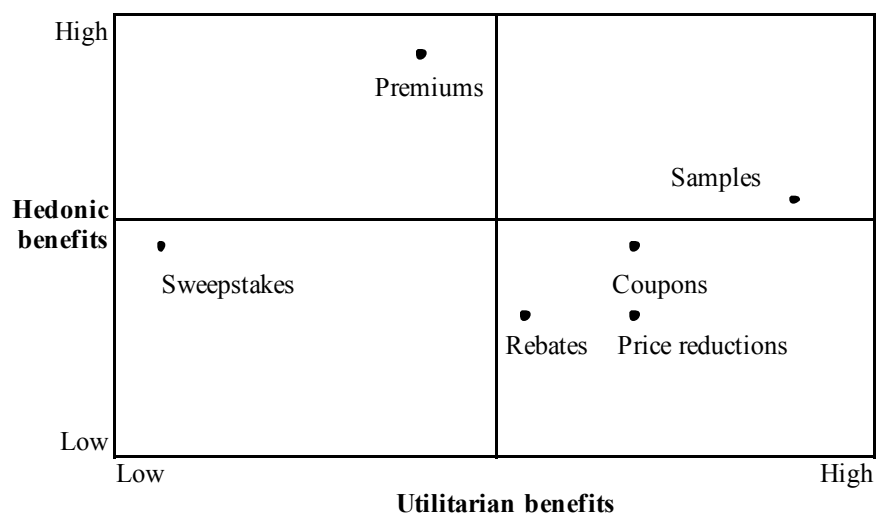
vary with respect to various types of performance, the selection of performances was based on two arbitrary criteria. First, it was deemed relevant to choose performances that cover a rather broad spectrum of shows in order to verify if the observed effects would generalize across different performances. Second, the level of familiarity of the selected performances as well as their accessibility had to be high enough to be able to obtain judgments from the general population that would be made with some interest and some confidence. Three types of performance were retained on the basis of these criteria: a theatre performance, a music show, and a spectacle of humour. No research hypothesis was formulated with respect to how the type of performance would impact on consumer reactions to sales promotion.

Type of promotion tool

Most economic models of sales promotion assume that the only benefits that consumers seek in a promotion are financial (Chandon and Laurent 1999). These models posit that the most efficient promotions are those that lead to the greatest money savings for consumers. However this may not always be the case in the performing arts. For instance, Ryans and Weinberg (1978) reported that many subscribers of the American Conservatory Theatre in San Francisco mentioned that they subscribe to make sure that they will attend the representations and that they will have a good seat. In another study, Andreasen and Belk (1979) found that people were more receptive to being given the possibility of buying a second ticket at half the price than to get a 40 percent reduction on their ticket, a result which is incompatible with a financial benefit only explanation.

According to Chandon, Wansink, and Laurent (2000) the effectiveness of sales promotion depends on utilitarian as well as hedonic benefits, and on the congruence between these benefits and the product that is promoted. They showed that sales promotion tools can be positioned in a utilitarian \times hedonism benefit matrix (see Figure 1). In this matrix, coupons, rebates, price reductions and, to a lesser extent, samples are clustered together in the high utilitarian/low hedonism quadrant; premiums are positioned in the low utilitarian/high hedonism quadrant; and sweepstakes are located in the low utilitarian/low hedonism quadrant. This matrix served as the basis for selecting the different sales promotion tools used as stimuli in the present study. With an objective of maximizing benefit heterogeneity, we selected one promotion tool per quadrant, namely, premiums, sweepstakes, and rebates.

Figure 1. Position of Sales Promotions in a Utilitarian \times Hedonism Benefit Matrix
(adapted from Chandon, Wansink et Laurent, 2000)



Cultural consumption is generally seen as being driven in good part by aesthetic, symbolic, and hedonic motivations (e.g., Bourgeon-Renault 2000; Evrard, Bourgeon, and Petr 2000). Consistent with Chandon, Wansink, and Laurent's (2000) benefit congruency hypothesis, it is expected that the higher the position of a sales promotion tool on hedonism, the more positive consumer reactions toward a promotional offer that includes this tool. The following research hypothesis stems from this rationale:

H₁: Consumer reactions to a promotional offer in the performing arts are more positive when the offer includes a premium than when it includes a sweepstake, and more positive when it includes a sweepstake than when it includes a rebate.

Attractiveness of the performance

According to balance theory, linking a positively-valued object to a target object should make the latter object appear as more positive (Eagly and Chaiken 1993). Conversely, if the object that is associated with the target object is negatively valued, the target object evaluation should be affected in a negative way. While these theoretical predictions of balance theory appear to be straightforward, they may not apply directly to the situation where the target object is a promotional offer and the linked object a performance, because a sales promotion does not have a simple association with a given performance. The promotion represents a bonus in return for the purchase of a product. Hence, a promotion could be considered as a gift and consequently lead to some positive reaction toward the to-be-purchased product or it could be perceived as a persuasion trick orchestrated so as to make the product offer more attractive. In the case of premium-based sales promotions, Simonson, Carmon, and O'Curry (1994) have shown that consumers appear to question the reasons behind the marketing decision consisting in

giving away an article with a product purchase. This seems to be especially true when the article is unattractive. In that situation, Simonson, Carmon, and O'Curry (1994) argued that consumers are likely to make the inference that some kind of marketing gimmick has been put in place in order to deceive them. This may consequently have a negative effect on how consumers react to a promotion. This rationale provides the basis for the second research hypothesis.

H₂: Consumer reactions to a promotional offer in the performing arts are more positive in the case of an attractive performance than in the case of a less attractive performance.

Perceived fit between the promotion and the performance

Several studies in the area of sponsorship have shown the importance of a strong link between the sponsor and the sponsored event or entity: the stronger that link, the greater the impact on the sponsor's image and the attitude toward the sponsoring itself (e.g., d'Astous and Bitz 1995; McDonald 1991; Meenaghan 1983). A brand alliance is an association between two or more brands that takes form in some shared distribution or advertising (Rao and Ruerkert 1994). A study by Simonin and Ruth (1998) showed that in order to benefit from such association, brand alliance partners not only have to be favorably evaluated but must also be perceived as forming a good combination.

The results of these different studies point to the importance of considering the fit between the product and its promotion tool when evaluating the effectiveness of sales promotions. When the product-promotion congruity is weak, the promotional offer is likely to be perceived as inconsistent and perhaps opportunistic. In support of this rationale, Chandon, Wansink, and Laurent (2000) concluded that effective promotions

are those that offer benefits that are congruent with the promoted product. The third research hypothesis follows from this rationale:

H₃: Consumer reactions to a promotional offer in the performing arts are more positive when the fit between the performance and the promotion is strong than when it is weak.

METHOD

An experiment was conducted where type of performance (3 levels: theatre, music, and humour), type of promotion (3 levels: premium, sweepstake, and rebate), attractiveness of the performance (2 levels: less attractive, and more attractive), and fit between the promotion and the performance (2 levels: weak, and strong) were manipulated in a mixed $(3 \times 3) \times 2 \times 2$ factorial design (see Figure 2). In that design, attractiveness of the performance and performance-promotion fit were between-subjects variables whereas type of performance and type of promotion were within-subjects variables.

Figure 2. The Experimental Design

		<i>Within-Subjects Factors:</i>									
		Theatre			Music			Humour			
		P	S	R	P	S	R	P	S	R	
<i>Between-Subjects Factors:</i>	Strong Fit	More Attractive									
		Less Attractive									
	Weak Fit	More Attractive									
		Less Attractive									

P: premium, S: sweepstake, R: rebate

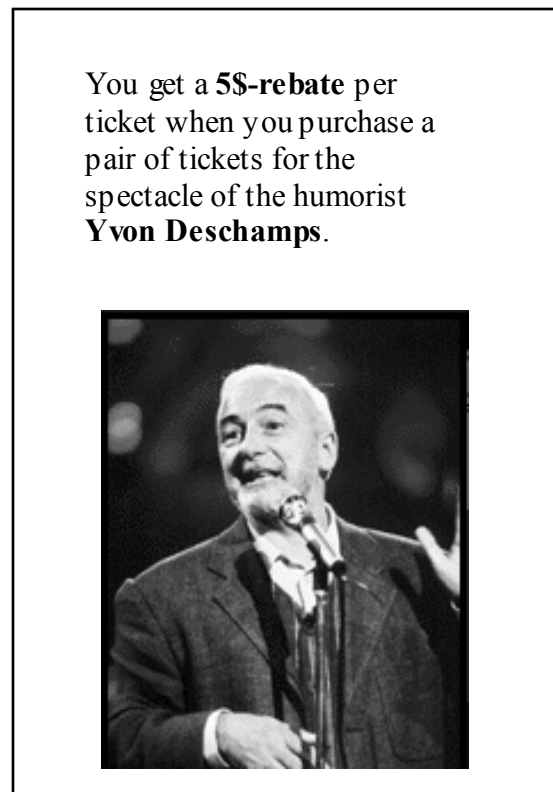
Stimuli and experimental conditions

A preliminary study was conducted among a sample of 21 French-Canadian adult consumers in order to identify theatre, music, and humour performances that would vary significantly in terms of their attractiveness and to select promotions that would be perceived as a good fit or a bad fit to the performances. The attractiveness of several potential performances was measured by means of a seven-point bipolar scale anchored by “would not like to attend at all/would like to attend very much”. On the basis of this pilot study, one attractive stimulus performance and one less attractive one were selected for each type of cultural product (six performances in all). All chosen performances were associated with well-known French-Canadian artists (e.g., a spectacle with the Québec humorist Yvon Deschamps).

The fit of several potential promotions was measured by means of three items associated with a seven-point bipolar scale anchored by “not at all/very much” (e.g., “This promotion is appropriate for this type of performance”). Three promotions were perceived as strongly linked with the performances: a t-shirt of the show (premium), a 5-dollar rebate on a pair of tickets (rebate), and a chance to win a privileged access to the artists’ dressing room (sweepstake). Three were perceived as having a weak link: a CD-ROM of electronic games (premium), a 5-dollar rebate in a store of electronic equipment (rebate), and a chance to win a computer (sweepstake).

To illustrate, Figure 3 presents the promotional offer corresponding to a high attractiveness/good fit (5 dollar-rebate on tickets) stimulus performance. A total of nine promotional offers like this one were prepared to be used as stimuli in order to accommodate the 3×3 within-subjects combinations defined by the factorial design.

Figure 3. Example of a Stimulus Promotional Offer



Measures and Data Collection

Seven nine-point bipolar scales were used to measure consumer reactions toward each promotional offer: pleases me, is of quality, interests me, incites me to buy, seems to be dishonest, makes me feel like I'm being manipulated, and gives a good image to this spectacle. The scales were taken from d'Astous and Landreville (2003). In addition, the participants had to indicate their general impression of each offer using three nine-point bipolar scales: unfavorable/favorable, negative/positive, and bad/good (see Burton and Lichtenstein, 1988).

Prior to evaluating the stimulus offers, subjects had to complete a series of scales designed to measure their knowledge of and attitude toward various shows, including the

three stimulus performances associated with their experimental condition. Knowledge was measured with a single item (does not know at all/know very well – seven-point bipolar scale). The attitude measures included four seven-point bipolar scales (with anchor points: bad/good quality; positive/negative opinion; inferior/superior to other shows; like/does not like).

After having evaluated the stimulus offers, the respondents completed a series of scales designed to measure their interest in the promotions used as stimuli (2 items, e.g., “This is an exciting promotional offer”) and the perceived fit between the promotion and the performance (3 items, e.g., “There is a good association between the promotion and the product”), as well as measures of individual characteristics: perceived expertise with regards to the performing arts (5 items for each product, e.g., “I consider myself as a real amateur of music performances”), frequency of attendance of theatre performances, music shows, and spectacles of humour, interest toward 16 different types of night outs (with anchor points “does not interest me/interest me a great deal”, e.g., modern dance, hip hop concert, theatre, popular music concert, sport event), deal-proneness, materialism, and socio-demographics (gender, age, occupation, education, and annual income). The deal-proneness scale was adapted from a scale developed by Burton, Lichtenstein, and Netemeyer (1998). It was made up of eight items for which the participants had to indicate their degree of agreement on a seven-point bipolar scale (e.g., “I am more likely to buy brands that are on sale”). Materialism was measured using Richins’ (1986) six-item scale (e.g., “It is important to me to have really nice things”).

Four different questionnaires were prepared corresponding to the different between-subjects conditions (see Figure 2). The order of presentation of the nine stimulus offers

within each questionnaire was randomized across participants. The data were collected in a major city near Montréal using drop-off delivery. Homes were visited on the basis of an area sampling procedure. In order to be eligible, all participants had to be over 18 years of age. After giving appropriate instructions concerning how to proceed with the materials, the interviewer left the questionnaire with the respondents and picked it up the next day or at a convenient time. A total of 722 homes were visited, out of which there were 274 not at homes and 133 refusals. Thus, 315 questionnaires were left out of which 94 could not be collected and 57 were either non-completed or badly completed, resulting in 164 usable answers.

RESULTS

Description of the Sample

The 164 survey participants were in majority (59.8%) female adult consumers. Their age varied between 18 and 86 with a mean of 46.6 years and their mean annual family income before taxes was 62,336 \$ (Canadian). With regards to their level of education, 22% had some primary or high school, 37.7% some college, and 40.3% had a university diploma. In comparison with census data, the participants were better educated, had more income, and were more likely to be a female than in the general Canadian population.

Definition of Variables

Consumer Reactions. The scale data were subjected to principal components analyses with varimax rotation. With respect to consumer reactions toward the offers (ten scales), two factors were extracted (eigenvalue > 1) which explained on average 78.4% of the total variance. Eight items loaded highly on the first factor: pleases me, is of quality,

interests me, incites me to buy the product, gives a good image to this spectacle, unfavorable/favorable, negative/positive, and bad/good. This factor was interpreted as *overall appreciation* of the promotional offer. The two items remaining loaded highly on the second factor: seems to be dishonest and makes me feel like I'm being manipulated. This factor was interpreted as *perceived manipulation intent* behind the offer. The mean scores of the corresponding items of each factor were computed. This resulted in two dependent variables. Cronbach's alpha estimates equaled 0.95 on average for the appreciation variable and 0.87 on average for the perceived manipulation intent variable.

Other Variables. The same procedure was used to define the other variables: interest in the promotions, perceived fit between the promotion and the performance, perceived expertise with regards to the performing arts, deal-proneness, and materialism. In all cases, a single factor emerged explaining a good portion of the total variance. The variables were created by computing the mean of the items retained within each resulting factor. In all cases, Cronbach's alpha coefficients were very satisfactory (all > 0.70).

Manipulation Checks

In order to verify the effectiveness of the performance attractiveness and product-promotion fit manipulations, within-subjects analyses of variance (ANOVA) were performed using *attitude toward the performances* and *perceived fit* as dependent variables. As expected, the participants had significantly more positive attitudes toward the performances identified as attractive than toward the other performances ($F = 340.33$, $p < 0.001$). They also perceived the three good-fit promotions as having a significantly better fit to the performance than the other promotions ($F = 99.02$, $p < 0.001$).

ANOVA Models

Two ANOVA models were considered to analyze the experimental data (Keppel, 1991). The first included *overall appreciation* of the promotional offer as a dependent variable while the second included *perceived manipulation intent* as a dependent variable. For each model, the between-subject factors were *fit between the promotion and the performance* (weak, strong) and *attractiveness of the performance* (less attractive, more attractive), and the within-subjects factors were *type of performance* (theatre, music, and humour) and *type of promotion* (premium, sweepstake, and rebate).

Table 1. ANOVA Results

Source of Variation	Dependent Variable	
	Overall Appreciation	Perceived Manipulation Intent
	<i>F</i> statistic	<i>F</i> statistic
Type of promotion (A)	19.12 ^{**}	0.74
Promotion-performance fit (B)	28.01 ^{**}	6.21 [*]
Attractiveness of the performance(C)	9.75 ^{**}	1.43
Type of performance(D)	16.51 ^{**}	1.01
A × B	6.00 ^{**}	2.53
A × C	3.61 [*]	0.35
B × C	9.98 ^{**}	7.84 ^{**}
B × D	3.54 [*]	0.89

^{*} $p < 0.05$, ^{**} $p < 0.01$.

Table 1 presents the ANOVA results for the two dependent variables. Only the *F* statistics for the main effects and for statistically significant interactions with one or the other dependent variable are reported. As can be seen, in the case of the overall appreciation dependent variable all main effects were statistically significant as well as four double interactions. In the case of the perceived manipulation intent variable, the fit

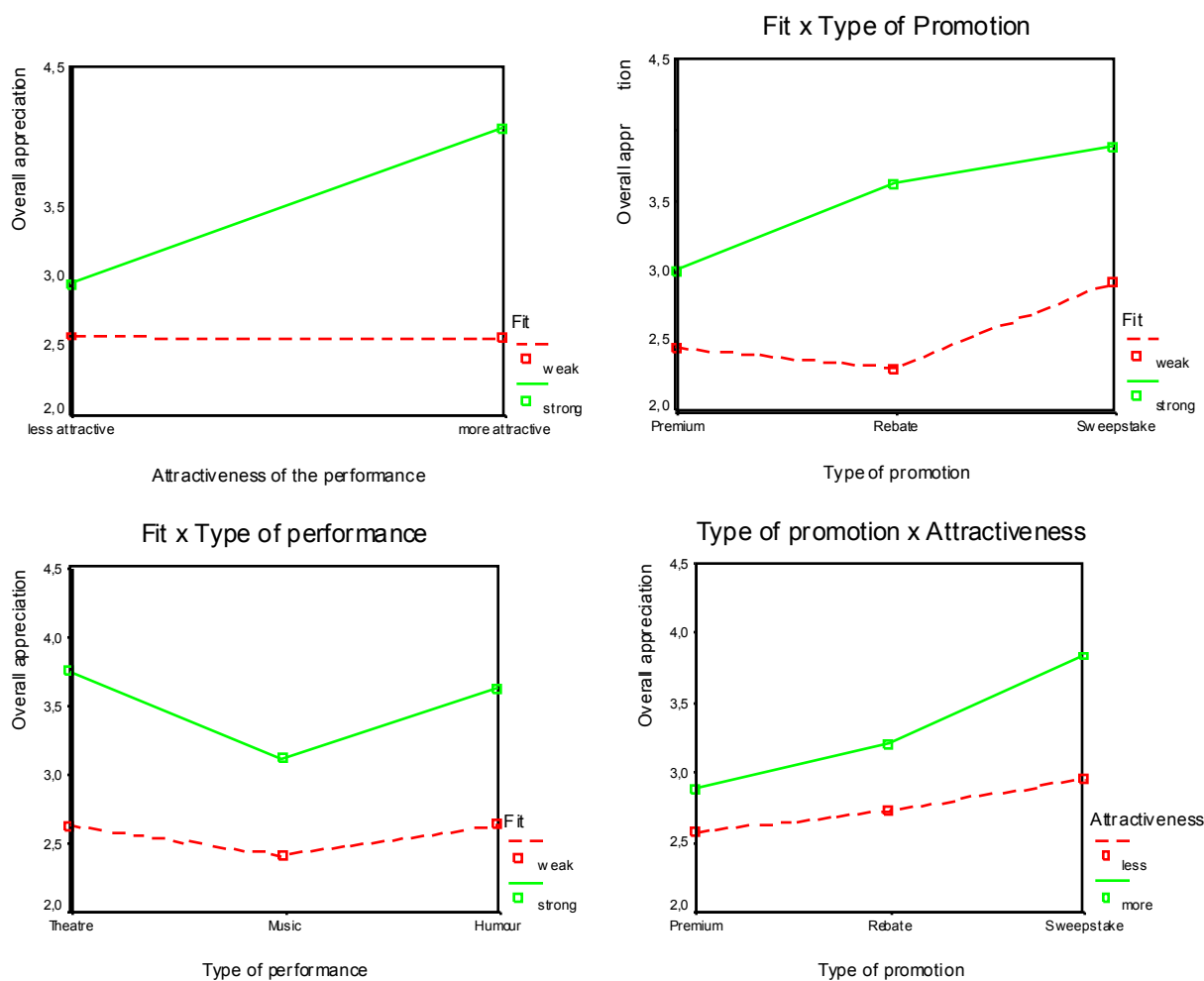
between the performance and the promotion and the interaction between the fit and the attractiveness of the performance were the only statistically significant effects.

Overall appreciation. Figure 4 presents the plots of the means of the four statistically significant double interactions associated with the overall appreciation dependent variable. Although the fit between the promotion and the performance interacted with three factors, it can be seen that in general the appreciation of the promotional offers was more positive when the fit was strong than when it was weak. This result supports **H₃**.

Fit had an interesting impact when it was combined with other variables. Thus, the attractiveness of the performance had no effect on the appreciation of the promotional offer when the promotion-performance fit was weak but it had a positive effect when it was strong (see the fit × attractiveness panel of Figure 4). A promotional offer in the performing arts will consequently generally be better appreciated when the promotion tool that is used is logically associated with the type of performance that is promoted, whatever the attractiveness of that performance. The attractiveness of the performance *per se* will only have a positive impact on consumer appreciation when the fit is good. This result does not support **H₂** which predicted an unqualified positive impact of attractiveness.

The interaction of the promotion-performance fit with type of promotion and that with type of performance were less dramatic, as can be seen in Figure 4. The interaction between type of promotion and attractiveness reveals that consumer appreciation of a promotional offer was highest in the case of a sweepstake, followed by a rebate and a premium in that order. This is contradiction with **H₁** which predicted a premium-sweepstake-rebate sequence.

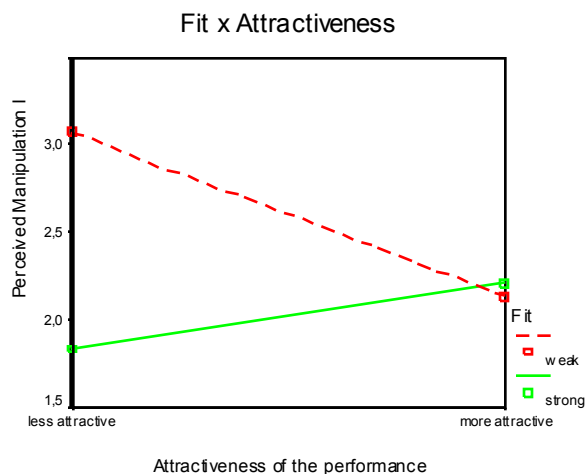
Figure 4. Statistically Significant Interactions (Overall Appreciation)



Perceived manipulation intent. Figure 5 presents the plot of the means of the only statistically significant interaction associated with the perceived manipulation intent dependent variable, i.e., that between the promotion-performance fit and the attractiveness of the performance. As can be seen, when the performance was less attractive, a weak fit between the promotion tool and the performance lead to the strongest perception of manipulation intent. However, when the performance was more attractive, fit had no impact. Thus it appears that the promotion-performance fit reduces consumers' perception that the promotional offer is a gimmick only when the promoted

performance is less attractive. In the case of an attractive performance, the perception of manipulation intent is weak.

Figure 5. Statistically Significant Interaction (Perceived Manipulation Intent)



DISCUSSION

The results of this study provide some useful information on the impact of four controllable variables on consumer reactions to a promotional offer in the performing arts. The pattern of effects associated with these variables depended on the nature of consumer reactions. With respect to consumer appreciation of the promotional offer, it was found that the type of promotion, the type of performance, the attractiveness of the performance, and the fit between the promotion and the performance had no simple effects on appreciation. Consistent with studies in the area of sponsorship and of brand alliances, a promotion that had a logical link with the performance promoted lead to more positive reactions from consumers. However, fit interacted significantly with the attractiveness of the performance such that fit had a more positive effect on consumer appreciation when the performance was more attractive than when it was less attractive.

Contrary with what was expected (H_2), a more attractive performance did not automatically lead to a more positive appreciation of promotional offers. This more positive appreciation occurred only when the promotion had a good fit with the performance. The lesson for marketing people involved in the design of sales promotions in the performing arts seems clear. If the primary objective of the promotion is to trigger consumer appreciation, then it is wise to select a promotion tool that is perceived as appropriate for the performance. If not, the promotion offer will be less positively evaluated and moreover this effect will not be compensated by presenting a more attractive performance.

This study also brings an answer to the question: “What promotion tool should be used in the performing arts?” Three sales promotion tactics were contrasted in this experiment: premiums, rebates, and sweepstake. According to the results, consumer appreciation of promotional offers in the performing arts is more positive when the offers are associated with sweepstakes than when they involve rebates or premiums. This result holds for the different types of performance that were considered, i.e., theatre performance, music concerts, and spectacles of humor. Furthermore, the sweepstakes-rebates-premiums sequence appears to be more differentiated in the case of performances that are more attractive. One should be cautious in generalizing this result to any kind of sweepstakes, any kind of rebates, or any kind of premiums. It is clear that other factors such as the amount of money given as a rebate, the prize that is the object of the sweepstake, or the product that is offered as a gift (premium) are likely to qualify these findings. It should be noted however that in this study the monetary value of the stimulus promotions was roughly equivalent.

While the four factors manipulated in this experiment had an impact on consumer appreciation of the promotional offers, their effects on perception of manipulation intent were weaker. The pattern of effects associated with consumers' feelings of being manipulated was different. For this type of reaction, promotion-performance fit and attractiveness of the performance appeared to play a more important role than the other factors and interacted significantly (Figure 5). Perceptions of manipulation intent were significantly lower when the promotion-performance fit was strong but only in the case of less attractive performances. Again, the message to marketing practitioners in the performing arts seems clear. If the objective of the sales promotion is to minimize potential consumers' perceptions of manipulation intent, the promotional offer should include a promotion that fits well to the performance that is promoted, especially when that performance is less attractive.

CONCLUSION

Despite their common utilization in the marketing of traditional goods and services, sales promotions are not commonly used in the performing arts and in the arts in general. Moreover, sales promotions in the arts suffer from a lack of academic research. What kinds of sales promotions do consumers of cultural products appreciate most? Does it depend on the type of product? How do consumers form their evaluation of such promotions? Should the promotion fit the product with which it is associated? These are important research questions for which we do not yet have satisfactory answers. In this study, we have tried to uncover some new knowledge about this managerially relevant topic. We have proposed that consumer reactions to sales promotions in the performing arts are affected by four factors: the type of promotion, the type of performance, the

attractiveness of the performance, and the fit between the promotion and the performance. The results of an experimental study showed that these factors had interactive effects on consumer reactions. In addition, the pattern of effects was different depending on the type of reaction considered (i.e., consumer appreciation of the promotional offer or consumer perception of manipulation intent).

It appears that there are no simple answers to the questions raised above and that more research is needed to better understand the complex dynamics underlying the relationships between the characteristics of sales promotion in the arts and consumer responses. In particular, it would be important to replicate this study using different cultural products (e.g., museums) in order to see if the observed effects can be generalized across art product categories. It would also be important to conduct research on this topic using dependent variables that relate more closely to consumer behavior, such as choice between different promoted performances. While it may seem that consumer choices can be inferred from people's preferences, research tends to show that it is not necessarily the case (see e.g., Payne, Bettman, and Johnson, 1993).

The results presented here should be evaluated in light of some methodological limitations that may affect the validity of our conclusions. First, the study dealt with three product stimuli only. It is not clear whether similar results would be obtained with different cultural products. Second, the dependent variables considered in this study were appreciation judgments and perceptions of manipulation intent. However, the ultimate objective of sales promotions is not only to impact positively on consumer reactions but also and most importantly to stimulate purchasing behavior. It remains to be seen whether the conclusions derived in this article can be extended to consumer purchasing

behavior. Lastly, it may well prove insufficient to stimulate sales to those whose first reason not to purchase a ticket is the lack of time. As shown in Colbert, Beauregard, and Vallée (1998), theatre patrons can be divided into two segments having very different behaviors concerning price. The first segment comprises those who are less wealthy and very susceptible to be influenced by incentives, whereas the second comprises those with a very busy professional life and wealthy, who are willing to pay a premium in order to get some flexibility and for whom a financial incentive (e.g., a rebate) is not an issue. Future research should try to find if these results extend to other types of cultural products such as those studied in the present research.

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