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CORPORATE SUPPORT TO THE ARTS AND CULTURE: JAZZ
FESTIVALS IN TURKEY



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Corporate Support to the Arts and Culture: Jazz Festivals in Turkey

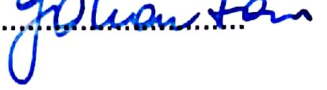
Sanat ve Kültüre Kurumsal Destek: Türkiye'deki Caz Festivalleri

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ABSTRACT

The aim of this study is to reveal the positive and negative alignments of companies' cultural and artistic investments especially in areas such as jazz festivals. The method used to make these inferences is John Balmer's The AC⁴ID Test Model and The REDS² Process. The data obtained as a result of the field survey shows the position of the banks (Garanti Bank and Akbank) in which they are aligned. Accurate identification of corporate brand identity types of banks is an important step for all future activities. The focus of the thesis is to understand how Garanti Bank and Akbank contributed to public awareness and cultural development by making use of corporate brand management about the jazz festivals it supported and invested in. Participation of customers, stakeholders and target audiences at sponsored / supported events such as jazz festivals is the key point for progress. Therefore; it is advised that Garanti Bank and Akbank can take this model as guide to reformulate their brand identity correctly.

Key words: Festival sponsorship, Corporate identity, Cultural investments, Jazz festivals, Culture

ÖZET

Bu çalışmanın amacı, özellikle caz festivalleri gibi alanlarda şirketlerin kültürel ve sanatsal yatırımlarının olumlu ve olumsuz uyumlarını ortaya koymaktır. Bu çıkarımları yapmak için kullanılan yöntem John Balmer'in AC⁴ID Test Modeli ve REDS² Süreci'dir. Saha araştırması sonucunda elde edilen veriler, bankaların (Garanti Bankası ve Akbank örnekleri) uyum sağladıkları konularını göstermektedir. Bankaların kurumsal marka kimliği türlerinin doğru tanımlanması, gelecekteki tüm faaliyetler için önemli bir adımdır. Tezin odak noktası, Garanti Bankası ve Akbank'ın desteklediği ve yatırım yaptığı caz festivalleri hakkında kurumsal marka yönetimini kullanarak kamuoyunun farkındalığına ve kültürel gelişime nasıl katkıda bulunduğunu tez kapsamında gerçekleştirilen pilot çalışma ile açıklamaktır.

Anahtar kelimeler: Festival sponsorluğu, Kurumsal kimlik, Kültürel yatırımlar, Caz festivalleri, Kültür ve sanat

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ABBREVIATIONS

ABSA: The Association for Business Sponsorship of the Arts

ACE: The Arts Council of England

BBVA: Banco Bilbao Vizcaya Argentaria

BCA: The Business Committee for the Arts

BSIS: The Business Sponsorship Incentive Scheme

CEF: Center of Excellence in Finance

CEREC: Comité Européen pour le Rapprochement de la Culture et de l'Economie (European Committee for the Rapprochement of Culture and Economy)

GFK: Growth from Knowledge (market research institute)

IFEA: The International Festivals and Events Association

IKSV: Istanbul Culture and Art Foundation

TRT: Radio and Television Corporation of Turkey

TURSAK: Turkish Foundation of Cinema and Audiovisual Culture

UNCTAD: United Nations Conference on Trade and Development

USIA: United States Information Agency

INTRODUCTION

In this thesis, the examination of corporate support in terms of jazz festivals is discussed. The support and sponsorship of large-scale companies in the field of culture and art is strongly developing this area. Within the scope of this thesis; the historical process of the support given to this field by Europe, USA and Turkey, has been also studied. Except for the investments of foundations, state and corporations in art; companies' expectations from these investments were also examined. The development of jazz festivals and its performed research on the situation in Turkey. Depending on this research; jazz festivals supported by Garanti Bank and Akbank have been studied.

For this situation, the AC⁴ID Test Model developed by John Balmer and The REDS² Process, which is the application process of this test, took an important part of this study. A survey has been conducted in accordance with this model about Garanti Bank and Akbank. Based on the survey data, the public perceptions of these banks were revealed. The questions which were prepared according to the seven identity types mentioned in The AC⁴ID Test Model were answered by 80 people. At the end of the review of model and application process; the recognition of Garanti Bank and Akbank's investments and support in the field of culture and arts, especially in the context of corporate brand identity, has been examined. Questions about Garanti Jazz Green and Akbank Jazz Festival were asked. Based on these answers, Garanti Bank and Akbank's corporate brand identities have been put forward. A survey was held on the corporate identity, corporate image, relations with employees and corporate communication areas. It is necessary to manage their investments and sponsorships, to have public awareness and development of culture.

THE AIM OF THE STUDY

The aim of this investigation is; within the scope of the jazz festivals, such as Garanti Bank and Akbank, which sponsors and invests jazz festivals and turned this supports into a brand, named Garanti Jazz Green and Akbank Sanat, to indicate corporate brand identity through the AC⁴ID Test Model and The REDS² Process. This research includes these subjects:

the impact of corporate brand identity on activities, the awareness in public opinion, the correct alignment of corporate identity, the measurement of awareness of jazz festivals, and the compatibility of these banks with seven types of corporate brand identity.

THE SCOPE AND METHOD OF THE STUDY

According to the model examined in the context of corporate brand identity, the study involves the examination of the seven types of corporate identity, for Garanti Bank and Akbank. In this study quantitative and qualitative methodologies are both used.

The research stages are as follows:

cultural and historical examination of the supports given to the arts, supports the samples in world, the role of state and foundations in the support of this field, support and sponsorship to the arts and culture in Turkey, Garanti Jazz Green and Akbank detailed examination of the Jazz Festival and, the adaptation of John Balmer's The AC⁴ID Test Model according to the banks. In-depth interviews were conducted with Garanti Bank and IKS^V authorities via e-mail as a qualitative research method. As a quantitative method, 80 people who are clients of Garanti Bank and Akbank were interviewed by the questionnaire and the data of the survey were used.

1. SUPPORTS TO THE FIELD OF CULTURE AND ARTS AND THE ROLE OF COMPANIES

The basis of interest in culture and art relies on the belief system. With the period of Renaissance, the support and interest in arts and culture were handled by the corporations of wealthy families and continued with the support of the foundation and the state. Considering that the wealthy families of country lead to people during the Renaissance and supported the country financially and investmently, it was seen that they contributed the promotion of the artists and the art itself between the society. Supporting the art has been transformed into a corporate direction over time. Foundations and corporations have helped to create an intercultural network by supporting the art and artist. In the meantime, sponsorship and investments have increased and have been used by companies as an effective communication tool.

On the other hand, the support for art and culture has also increased by the state. As wealthy families in Italy like as Medici's played a role in governing the state during the Renaissance period, states continued to invest in this area. Studies and projects on cultural investments and cultural policies also affect investments and incentives in this area. In this way, investment and support activities in the field of culture and art are carried out by both companies and the government. These incentives and investments, which are of great importance for the continuity and diversity of culture and art, benefit both individuals, society and supporters. The supports and investments given in this field provide advantages to those who support in many important points such as reputation, promotion, corporate identity, public opinion and competition. Every supporter and promoter who contributes to the interaction of art, artist and culture, regardless of the company or the state, also serves the society at the same time.

1.1. Supports for Arts and Culture

1.1.1. Concepts of Patronage, Investment and Sponsorship in Arts and Culture

Investments in the field of culture and arts gained momentum primarily through churches. In order to crown the architectural fabric of the churches with paintings, wealthy families and members of the government undertook artistic works by protecting the artists. In terms of religious incentives and the respectability of the city, people donated to the church. This donations and supports was seen as a matter of dignity and obedience. The bourgeoisies, who were part of the society, contributed to the church by donating. Aristocracy was a class that helped artistic, cultural and scientific progress. It is necessary to exemplify with the Medici family during the Renaissance period, which is one of the most important representatives of culture and arts. The Medici family settled in Tuscany between 13th and 17th centuries, and it was an example for them to create a new golden age inspired from Ancient Greek. In Italy, the “Medici” effect on art was caused by the protection of the artists by considering their own values. They also protected artists under the government roof and allowed them to serve here. In this way, Medici’s highlighted their strength and control in the city. With their investment in the artistic and cultural field, they created a positive image on the public-view. (Gilbert, 2005:18-19). When we consider the Medici’s as an example of the concept of patronage, we see that culture and art are also reflected in social values. The arts and culture carried out under the kingdom was the work of the companies founded by the rich families over time. In the post-Renaissance period, the concept of patronage became more frequent during the 18th and 19th centuries. (Gough, 1995:159-167) Over time, the art and culture activities carried out under the patronage of individual investors have become known as sponsorship and corporate social responsibility. Artistic and cultural support has not been ignored while the

company concept has been formed in Europe and USA since the Medici's. By the 20th and 21st centuries, investment and support in this field became a matter of corporate reputation and community building. In this way, this field was supported by the foundations established by the companies. Corporate patronage was an important development for the promotion of culture and art.

There is a long tradition behind the progress of investment in culture and art. Part of this tradition is Maecenas. This concept comes from Gaius Clinius Maecenas, a close friend and advisor of the Roman emperor Augustus, who was interested in the cultural management of the empire. Maecenas are known as a protector of both science and art. The importance of using art as a social function is emphasized, not only as a palace ornament. Maecenas is the person or the institution that promotes the people who are gifted and talented by providing financial support (Syme, 1948:164). Maecenas has been the inspiration for sponsorship. Beside all of these concepts; patronage and sponsorship are mixed with donation. Maecenas and the patronage are concept names that used to support and promote art and culture. In time, this concepts turned to become promoter, protector, patron and later they come into sponsorship.

Marjorie Garber described historical names of supporting art and being patrons of artists and cultural topics as; "From the time of Maecenas, a wealthy Etruscan noble who supported Virgil and Horace and was duly celebrated in their verse, to the Medici's and later the popes, and then to Isabella Stewart Gardner and the Guggenheim and MacArthur Foundations, rich sponsors have often supported painters, sculptors and poets." (Garber, 2008). The support given to culture and art has been in the hands of the rich families and decision-makers. The change in the name given to this field and the development of the concept has been shaped according to the technological development of the age and the return of the

individuals to the corporate. There is conceptual differency between Maecenas, the donor, the patron and the sponsor, but also same in semantic perception as well. The definition of Maecenas is; “where a king or a rich man donates his fortune for certain purposes. He has the exclusive right to determine the criteria for what or to whom he will donate, mostly with the aim to promote his own social status or interest.” (Larsen, 2013:8). The donor’s dictionary definition is; “a person who gives money or goods to an organization”.¹

Patronage is defined as; “the action of a patron in supporting, encouraging, or countenancing a person, institution, work, art, etc.” (Gundersheimer, 1981:3). And then, the sponsors identified as; “the person or the institution who provides support in order to gain mutual benefit to various individuals and organizations in sports, culture and arts and social areas in order to achieve the goals set as corporate”(Okay, 2002). According to these definitions, culture and art support is not only an art and artist protectionist but also developed as a corporate benefit.

Especially from the 20th century on, the investments and supports of companies in art and culture have shifted to the corporate domain. New generation patrons, “similar to the patrons of the Renaissance, these modern ‘princes’ – Corporate Medici’s – gave monies to mount museum exhibits, commission sculpture, and hosts artists-in-residence at corporate headquarters” (Martorella, 1996). The fact that the foundations and companies invest in artworks and artists, are shaped to create mutual benefits as a result of important events such as the growth of the economy, development of technology and cultural globalization. Accordingly, the concepts of charity and the Maecenas appear as patrons and sponsors with their new and evolved names. Although the concept of patron has been described as an art guardian from Maecenas

¹ Cambridge Dictionary, <https://dictionary.cambridge.org/dictionary/english/donor> (Retrieved: 20.03.2019)

to the present, patronage has been seen in different ways in every period. But now, the difference between the present and the past is that companies consider art conservation and art investing as a marketing tool.

Aydemir Okay expresses the transition period from Maecenas to sponsorship; "The concept of Maecenas, which emerged with the aim of preserving art and artists without waiting for any reciprocity, has changed with the society and state relations, technology and economy that have evolved in the historical process and the capitalism emerging in the West" (Okay, 1998). As in the old centuries, art is seen as an effective means of mass communication in the 21st century. The importance given to the art support is reached by customizing the individual from the society and creating sensitivity towards art as an important element that constitutes the culture. In this way, companies, governments or foundations come to the fore in public and become part of cultural interaction. Nowadays, cultural policies which are discussed in many parts of the world and which have a significant effect, conduct research on patronage and sponsorship, and governments make art investors an important position in order to protect cultural treasures. States' ministries of culture, support the arts and artists, and at this stage they cooperate with foundations, companies and private investors. These investors that support the arts make agreements with the state and conducts studies to promote art. But at the same time, "cultural policy has been essentially regulatory in nature, limiting the patrimonial rights of the owners of art treasures and imposing restrictions on their use. As cultural policies increasingly stressed the need for aid for valorization and fruition, the foundations were laid for supplementary interventions by private financiers along the lines described above in the form of sponsorship and patronage" (Piperno, 1996: 132).

Europe has gained a significant position, especially with the emphasis on art and the increasing support and encouragement given to culture. The concepts of support for art since the Renaissance period have become a tool that is applied in the business world and includes marketing strategies. One of the important point that combine Europe with art and culture is the strength of support given to art. The families that provide this 'patronage', - Maecenas, Medicis, Camondos, etc. - has evolved into foundations and companies for today. The increasing importance given to the artist, the globalization of culture and the development of the art have spread from Europe to the world.

Since the 20th century, the state's support for cultural affairs has continued by developing cooperation with companies and foundations, and establishing special associations for this field. In this case, sponsorship activities have been raised. In addition to artistic subjects, issues in cultural heritage and cultural activities were planned. As a temporal process; "In 1986, the Council of Ministers for Cultural Affairs declared that 'the European cultural heritage and cultural activities in general benefit from a combination of public and private support...business sponsorship can enhance the cultural heritage and increase the production and dissemination of artistic activity...it should provide supplementary funding for cultural activities, not (be) a substitute'" (Vanhaeverbeke, 1996:83). According to this declaration, the board's offering of government incentives for companies has been an important step for the production of art and the dissemination of culture. In this way, the companies are more oriented to the field of culture and art.

For the promotion of business support for the arts; the government, parliament, companies and councils set the association as CEREC, the European arts sponsorship association, was created in 1991 and funded by the European Commission and the

private sector. “CEREC combined the 10 national associations for business support for the arts operating in Europe and had access, through its members, to over 1.300 businesses, many more arts organizations, national press lists, government ministries and local authorities” (Vanhaeverbeke, 1996:84). In addition to the support of arts and artists, the community has been informed about the cultural activities and their participation in these activities was ensured through the relate established by the association. At the same time, companies took part in creating public opinion through sponsorship activities. To sampling, many European countries come to the forefront with the sponsorship of companies for art. “In Italy, despite no obvious fiscal incentive, sponsorship of the arts in the form of restoration of national heritage is regarded as a sign of good corporate management. Italian companies like Olivetti, Fiat, Gruppo Eni and Ferruzzi, to name a few, also vie for corporate prestige and distinction through the arts” (Vanhaeverbeke, 1996:84). The companies that protect and restore to the cultural heritage are especially in the forefront of art business world. The preservation of cultural objects and the provision of financial support for this protection in a country full of works of art, such as Italy, has a positive effect on the perceptions of the society. Being sponsor to art and culture, Italian companies are separated from their competitors and they contribute world-wide for cultural development. In France, “a french law passed in 1991, the Loi des Foundation d’Entreprise, makes it easy for French companies to set up their own foundations and has had a positive influence on the sponsorship climate” (Vanhaeverbeke, 1996:85). Within the fiscal framework, companies develop and implement art projects and cultural activities under their own structure. Executions for art and sponsorship in the United Kingdom have an important place in Europe. In this country, “there is the Business Sponsorship Incentive Scheme (BSIS) run by Association for Business

Sponsorship of the Arts (ABSA), matching new or increased sponsorship with government money” (Vanhaeverbeke, 1996:85). The activities carried out under the cooperation of governments and associations benefit both the country and the companies. This cooperation creates a working space for artists, art organizations and cultural researchers as well. In addition, these sponsorships are viewed and broadcast by publicity. In Germany, “as officially defined, public spending for the arts follows a ‘three-pronged strategy’ to secure the upkeep of the common cultural heritage; to aid creative artistic development in society, and to promote participation of citizens in cultural life” (Glassmacher & Strachwitz, 1996:114-115). These support activities in Germany are directed towards social benefit. Based on the unifying and binding nature of culture and art, the support given to this field includes the commitment of the citizens to their culture and identity with their orientation to the field of art. In the business world, the concept of "corporate sponsorship" came into play as companies started to use sponsorship as a marketing and public relations tool. Under this concept, business investments have also come to the fore with the cooperation of companies with government and foundations.

“Corporate sponsorship and patronage increased notably in Italy in the 1980s, as in other European countries. This trend has been stressed in international comparative studies that show how the European model of financing cultural activities –centered on the public sector- has shifted toward the American model, traditionally based on the private sector.” Concept of sponsorship (that will examine in the following sections); is now used as a business strategy in all over the world. In this way, companies invest in culture, but they also invest in themselves as well. Culture and art sponsorship, rather than being a part of the guardian of art, covers the whole. The sponsorship has become popular with the orientation of the business world to culture

and art. In the 21st century, arts and cultural activities have become an important element in the globalizing world. Investment in arts and culture has created a new market for marketing as well as intercontinental competition.

In United States of America, as in Europe, foundations and companies have an important place in the culture and art community. In the USA, attitude towards art studies and cultural activities is shaped around the foundations established by large companies and well-established rich families. In terms of investment and support in art and culture; “the proliferation of private foundations in the 1950s, and the publicity derived by the efforts of Carnegie, Ford and Rockefeller foundations, made corporations aware of the benefits to be derived from art sponsorship and lead to the establishment of their own foundations and corporate-giving programs” (Martorella, 1996:18-19). As in Europe, companies in this country are also developing art projects within themselves. Public relations, marketing and other managerial and institutional concepts in the USA are strong in the country. According to this, since culture and art have covered society for centuries and are linked to both the ethnic and worldly origins of the citizens, companies and managers have turned to this field. As Marjorie Garber stated in her article on *The Patronage of Art*; “ There is a new class of American Medicis, movers and shakers who are patrons of the arts – has been a tempting one for more than half a century.” She described the new phenomenon of patronage as;

“There is a connection hard to explain logically but easy to feel between achievement in public life and progress in the arts. The age of Pericles was also the Phidias. The age of Lorenzo de Medici was also the age of Leonarda da Vinci. The age of Elizabeth was also the age of Shakespeare and the New Frontier for which I

campaign in public life can also be a new frontier for the American Arts” (Garber, 2008).

‘American Medicis’ is a general description of many different art supporters, apart from the real Medicis. When Americans made a distinction between high culture and popular culture, especially in the 19th century, they went beyond modeling existing European models. As Paul DiMaggio pointed, they sought to establish organizational forms, particularly during the period 1850-1900. Boston was the best-defined center of American culture. The Boston Brahmins class that emerged here consisted of elites defining this culture. They made the distinction of high and popular culture, and they built cultural institutions and commercial popular culture industry, a viable model. This class also built social institutions to ensure the transmission of art and culture. By the 20th century, the United States Information Agency (USIA) was established in 1953, and cultural policies were defined. Subsequently, in 1999, USA incorporated its cultural activities into the State Department. The important point here is that, there is no direct culture ministry. Cultural policies are published, cultural diplomacy issues are discussed, but cultural activities and cultural issues are not gathered under one roof. The USA where the concept of patronage is the most common practice, opens up an investment area for art with foundations and associations outside the government. The government; “the role has mushroomed – assisting young artists’ careers, sponsoring major museum exhibits, developing new cultural centers both in inner cities and in remote regions, and preserving the cultural heritage of nations” (Martorella, 1996:4). In spite of other countries, the government does not play a role in culture and art support in the USA. The companies and institutions that made this investment in the country, have turned to this area in order to gain corporate image, prestige, reputation and visibility. In this way, the government deals with general

issues, while companies are interested in the transmission and development of art and culture itself. The Rockefeller family is one of the biggest supporters of American culture and art. Historically; “in 1967, David Rockefeller founded the Business Committee for the Arts (BCA), a national task force the heads of corporations committed to increasing philanthropic support for the arts. His development of a high-profile network of business patronage thus came at the same time as the government’s entry – or re-entry – into arts funding and support” (Garber, 2008). From this point of view, unlike other continents, American companies activated the government with their support of art. This situation shows the impact of companies and institutions on cultural activities in America. Thus, art and culture are supported by companies in a pioneering country such as America and are an example for other nations.

Although sponsorship is short and long-term, support for culture and art is always memorable. In this way, American companies use sponsorship as advertising and marketing, public relations and media. Culture and art is an area that has been discussed and interpreted throughout world history. Therefore, the protections, improvements and innovations in this area are gaining importance day by day. Republicanism in Turkey, as its effect on many social events, has an impact on the cultural and artistic fields. In the early 20th century, Turkey has changed in the field of social, economic and political ways in terms of republic. Since 1923, culture and art, - as one of these areas of change – have begun to be addressed with the concepts of globalization and modernization. After the Ministry of Culture established in 1971, investment and incentive projects in cultural and artistic activities shaped the cultural policies of the country. Among 1973-1977, "Third Five-Year Development Plan", determined the scope of state support that given to cultural and artistic activities of the

private sector.²After this declaration, as in Europe and the USA; investments and sponsorships in the field of culture and arts have progressed with the projects of companies and foundations. During the historical development of the Ottoman Empire, the patronage of art depends more on philanthropy and foundation. The sultans aimed to create a good image rather than financial support for charity. II. Abdülhamid can be given as an example. The sultan, who organized donation campaigns that included non-Muslims, used the field of culture and art for his reputation and image (Kösemen, 2012:145-172).

Today, the concept of art patronage is mentioned as sponsorships and donations in Turkey. Although the decisions taken in the context of cultural policies, cultural heritage studies and the motivation to protect and disseminate the Turkish culture are controlled by the state, but these activities developed by foundations and companies. With the development of an awareness of social responsibility, companies investing in art and culture have initiated institutional studies in this area. Foundations and corporations established by Turkey's deep-rooted families has developed the protection and supporter of arts and culture. Foundations, such as the Istanbul Foundation for Culture and Arts, the Vehbi Koç Foundation and the Sabancı Foundation, are being invested in art and create opportunities for work in this field. In addition, large-scale companies tend to turn to culture and art under their own roof or in collaboration with associations. Traditional art 'guardianism' was replaced by corporate social responsibility and sponsorship. As in other countries, culture and arts in Turkey is proceeding under the auspices of the private sector. Companies that support many different areas such as festivals, sports, education, science and

² DPT. (1973). Üçüncü Beş Yıllık Kalkınma Planı. Retrieved November 20, 2018, from Ekodialog: <http://www.ekodialog.com/Turkiye-iktisat-tarihi/ucuncu-bes-yillik-kalkinma-plani-donemi.html> (Retrieved: 12.05.2019)

technology have made room for cultural activities. The reason for this is that the company has the chance to transfer its prestige and mission to the community through its support in this field. Companies are increasingly turning to culture and arts sponsorships in order to create culture and art awareness, to increase the reputation of the institution and to make the institution known with art. To exemplify, Corporate Communications Manager of Koç Holding Oya Ünlü Kızıl stated this situation as follows;

“As Koç Holding, we apply for a number of criteria such as being sustainable in the selection of sponsorship projects, contributing to the development of the country and, of course, being in parallel with the brand values of our company. The fact that the organization is innovative, contemporary and global is the most important factors for us” (Marketing Türkiye, 2007:56).

In particular, the companies in the service sector are encouraged to influence their target audience through sponsorship and to be remembered by the cultural organization they support. In this way, the company gets the opportunity to be preferred and appreciated by society. In this way; "private sector sponsorship is also used to ensure that the sponsoring company is perceived as a good corporate citizen that gives back to the community that it receives from society” (Aydınalp, 2014: 1-16).

1.1.2. Role of Corporations in Art Sponsorship

Supporting the culture and art field in the modernizing and developing world, has turned towards the sponsorship. The priority of the companies that are tend for art sponsorship; to improve the company's reputation, to provide commercial benefits and to support the arts and culture of the public, to create a perception of the company

sensitive to cultural activities (Parsehyan, 2016:14-25). As Gökçe Dervişoğlu focused, while macro-cultural efforts are directly affected by political developments, the global economic environment places more emphasis on the corporate support of art, resulting in new forms of communication during the experience economy. In connection with this, long and short term investments made by corporations are beneficial for both themselves and for their stakeholders. The corporate support given to the art field starts to affect both corporate reputation and corporate image.

After the appreciation of art especially in Europe in the 20th century, large-scale institutions have created a market with the support they give to artistic activities, cultural organizations and artists. At the national and international level in this emerging market; the companies, which are both recognized by the world and appeal to local people and who can divide a part of their capital into art, have created a competitive environment. The art sponsorship, which is being used as a marketing tool, provides benefit to both institutions, artists and art lovers. Intercultural interaction increases and incentives towards art are created by the institutions that support art. The fact that the institutions providing sponsorship support to the art have reached the audience through public relations, has gained more importance with globalization.

“Public relations in the global context has turned towards a knowledge transfer that is appropriate to the expansionist ideology of globalization. In order to increase the consumption as much as possible, to make the conditions more suitable for consumption and to prepare the target audience in the best way” (Mengü, 2004:171-179) and the institutions realized a marketing strategy in their culture and art activities.

1.1.2.1. Art Sponsorship in Terms of Corporate Identity and Corporate Values

One of the important areas that interest to culture and art, is the business world. Those who make culture and art investments as a company, see this investment as a marketing tool, but also use it for brand recognition and publicity in general. In particular, cause-related marketing activities are carried out to demonstrate the reputation of the organization, its relationship with its stakeholders and its attitude towards society. Supports, investments and collaborations are important in terms of self-expression and awareness of the company. (Brønn & Vrioni, 2001:209)

Supporting the activities that coincide with the company values indicates that the company made its investments for the community. “Art sponsorship has become an essential part of public relations work and image maintenance and has become part of the political communication role in marketing” (Kössner, 1996:102). Thus, while companies create benefits in terms of art, they also gain value for the company. In the context of art sponsorship, companies look at certain criteria. These criteria often coincide with the company's mission and vision, corporate identity, brand positioning and corporate values. It is important that the event to be supported and / or the foundation supported is in line with the corporate perception of the sponsor company. From this point; “art support is for the most part, a PR-oriented activity, aiming to clear objectives to reach certain markets, and to enhance company relations and is an instrument for reaching potential customers” (Hitters, 1996: 168). The sponsor company not only invests in culture and art, but also tries to reach its target customers. Therefore, the criteria set for the sponsorship include the target group, the emotional link with the current audience, and public recognition.

Culture and art are a global phenomenon. In particular, international companies consider the concept of globalization when investing in this field. Large companies

take power from multicultural institutions. Together with these institutions, cultural expansion takes place. At this stage, cultural expansion creates a competitive environment - as mentioned - among the institutions and this competition creates a market. In this market, it is important for organizations to invest in the right art activities and to provide sponsorship support to the activities appropriate to their target groups and missions. The economy, which is an effective area in which globalization manifests itself, has also found its place in the art market.

In the framework of corporate value and corporate identity, sponsorship is considered a business model. Sponsorship is an important part of reputation management and perception management. Corporate values are substances that define a company. According to these values, the company conducts communication activities and wants to create a perception in line with these values. In the 21st century, sponsorship has become a mega-trend. Especially in Europe, the modernization of art and artist and the increase in the investments made in this field helped the companies to sponsor culture and art. These supports, which spread across the world starting from Europe, led companies to take advantage. Companies have revised their mission and visions to the era and / or expanded their values in accordance with the era.

To exemplify and interpret well, “corporations are finding that they want to be attached to cultural events in Europe. The reasons are (Skinner & Rukavina, 2002);

- 1) The information and telecommunications revolution has brought culture closer to ordinary people.

- 2) Leisure time is increasing, and people are devoting more time to satisfying their cultural needs.

- 3) There is growing attachment to traditional cultural values as a response to modern technical universalism.

4) The role of state and corporations in financing and understanding arts and culture is changing.”

According to this, with the concepts of modernization, globalization and universalization, there have been changing and developing models in the business and art world. With cultural and artistic activities, companies connect with customers and potential customers. By the mass media, corporations are attracted both. In this way, companies create brand awareness and interact with their stakeholders and the society. International Chamber of Commerce explains according to ‘International Codes on Sponsorship’; “any commercial agreement by which a sponsor, for the mutual benefit of the sponsor and sponsored party, contractually provides financing or other support in order to establish an association between the sponsor’s image, brands or products and a sponsorship property in return for right to promote this association and/or for the granting of certain agreed direct or indirect benefits.”³ Sponsorship is used for mutual benefit and by promoting other institutions and organizations in the field of culture and art, it contributes to the transmission of culture as well.

1.1.2.2. Art Sponsorship as a Corporate Communication Tool

The use of sponsorship as a marketing tool increased the interest in culture and arts sponsorship. It is aimed to reach current and potential customers through sponsorship activities. At the same time, the company develops important factors such as image, prestige, promotion and brand awareness. Supporting a unique and artistic field, such as culture and arts, is generally the area of choice for companies to improve their brand-value. At the same time, companies aim to create a positive perception within

³ I.C.C. (2002). International Code on Sponsorship.(-2-)
[https://www.abfi.ie/Sectors/ABFI/ABFI.nsf/vPagesABFI/Responsibilities~sponsorship/\\$File/ICC+International+Code+on+Sponsorship.pdf](https://www.abfi.ie/Sectors/ABFI/ABFI.nsf/vPagesABFI/Responsibilities~sponsorship/$File/ICC+International+Code+on+Sponsorship.pdf), (Retrieved: 13.05.2019)

the society with the investments they have made to protect cultural heritage and traditions. In accordance with this purpose; they cooperates with both the foundations and the state. Companies develop business strategies such as sponsorship to come to a position that invests and promotes culture and art. With these strategies, it creates a brand perception that stands out from its rivals and benefits the country / the world, protects the values, supports the art and artist, strives for the development of culture and interested in this particular area.

There are three factors that motivate corporations; image, prestige and publicity (Gonçebate & Hajduk,1996: 48). These factors are especially important for companies in culture and art sponsorship. The reason for this is that companies aim to show how they host cultural events or to give their name in the cultural field by providing major support. In general, “sponsorship strategy is the prearranged methods and goals that keep it in conformity with the marketing and communication goals of the business” (Kössner, 1996:103-104). In line with these objectives, the companies prefer the cultural activities they about to support according to target audience they want to reach and the message they want to provide.

One of the most important reason for arts and culture promotion by companies are about to promote the company’s communication goals. “Marketing instrument becomes an important part of public relations work and image building, so it seems that the arts event are easy way to public awareness.”⁴ There are important points such as creating image in the mind of the customer, creating awareness, increasing the brand value, strengthening the reputation, gaining prestige, winning the customer with the content that is appropriate to the target audience, and strengthening the customer-

⁴ Creative Choices. (2009). Why Do Businesses Sponsor the Arts? Arts and Business: http://www.aandbscotland.org.uk/documents/2012-06-18-09-35-25-24-Factsheet1_Five_Steps_Sponsorship.pdf (Retrieved: 12.05.2019)

company relationship. Companies that give importance to these situations have prefer to the field of culture and art which is developing and gaining value. This is because, culture and art are found everywhere in the world. The companies determine the culture-art field which they support, for the audience they want to reach. To summarize, “a company may sponsor arts to build positive connections, attitudes and values in the minds of its target customers by linking the company with innovative and creative thinking” (Porter & Kramer, 2002: 5-15).

1.1.2.3. Return of Culture and Art Support from Philanthropy to Sponsorship

Support to the field of culture and art in the business world has turned into a sponsorship from philanthropy. Philanthropy as a term in conceptual field is; “used to cover virtually any kind of charitable activity that has some definable theme, goal, approach, or focus,” and the term of sponsorship definition is; “included among normal marketing activities undertaken by companies, and represent a cost from which one expects an economic result” (Zambianchi, 1996: 152). Based on these definitions; although the concepts in the business world from past to present serve the same purpose, they provide different gains. In the past, the rich families supported the art and the artist and supported cultural development. Today, companies are doing this. Thus, the field of culture and art has ceased to be a political field. The sponsorship, which serves corporate purposes, has been the marketing and communication tool for companies to reach society and other institutions. Companies provide financial and moral benefits by providing sponsorship. Especially, companies reaches the masses with art sponsorship, and communication with potential customers is ensured by prioritizing the interests of the company. They invests in artistic activities for the protection and development of the artist, art and cultural heritage, as

in the Renaissance period. In addition to the protection, companies also reach their target audience through projects they feel close to, and thus mutual benefit is achieved. But today, one of the most important differences is the application of the concept of ethics. As the French philosopher, writer, sociologist and professor at the University of Grenoble, Gilles Lipovetsky mentioned; "... Ethics has become a strategic axis of communication of the enterprise, a public relations constraint and an instrument for the management of the corporate image. The flourishing of sponsorship is another manifestation of the dynamic rise of 'ethical strategies'" (Halaris & Plios, 1996: 172).

Art and cultural events in the modern age affect society as it was in the old age. The proliferation of managerial activities in the business world has not changed this situation but has caused it to be addressed from a different perspective. Since culture and art has influenced society, companies have turned their institutional investments into this area. Art sponsorship is a strategy that not only material but also touches emotions. Companies that protecting the cultural heritage accepted worldwide, leading to artistic activities and providing intercultural interaction provide benefits for everyone. Companies that realize this; it is gaining appreciation by cooperating with foundations and the state.

Corporate reputation is also the most important point of supporting the arts for companies. Stephen A. Greyser who is Professor Emeritus, of the Harvard Business School defined 3 major zones;

"1) Preference in doing business with a company when several companies' products or services are similar in quality and price,

2) Support for a company in times of controversy,

3) A company's value in the financial marketplace.” (Greyser, 1999: 177-181).

The preference, controversy and value are the key points of corporate reputation. At these key points, companies can increase or decrease their trading value. Sponsorship activities play an effective role in reputation management. Companies that are active in an important area that affects society such as culture and art are perceived as positive image.

To exemplify the coordination between philanthropy and sponsorship, “the time of Charles Dickens the notion of the ‘patron’ had come to mean ‘sponsor’ in a slightly different sense, a sense that continues in arts organizations and fund-raising today... In centuries past, patrons were mentors, sponsors and agents for the artists they took under their protection” (Garber, 2008). That may be means a cultural protector become an art sponsor and this progress affects society in all eras.

From institutional framework, sponsorship in arts and culture motivated as; “in business patronage, cultural philatropy, and corporate funding of the arts; in corporate art and collecting, in corporate sponsorship as an art form in its own right; in funding for art in public places; and in the new venture philanthropy, motivated by the twin incentives of profit and social conscience, together with other high-ticket, hands-on activities in the public arena” (Garber, 2008). In brief; philanthropy and sponsorship are a strategic concept developed over time. “Philanthropy is used as a form of public relations or advertising, promoting a company's image or brand through cause-related marketing or other high-profile sponsorships” (Porter & Kramer, 2002: 5-15). In addition; sponsorship activities, which are also considered as corporate social responsibility, shows that it benefits the social interests of the company. In this way, a

positive situation is created by supports in the field of culture and art - for both the society, the company and the people who play an active role in this area.

1.2. Role of State in Art Support Between the Community and Corporation

In time, the investments and incentives for culture and art were discussed under the roof of the state. They started to give attention to protect cultural heritage, to encourage art, to cooperate with companies, to ensure the adoption of artistic activities and to acquire talented artists.

1.2.1. Corporations Between the State and the Community

As an example of recent history; Getty is one of the families who maintain that 'protector' status. J. Paul Getty, as a founder of "The Getty Trust" which was built in 1982, launched the "The Getty Foundation" in 1984. Getty Trust is an international cultural organization that includes; Getty Conservation Institute, Getty Foundation, the Getty Research Institute and the J. Paul Getty Museum. This foundation aims to fulfill the philanthropy of this cultural establishment. The Getty Foundation is defined as "the only major institution that fully supports art history and the preservation of art on an international basis."⁵ The state, in cooperation with the foundations, maintains cultural heritage and expands the field of culture and art. Foundations are important for the state. Under the control of the state, foundations make their investments and contribute to both the state and the government. The government's cultural policies are in effect in such cases. "In some cases, this policies encourages private support by providing tax incentives and by legitimating particular art forms, in essence establishing an 'official' culture" (Martorella, 1996:4). The institutions that make a

⁵ The Getty Foundation. Official Website, <https://www.getty.edu/foundation/> (Retrieved: 02.05.2018)

bridge between the state and the community meet the people with culture and art through the foundations they have established. According to Rosanne Martorella who is the Professor of Sociology at William Paterson University; “indirect evidence alludes to the intentions by corporations to support the arts as a form of ‘shadow government’. Local corporations attempt to co-rule with the government through the invisible hand of an ‘internalized corporatism’. Corporations are in constant need of government to provide regulations, land-use requirement that will suit their needs and provide for increased profits and productivity” (Martorella, 1996:4). According to this view; if the company is a priority for a state, then the state is in the same position for the company as well. Institutions are more comfortable when investing in this area through incentives such as tax cuts and special permits. In this way, cultural and artistic activities reach more people with the cooperation of the institution and the state. Corporations have many benefits when investing in this field. Furthermore, one of the major results of these supports is many artists find a working space. With this support, both the artist can benefit and the community can consume culture and art. Additionally, the first institution to lay the money directly from the state to the arts is the Arts Council of England. ACE has gradually become the cultural arm of the state (Huges, 2002:365).

1.2.2. Expectations of Companies for Investment in Art and Culture

According to Chin-Tao Wu, who is Honorary Researcher of University College London; “companies involved in art activities try to attract the attention of the public and raise themselves to one of the actors of cultural life. Because art serves as a society superiority tool which has both material and symbolic value for the company

executives, which ensures the continuity of their privileged status (Wu, 2005). The support of large-scale companies to cultural and artistic activities, which they see as economic value, creates a positive perception of public opinion. Companies that do not remain indifferent to the cultural events in their countries and even support these activities and make this support traditional, are gaining importance in terms of corporate reputation and reliability.

Companies seek they have a variety of features that can be exchanged for their activity and support among in business by investing sponsorship. Figure 1, that identified by John L. Crompton who is Distinguished Professor of Recreation, Park and Tourism Sciences at Texas A&M University, shows the relationship between event and business expectations:

Event	Business
Financial investment	Increased brand awareness
In-kind success	Brand image enhancement
Marketing and media expertise	Product trial / service exposure
Event brand enhancement	Sales or hospitality opportunities
Product and service offers for event goers	Market interactivity

Table 1. Exchange relationship in event sponsorship (Crompton, 1994:65-74).

According to the Figure 1; the activities that are sponsored and the expectations of the companies as business models are interdependent. This relationship benefits both sides. The expectations of companies for investment in cultural activities are a strong link with society. Through art / event sponsoring, companies bring the message they want to give and their social perception that they aim to be understood by community with these events. As David Cowan who is a prominent Silicon Valley venture capitalist, entrepreneur, and company founder refers; sponsorship of arts event has

several benefits for corporations. These are; the ability to attract key decision makers, to cooperation with politicians for artistic endeavours attets, to creation of goodwill, and to generate media attention (Cowan, 2005:465). Due to these important factors, companies increase their investments in art and provide the name of the company with artistic events. Beside all of these, these investments contain risks as well as positive. Risks are generally; negative connotation, sponsorship pollution and evaluation problems (Picton & Broderick, 2001). Negative connotation is the image of the event that is sponsored is an indirect negative perception of the company. A bad incident at the event may affect the image of the company indirectly or directly. Sponsorship pollution occurs when the number of companies that sponsor an event is more than 1. Companies with more sponsorship support have more limited opportunities in terms of appearance and sense. This can lead to cancellation of company support. Evaluation issues are about the negative reactions that the company has previously suffered, the crisis experienced and the negative memories that the public has in mind.

1.2.3. The Benefits of Public Support for Arts and Culture

As Michael Rushton pointed out; a social structure in which art is supported; provides people with an increased sense of well-being by giving them the opportunity to spend a day they can enjoy (Rushton, 2001). Anthony Giddens defined in the time 1990s; “globalization is the fact that the event in one country is effective in other geographies or the effects of the incident abroad are concentrated in the context of social relations” (Giddens, 1990). Accordingly, as long as the field of culture and art is encouraged by the state, the government raises its image and reputation within the society. Likewise, it gains a respectable status among other countries in the world. According to another

opinion; “globalization is the dissemination and development of the relations between the countries, the dissolution of polarizations, the interrelation of different social cultures, the gathering of accumulations around the material and emotional values across the world and spreading across the national borders” (DPT, 1995: 1). In the light of these definitions, investments in the field of culture and art provides a global benefit.

State support for arts and cultural activities; as Rushton argues; is a very important issue to increase the well-being of the society. At the present time, the state also provides support to cultural and artistic foundations and organizations through cooperation and joint projects for architectural and structural aspects. Through these activities, the public gets the chance to recognize different local traditions. In addition, it keeps up with the globalized world by international events. The government offers various incentives for these activities. Due to these incentives, companies and foundations are active in the field of culture and art. Companies play an important role both in their own interests and in the economic and cultural development of the country. The vital relationship between government, the private sector and the arts is one that is beneficial for all (Vanhaeverbeke, 1996:85). The state, in virtue of its investments in art, is also reviving in terms of tourism. The revival of tourism adds international value to the country. Because of the universality of art, the investment of a state concerns all other states. Investment and incentives of the state in the field of culture and art are especially important for cultural development and country image. According to Bruce Skinner who is former president of the International Festivals and Events Association (IFEA) and Director of the Fiesta Bowl in Phoenix, Arizona and to Vladimir Rukavina who is General Manager of Narodni Dom Cultural Center, Maribor, Slovenia, and President and CEO of the

International Festival of Lent; “individuals, companies and states see culture as a way to increase value, promote their products and improve their image in society. Many are convinced that art is significant to the economic development of a country and that it fosters economic projects, tourism and other business opportunities” (Skinner & Rukavina, 2002) states, through cultural policies, provides the development of the country in cultural areas, protection of cultural heritage and encouraging art as a opened door to the world. On the other hand, the concept of globalization is important for the state.



2. SIGNIFICATION OF CORPORATE IDENTITY ACCORDING TO IDENTITY TYPES AND ITS IMPLEMENTATION PROCESS

In this section, a model which is considered as the construction of corporate identity will be examined. The identification of the corporate brand identity, which emerged as the AC4ID Test Model, covers the process of finding the right identity of the brands, identifying misaligned identities and applying the correct corporate identity types for the organization according to the results obtained. The model, which was first created as ACID Test, showed three different developments over time. In this way, the ACID Test Model is also examined as AC²ID, AC³ID and AC⁴ID. The REDS process, which is accepted as the implementation process of this model, is developed and implemented as REDS² process.

2.1. Descriptions of The ACID Test Model

The ACID Test Model, developed by John M.T. Balmer who is Professor of corporate marketing and management, and Guillaume B. Soenen who is Associate Professor of management, was first published in 1999. Afterwards The AC²ID Test Model, AC³ID test Model and finally The AC⁴ID test Model was improved by Balmer. He published the AC²ID and AC³ID test models in 2001 and eventually the AC⁴ID model in 2005. ACID Test can be seen as the theory of institutional work. They introduced their first framework, They introduced their first framework, the ACID Model, in their article with an empirical research and analysis. Objective of this model is to evaluation of the brand's corporate identity and develop a new approach to organisations. Their research includes developing this model consists of the following sections: research within consultancy, literature review, analysis and comparison. The results obtained at the end of these sections revealed the ACID Test Model. While creating the model,

the researcher determined seven criteria and the model was formed according to these criteria (Balmer & Soenen, 1999: 81):

1. “It should be innovative and reflect cutting edge developments with regard to corporate identity research and scholarship.
2. It should be capable of being operationalised by consultants.
3. It should be capable of improving current best practices in relation to corporate identity consultancy and management
4. It should bring objectivity to corporate identity consultancy and management
5. It should assist in the evaluation of corporate identity programmes and management
6. It should be memorable.
7. It should be simple”

The following figure 1., explains the ACID Test:

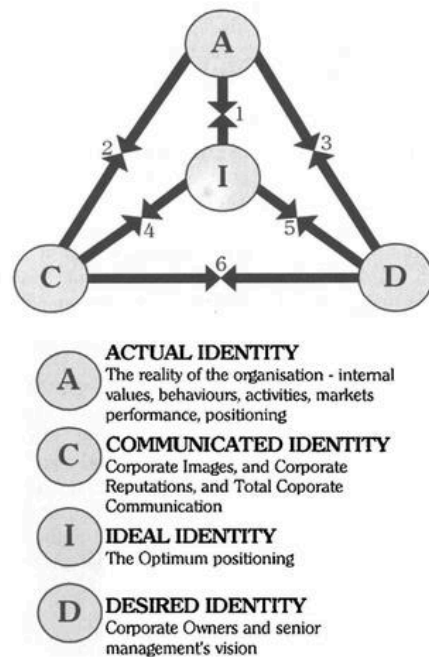


Figure 1. The ACID Test of Corporate Identity Management

The ACID Test Model handles four main questions. (Balmen & Soenen, 1999) These are:

1. What is the current corporate identity?
2. What image is communicated by informal and formal communications?
3. What would be the ideal identity for the organization to acquire in light of the organization's capabilities and in light of the social, economic, political and technological environment?
4. What corporate identity would senior managers wish their organization to have?

These questions indicate some important criteria in the literature in terms of corporate identity, corporate image, corporate reputation, corporate communication and corporation's graphic design. This framework is especially practical for managers and corporate identity experts. According to the ACID Test model; based on the corporate identity management of brands, it can be used to identify and / or improve existing identity. The AC²ID Test Model, developed in 2001, is based on a field study conducted in the USA. This model focuses on five identities. These are; actual identity, communicated identity, conceived identity, ideal identity, and desired identity. According to the model, the corporate identity of the brand must be in accordance with these five types of identity. If there is a significant mismatch between two of the five identities, probably the company is facing a problem. As shown in Figure 2, all types of identities are interrelated. (Balmer&Greyser, 2002:74)

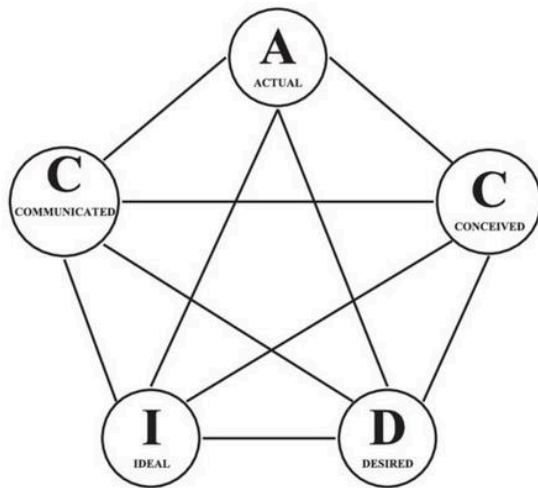


Figure 2. Five Identities of The AC²ID Test

These identities linked to each other also indicate that companies reflect more than one corporate identity. Two or more identities that are incompatible with each other create a negative situation for the brand. This negative situation has a negative impact on the potential of the brand. At the end of the implementation of the AC²ID Test Model; the companies see their compliances and incompliances according to the five described identities. With these data, senior managers gain a detailed view on the brand's corporate identity. In the light of these views, the development of the organization, image, reputation and other forms of corporate governance of the brand can be changed or reorganized. This situation provides a positive return to the company. According to the AC³ID Test Model developed by Balmer, the sixth identity type added is the convenanted corporate identity. These six types of identities define the characteristics of the brand's corporate identity. The implementation of these types is important for the reputation and image of companies.

The AC³ID Test Model, as shown in Figure 3, is also addressed in terms of brand management. (Balmer&Greyser, 2012)

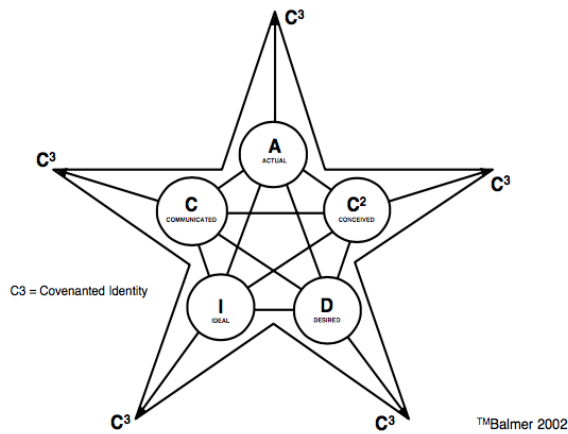


Figure 3. The AC³ID Test Model

Convenanted corporate brand identity which developed the AC³ID Test Model defines the behavior of the brand. The point at which this type of identity is focussed is the attitude of the corporation to its employees, stakeholders, customers and target audience. This type of identity is evaluated in the areas of leadership and strategy. The AC³ID Test Model has been developed in order to align important identity errors that may occur during the existence of an organization.

2.2. Descriptions of The RED Process

When creating the corporate identity, applying The RED Process, which is developed in accordance with the ACID Test models, regulates the audit. The content of this process is; reveal, examine and diagnose. (Balmer & Soenen, 1999:88)The process also referred as 4+6 principles. According to this principle there are 3 stages ; first one is to reveal the four identities, second is to examine the six interfaces, and lastly is to diagnose the situation. This process allows managers and consultants to prioritize the necessary changes and to distinguish what is urgent or simply desired. Table 2 shows the formation of The RED Process. (Balmer, 1998:964)

The RED ACID Test process: "The 4+6 Principle"	
R eveal:	the 4 Identities (i) Actual Identity (ii) Communicated Identity (iii) Ideal Identity (iv) Desired Identity
E xamine:	the 6 interfaces (1) Actual - Ideal? (2) Actual - Communicated? (3) Actual - Desired? (4) Ideal - Communicated? (5) Ideal - Desired? (6) Communicated - Desired?
D iagnose:	(a) The problem (b) Type of change needed

Table 2. The RED ACID Test Process

The REDS² Process, developed in the AC2ID Test model, consists of 5 stages. It aims to resolve the misalignment of any of the types of corporate identity defined in the model. The REDS² Process, which will be examined in detail in the section 2.4. , is shown in table 3.

R = REVEAL	the five identity types
E = EXAMINE	the ten identity interfaces
D = DIAGNOSE	the problem areas (perhaps place in rank order)
S = SELECT	the interface(s) that should to be brought into alignment (taking into account what is urgent, desirable, and feasible)
S = STRATEGY	identify what type of strategy is required to bring the interfaces into alignment (strategic, visionary, culture, communication, perception, or "reality" change – i.e., what the company does, how it does it, where it does it)

Table 3. The REDS² ACID Test Process (Balmer&Greyser, 2003)

2.3. The AC⁴ID Test Model

John Balmer developed a new dimension in ACID Test, and he named it as AC⁴ID Test in 2005. According to this dimension, corporate brand constellation consists of seven identity types (Balmer, 2012:1064). These are; actual identity, communicated corporate brand identity, conceived corporate brand identity, covenanted corporate brand identity, culturel corporate brand identity, ideal corporate brand identity, and desired corporate brand identity. “The method of the framework is to determine the character of each the seven identity types which inform a corporate brand constellation; to ascertain examples of misalignment of these identity types with the corporate brand covenant (the covenanted identity) and, finally and where appropriate, to bring any meaningfully mis-calibrated identities into broad and dynamic synchronisation” (Balmer, 2012:1064). Characteristics of this methods are; it's memorable, easy to use and innovative. In this way, when corporate companies are positioning their brands, and identifying their identity and/or want to reshape their corporate image, they can use this framework to firmly reinforce their corporate positioning. Table 4. shows the structure of these corporate brand constellations according to their types (Balmer, 2012:1064).

Identity type	Explanation	Underpinning approach/construct
Actual Identity	“What the firm’s identity is indubitably found to be”	Corporate identity
C ¹ ommunicated Corporate Brand Identity	“What the corporation claims the corporate brand to be”	Corporate brand communication
C ² onceived Corporate Brand Identity	“What the corporate brand is seen to be”	Corporate images/stakeholder identifications
C ³ ovenanted Corporate Brand Identity	“What the brand promises to be”	Corporate brand
C ⁴ ultural Corporate Brand Identity	“What the corporate brand culture is found to be”	Corporate brand culture
Ideal Corporate Brand Identity	“What the corporate brand needs to be”	Corporate brand strategy (the optimal/strategic positioning for a corporate brand in a determined time-frame)
Desired Corporate Brand Identity	“What senior managers wish the corporate brand to be”	Corporate brand vision

Table 4. The AC⁴ID Test of Corporate Brand Management and the Identities Forming the Corporate Brand Constellation.

When the corporate brand constellation is examined in detail, the contribution of the 7 types of identity to the corporate identity of the companies is understood more clearly (Balmer, 2012:1064-1092).

The “actual identity” is about a mix of organizational features that distinguishes an identity from one another, taking into account the functional, legal and economic perspectives of identity. Balmer, in determining this identity, he developed an approach named “A, B, C, D, E, F” (Balmer, 2012:1064-1092). According to this approach it may be more effective to determine the identity characteristics of the actual identity: A is for advantegous, B is for beneficial, C is for central, D is for distinctive, E is for enduring and evolving, and F is for favourable. These all attributions are about to purpose of the organisation, to the customers, shareholders and stakeholders of the organization, the core of the organization's identity, to separate the organization from others, to maintain identity as time passing, and to support corporate brand promise. According to Balmer, “the corporate heritage identities” are the lasting aspects of the organisation. With this heritage, corporations

gain a special importance. The “communication corporate brand identity” involves stakeholder theory and brand communication. This identity is about those who communicate to customers and stakeholders about a corporate brand. Moreover, the stakeholder perspective mentioned in this type of identity takes precedence in terms of the relations of the stakeholders with the organization, its power, legitimacy and urgency (Mitchell & Wood, 1997:853-896). The “conceived corporate brand identity” is about to the individual's or group's views on what brand identity is. This relates to the corporate reputation theory.

In this type of identity; social identity theory is also important because, it can be of particular importance in conceived identity and in creating the brand meaning (Balmer, 2012:1064-1092). Conceived corporate brand identity is some kind of reputation of organisation. The “covenanted corporate brand identity” is about the visual identity, such as the company name and logo. It is effective to have these features in corporate brand positioning: credible, durable, meaningful, profitable and responsible. These criterias effects brand commit. The disciplinary areas of organizational culture and identification are related to the “cultural corporate brand identity”. This type of identity is related to the company employees' commitment and beliefs towards the organization. Employees are important collaborators for brands because they are the frontline of the brand. Cultural identity is one of the most important thing for the company to show its reputation, image and also vision and mission. The ideal corporate brand identity is about the strategy of the organization. This relates to its position and identity in their corporate market area. This is based on existing knowledge of strategists about the company's capabilities and expectations. Lastly, the “desired corporate brand identity” is about the vision and leadership of the organization. The vision of the senior management is important for the corporate

brand. Occasionally, this is the kind that shapes the strategic direction of a company rather than ideal corporate brand identity (Balmer, 2012:1064-1092).

When the AC⁴ID test is examined in detail; the importance of corporate brand reputation, strategy, market place, culture and communication are emphasized. There are three ways to simplify the corporate brand constellation that forms these seven types.

Simplifying the applicability and understanding of the test model, Balmer showed these constellations in schema. The three ways in which this model can be used simply are (Balmer, 2012: 1064-1092);

1) Corporate Brand Bridging:

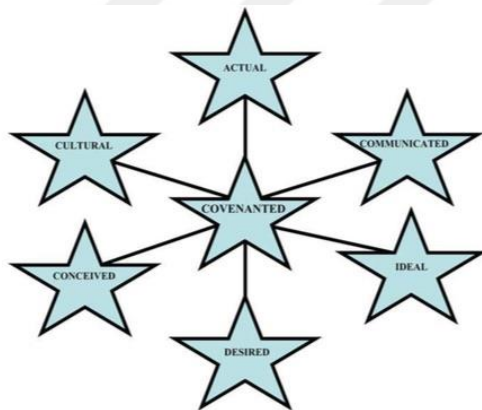


Figure 4. “Corporate brand bridging” focusing on the current and future time frame (Balmer, 2005).

2) Corporate Brand Being:

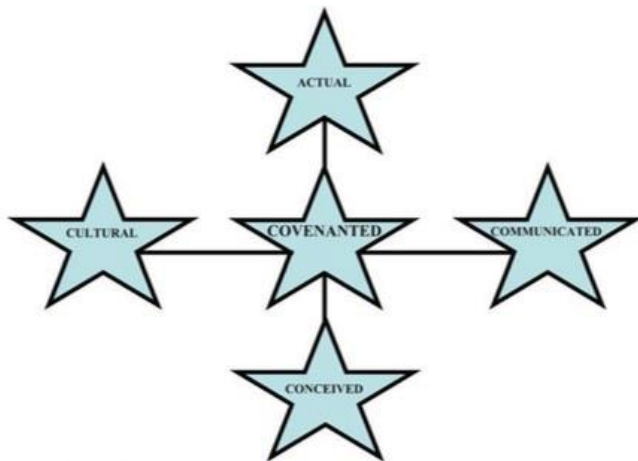


Figure 5. “Corporate brand being” focusing on the current time frame (Balmer, 2005).

3) Corporate Brand Becoming:

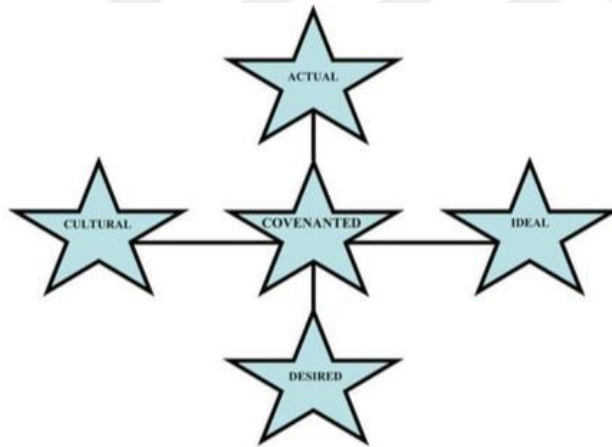


Figure 6. “Corporate brand becoming” focusing on the future time frame (Balmer, 2005).

2.4. The REDS² Process

In addition to the theory part of the AC⁴ID Test, Balmer has developed the REDS² Process (Balmer, 2012:1064-1092). In this process, it is aimed to implement and conclude the test operationally. The following table 5 shows diagnostic process of The REDS²:

REVEAL	The seven identity types within the corporate brand constellation
EXAMINE	The bi-lateral interfaces between covenanted and corporate brand identity and the six other identities
DIAGNOSE	Corporate brand identity mis-calibrations (and the misalignments between the ideal corporate brand identity/desired corporate brand identity and the covenanted corporate brand identity)
S¹ELECT	Misaligned identities that require management intervention. Take into account those misalignments which are: (a) urgent (b) desirable and (c) feasible
S²TRATEGY	Establishing the most efficacious course/s of action in order to bring the misaligned identity/ies into alignment with the corporate brand and or the ideal and or desired identity

Table 5. The REDS² Diagnostic Process

The process, which consists of five different steps, is a strategic review. In this review, the quality of the results, the scope and strength of the collected data will affect the quality of analyzes and reflections (Balmer, 2012:1064-1092). The content of these five steps is the operational completion of the AC⁴ID Test.

At the end of the Balmer and Soenen’s article including AC⁴ID Test, they clarified the discussion with this viewpoint;

“Adopting an identity-based view of corporate brands provides an advance in terms of our comprehension of this increasingly important identity category. In the context of corporate identities, corporate brands are separate and divisible identity type. Corporate brands can have a life of their own. The AC⁴ID Test of corporate brand management outlined in this article provides a diagnostic framework, which aims to be of utility to corporate marketing

scholars in appraising the various interfaces between the covenanted identity and the other identities. The degree to which they are or are not in alignment also materially informs the framework. It should not be forgotten that the covenanted corporate brand identity is sometimes shaped by the ideal corporate brand identity and the desired corporate brand identity.” (Balmer, 2012:1064-1092).

The AC⁴ID Test has been simplified and adapted to fit the temporary perspectives, as detailed above. The reflection of this theory is that corporate brands adopt an identity-based perspective and have a real value for contemporary institutions in terms of corporate brand management (Balmer, 2012:1064-1092).

In order to integrate the thesis topic, Garanti Bank and Akbank can conduct a study in accordance with the ACID Test model on the basis of the jazz festivals they support within the scope of corporate brand management.

3. Investments for Art and Culture and Sponsorships in Turkey

In countries where artistic and cultural activities are supported, cultural movements are generally observed. This is because of culture and art is universal. This section will examine the culture and art investments in Turkey, also will indicate cultural sustainability and the profits of it.

3.1. The Sustainability of the Support for Arts and Culture in Turkey

Contemporarily, being active in a universal field such as culture and art is important for artists other than the state and companies. Promoting art, protecting art, and

sponsoring artistic events are directly proportional to the state, foundations and especially companies making cultural development sustainable.

These supports are generally direct investment and sponsorship. The companies that make direct investments are hosting many different cultural and art activities in their art organizations. These activities are beneficial for international interaction. In sponsorship activities, companies contribute to cultural development with in-kind and cash supports in cooperation with other art organizations. The main 7 reasons for support for culture and arts in the business world includes (Gonçebate & Hajduk, 1996:53);

“1) the scarcity of a business culture, which presents the managerial class from seeing the different expressions or cultural organizations as a natural partners to modify and improve their relationship and position in society,

2) the possible economic and financial difficulties of the business,

3) the large number of sponsorship requests from other areas of philanthropy,

4) a desire to sponsor causes/events that are more popular,

5) the lack of recognition for their support,

6) the lack of professionalism in the cultural sector,

7) the lack of an official policy of incentives.”

Companies investing in this area are linked to corporate identity, image creation and reputation management, as mentioned in the previous section. By investing in cultural and artistic activities, companies can increase their recognition and provide corporate benefits within the scope of national and international communication. On the basis of sponsorship; these activities of companies are based on mutual benefits. Sponsorship as a marketing and public relations tool for corporations aims to promote the

company, to increase its awareness, to create company loyalty and to raise the current market share and value. Three main reasons for sponsorship are; increase the sensitivity of the society, attract customers and create goodwill (Baybars, 2012: 327-331). These reasons give the necessary motivation to companies to sustain their investments in the field of culture and art. In Turkey, cultural investments and cultural initiatives of the state are also important. The purpose of the law that Encouragement of Cultural Investments and Initiatives of the Ministry of Culture and Tourism, are; meeting the cultural needs of the individual and society; the preservation of cultural heritage and intangible cultural heritage and making them an element of sustainable culture; cultural communication and interaction; to create an artistic and cultural value, to create a society that contributes to the country's economy, to use it as a contributing factor to the national economy, to encourage the use of cultural investment and cultural initiatives for the construction and operation of cultural centers. State support is of great importance for the sustainability of culture. The government's incentive to protect cultural heritage and artistic work at national and international levels is an element for companies to invest in. In this way, companies and foundations in Turkey can cooperate with the government. For example; cooperation between Istanbul Commerce University and United Nations Conference on Trade and Development has launched the Istanbul Creative Industries Network in 2014. The network aims to increase awareness of creative sector's benefits for both the economy and the society. It is also about sharing information, promote cooperation and facilitate networking within the international creative subjects around the world. UNCTAD Deputy Secretary-General Petro Draganov expounded;

“Istanbul’s growing role as an economic, cultural and creative centre is globally recognized. This drives an increasingly important part of Istanbul’s tourism. A significant share of this inflow is attracted not only by Istanbul’s cultural heritage, but also by the creative environment it offers today: with music, festivals, art, crafts, art galleries, biennals, cinema, cuisine, architecture. The multicultural metropolis of Istanbul has a great potential for economic development through the creative economy in the years to come.” (UNCTAD, 2014)

As he pointed, such collaborations are important for the country's economy and cultural development.

Cultural sustainability is of value for civilization. Being a sponsor of artistic activities, investing in culture and art and being a pioneer of these investments is a matter of reputation for companies. These investments provide different gains from the state and company perspective. In the business world, there are cultural and art activities supported by particularly important families. These supports such as Pera Museum, Sabancı Museum and the Borusan Philharmonic Orchestra. The activities supported by the state are generally considered in the international sense. Activities that are supported by state or local municipalities include more usage of infrastructure instead of in-cash supports (Bulut & Yumrukaya, 2009: 311-320). According to this view; the funds provided by the companies to this area are more than the state. As companies can provide more visibility in the national and international arena, their investments in the field of culture and art can reach more people. In this way, cultural development is supported. In addition, artists, culture managers, company professionals provide mutual benefits. The contribution of companies to the national

economy is an example for the sustainability and financing of cultures around the world.

The sponsorship activities carried out within the framework of corporate social responsibility are important in terms of linking with the society for foundations and institutions. Melsa Ararat describes this situation as ;

“Most family owned conglomerates in Turkey has an associated foundations. Member companies allocate a percentage of their profits to the foundation, for re-distribution to social projects. Educational institutions, hospitals and arts/cultural centers are among the most popular objectives. Despite the rich tradition of foundations, legal and fiscal frameworks which support corporate philanthropy are relatively weak which indicates that the foundations are set up with altruistic motives. - Furthermore, tax exemption can only be granted for donations made to organizations certified as working for the ‘public good’. Such status is granted by the cabinet to charities focused only on 4 areas: education, health, scientific research and arts and culture.”
(Ararat, 2008:271-285).

As she described, the position of organizations in sustainability is also important in the field of culture and art. Investments in this area are pioneers in the promotion of the nation in the global arena and civilization of the people.

3.2. Examples of Banks Investments in the Field of Culture and Art

Iain Robertson, who is head of Art Business Studies at Sotheby's Institute of Art, discussed in his book about differences between financial markets and art markets. According to his view; “art, unlike securities, does not provide a positive share of

material profit. Ownership may include a negative share in the form of restoration and insurance costs” (Robertson, 2005). Artworks, called securities, are compared with goods which are marketed as a means of investment. Although it has negative aspects for its owner, it can provide a psychological return in the form of cultural consumption and services. This situation mentioned as cultural consumption and services; it is explained by the fact that the consumer takes art works, makes collections, invests in cultural assets and plays an active role in art activities. The existence of art lovers mentally in the world of culture and art is matched with their pleasure. In this context, companies investing in the art and culture circle and taking a place in this field, can take a positive position among the society. According to GfK's 2018 report, which is one of the world's largest research companies, shows the most responsible firms in Turkey in table 6.

2018		2018	
1	Koç Holding	11	Procter & Gamble (P&G) / Unilever
2	Sabancı Holding	12	Anadolu Grubu - Anadolu Efes
3	Eczacıbaşı Holding	13	Doğuş Holding
4	Turkcell	14	Doğan Holding
5	Borusan	15	Arçelik / Nef
6	Türkiye İş Bankası	16	Eti / Mercedes
7	Akbank	17	Yapı Kredi Bankası / LC Waikiki
8	Vodafone	18	Zorlu Holding & Vestel / Filli Bya
9	Garanti Bankası	19	Boyner / Ziraat Bankası
10	Opet	20	Coca-Cola / Rönesans Holding

Table 6. GfK © Corporate Social Responsibility Research - 2018

Like many large-scale companies, banks have turned to culture and art. By means of to the investments made in this field, banks are open to the target audience, existing customers and potential cooperations they want to reach. Companies in the financial sector, which come to the fore with their cultural and artistic activities, connect with the society and contribute to the cultural development. Culture and art sponsorships, which are also used for a good place in public perception, is a good image creation work for banks. As Patrizia Zambianchi, who is Head of Product Management Chair

of the Diversity Committee Italy & Diversity Champion Italy at Deutsche Bank, explains; “since services offered by banks are now somewhat homogeneous, the necessity of being identified the unique way by clients can be accomplished by supporting cultural activities” (Zambianchi, 1996:152). The banks, which play an active role in artistic and cultural activities, also have the possibility of being in the daily lives of customers. In this way, they see the bank in their special time and they are easier to adopt. Long-term planning is an important criterion especially for the sponsorship of banks in the field of culture and arts. The bank, which has made a name for itself in a long-term, sustainable project, is identified with its sponsorship activity and stands out from its competitors in public perception.

3.2.1. Garanti Bank Community Investment Programs

Garanti Bank stands out with its cultural projects, social responsibility projects and sponsorships for social investments. Founded in 1946 in Ankara, Garanti Bank is Turkey's second largest private bank as of September 30, 2018. Garanti Bank take over with its strategic priorities focused on sustainable development, customer experience, employee happiness, digitalization, optimum use of capital and efficiency. It is a company that supports the social life, aims to present the possibilities of the age to all, and emphasizes the importance of social benefit, not only financially. The activities sponsored by Garanti Bank have an important position not only in the field of culture and arts but also in sports and education. Working in cooperation with various foundations and organizations with long-term projects, it shows its sensitivity in these areas. Garanti Bank defines its sponsorship support as follows;

“With its efficient, profitable and sustainable growth strategy, Garanti Bank creates services that add value to the economy and society, and we act with the same approach in the social sharing projects we support. In order to improve the quality of life of the society, we realize sustainable social responsibility projects and sponsorships that reflect and nourish the corporate culture and add value to brand perception. In this context, we aim to develop the vision of the individual and society by providing long-term support to the fields of education, art, culture, sports, environment and finance.”

As the definition shows; the supports that the company will self-position benefit both the event and the institution. Garanti Bank has its own criteria for sponsorship. The project has to be compliance with Garanti Bank brand identity and strategy, need to provide various opportunities to the customer portfolio and the project should have a different aspect. With the projects selected according to these criterias, Garanti Bank provides sponsorship support with a sustainable planning. The support needed for cultural development and participation in artistic activities is beneficial for the bank and society. Garanti Bank’s, also known as Garanti BBVA, value creation is shown in the figure 7.



Figure 7. Garanti Bank Creation Value

Within the scope of sustainable development objectives; there are financial, digital and intellectual, human, relationships and natural & social items. Each of them are important for developing and these are affect the bank's cultural and social investments. Garanti Bank is active under social investments in the areas of education, sports, nature, support for people with disabilities and culture and cultural heritage. In 2011, Garanti restructured its cultural institutions as an autonomous institution under the name of SALT. Under the roof of SALT; performances, exhibitions and screenings are held. In the field of education; Garanti supports the training programs at Turkey's first and the only contemporary art museum Istanbul Modern, since 2005. Furthermore, Garanti, organizes the Garanti Children's Film Festival in cooperation with Turkish Foundation of Cinema and Audiovisual Culture (TURSAK) anually since 2004. The company's investments in sustainable areas contribute to cultural development. At the same time, these investments, which are

benefited by the society and the institution and as positioned as sensitive, is a strength point of the bank.

Garanti Bank also emphasizes the commitment of the company employees to the organization and the adoption of the company by the employees. For example; Garanti Bank as a main sponsor of the People Make the Brand, which is employer brand conference, shows the value it attaches to internal communication. As stated by Osman Tüzün, Assistant General Manager in charge of Human Resources at Garanti Bank;

“At this year's conference (2018), we shared with participants how the Garanti culture influenced employees' experiences, how they changed and transformed themselves. In recent years, the employer brand and culture were two concepts of transition. You need to combine each strategy with the climate of the organization and align it with your employer brand. The existences and values of the institution's are the most valuable elements of culture. As an institution that puts its employees in the center, we will continue to work to add value to the life of Garanti customers.”

Garanti Bank operates not only with its existing and potential customers, but also with a planning that deals with the entire community and even with the benefit of its own employees. Bank invests in a field of sports and cultural areas mostly. Especially with its investments in the basketball community, Garanti Bank has been the main sponsor of the National Basketball Team (12 Giant Men) since 2001. Teamwork, discipline, belief and self-reliance inherent in basketball are among the indispensable features of Garanti's corporate culture. Activities associated with corporate culture are important for sponsorship. In this way, a strong connection is established between the corporate

identity and the sponsored activity. This bond is adopted by the public and provides an advantage in terms of corporate image and reputation. Within the Garanti Bank's support activities for sports includes; 12 Giant Men, 12 Giant Men Basketball Academies, Pixies of the Court and Wheelchair Basketball.

Another sponsorship activity supported by Garanti Bank is jazz festival. Aimed at broadening the horizons of jazz music lovers, Garanti Bank is taking place among the leading sponsors of jazz in Turkey. In line with the principle of creating long-term projects in the areas that contribute to the community vision, the Istanbul Jazz Festival has been providing uninterrupted support since 1997. The company stands out in the event that it provides sponsorship by creating a brand within the brand. Garanti Jazz Green is the Festival Sponsor of the Istanbul Jazz Festival organized by Istanbul Culture and Art Foundation (IKSV). In the context of culture and art activities, which is one of the most effective connection intercultural interactions, the sponsorship of the jazz festival shows the vision of bank.

3.2.2. Akbank Investments (Akbank Sanat)

Akbank has been an incentive element with its investments in the field of culture and art, and is active in cultural and artistic activities in national and international arena. Akbank was founded in Adana on 1948 as a privately-owned commercial bank. The company aims to be the best banking experience in Turkey. The mission of bank is; to become the most admired Turkish company continuously delivering great value to its stakeholders via its highly skilled human resource. Akbank has experienced many cultural developments with its sustainability and corporate social responsibility projects. For implementation of its aims; to move the world to Turkey, to introduce

Turkey to the world, to be ready for the future, to give hope and for a better world, Akbank continues investments.

In the artistic field, Akbank has introduced the cultural elements of the country with worldwide sponsorships. Exemplarily; The Ottoman Calligraphy Art Exhibition, selected from the Sabancı University Sakıp Sabancı Museum collection, was exhibited in the most important cultural capitals of the world under the sponsorship of Akbank. This exhibition took place in the most important museums in the world such as Paris Louvre, Los Angeles County Museum of Art and New York Metropolitan. In the globalized world, these investments modernize the country, the company and the society, and advance them in the field of civilization. Akbank's investments focus on education, arts and culture, entrepreneurship and volunteering.

With an important place in the education sector, Akbank established a center for the financial sector with Sabancı University which is called Center of Excellence in Finance (CEF) in 2016. Akbank's investments in education includes; Akbank Thinking Club, Akbank Children: Heroes of the Economy, The Family-Owned Business Academy. Within the scope of entrepreneurship includes; Endeavor Support and Meetings, Good Enterprise Cities, Akbank Entrepreneur Development Program. Endeavor Turkey, implemented in cooperation with CaseCampus Program; is an entrepreneurship program with a combination of academics, students and entrepreneurs. Furthermore, Akbank Volunteers is a platform whereby the bank aim to carry out socially beneficial projects together with Akbank employees from all across Turkey, their families, customers and business partners. With this platform, the institution establishes a link with its customers. The bank, which draws attention to social issues and acts from a collective point of view while resolving these issues, creates a positive image.

Being active in the field of culture and art, Akbank has been involved in many events and projects since 1993 under the brand of Akbank Sanat. With its own culture and art building, Akbank hosts many events as well as sponsorship. Akbank positions itself in this area; “acting with the mission to contribute to enrich the cultural and social life in Turkey, Akbank continues to support contemporary art for many years.”

It is important to support cultural activities in the formation of a modern, contemporary and global perception. With these investments, society develops sociologically and psychologically. Participation in cultural activities is important in increasing the level of social welfare.

One of the most important investments of Akbank in light of these activities; Akbank Jazz Festival. The festival was launched in 1991 with concerts organized in Istanbul. In addition to hosting the most important jazz artists of the world, it also provides young artists with a career opportunity. Due to its nature, there is no limit to music. Therefore, music is an integral part of culture and art. Advantages of investing in this area, can be seen as the number of people reached because of it is a particularly universality. There are various events as well as concerts at the festival. Within the scope of Akbank Jazz Festival, it has become a multi-faceted organization with panels, workshops, film screenings, plays and social responsibility projects. Akbank's investment in jazz can also be considered in terms of introducing, disseminating and adopting jazz. Thus, the investments and sponsorships made by the companies not only provide an institutional benefit but also bring about the culture level and globalization of the society. While exhibiting the image of a company that acts with social responsibility awareness by supporting artistic activities, Akbank also maintains an emotional connection between the public and the customers who are interested in jazz, and creates an image for new customers. There is a need for more

artistic activities for people to have fun in their leisure time and to satisfy their cultural needs. therefore, music festivals are a highly logical and highly returnable investment area. In addition, as Akbank did; the activities carried out in cooperation with the society in corporate social responsibility and sponsorship activities provide short and long term benefits.

3.3. Reasons for Corporate Investments in Jazz

Festivals have a binding, effective and exciting aspect. People feel happy when they participate in cultural events such as festivals. Especially music festivals have the meaning of having fun and good time by the participants. These factors have developed the investment ideas that companies will make to music festivals. In the field of culture and art, artists or cultural managers demand sponsorship because they do not have enough funding to conduct large-scale activities. It is important to find sponsors and establish investor relations for organize a good event is important for festival managers and artists. Likewise, it is important for companies to find an event that reflects the corporate identity, and that it is appropriate and suitable for the target group they want to reach.

Companies have sponsorship criterias. It is important that these criterias are correctly identified and the target group is analyzed. Steve Oakes, who is senior lecturer in Marketing, clarify the expectation of both sponsored event and sponsoring organization as ;

“From the perspective of the sponsored arts organization or event, it is important to identify ways in which to attract and retain sponsorship patronage by communicating and reinforcing of the sponsoring organization, it is vital that there is a strategic fit between the

demographic profile of its own target segments and the profile of the audience of the sponsored event.” (Oakes, 2003: 165-178).

In these activities, analysis and planning are at the forefront. Measures to be made before, during and after the event provide feedback to both sides. Positive and negative feedbacks provide an idea for continued sponsorship and improvement.

One of the highlights of music festivals is the quality of the festival and the experiences it offers. It is important that the participants of the festival are satisfied and their time is well spent. Pop and rock-style festivals are preferred by young people as well as listeners of jazz, blues and classical music actively participate in festivals. Festival managers and investing companies have realized the benefits and in-comes of investing in jazz. Sponsoring jazz festivals is a way for companies such as banks to reach their target audiences. The sectors that can be found with investments and sponsorships in the field of culture and arts, such as banking, seem to be involved in activities where the public can have fun and have a good time. At this stage, a 'good time' is the main prospect of the sponsors and the sponsored activity. As Chris Anderton, who is member of Faculty of Creative Industries and Society at Southampton Solent University, explains;

“Despite the risks and volatility, sponsors continue to invest in music festivals because they offer focused access to large and potentially profitable target audiences at a time when they are experiencing the good times of exciting and memorable leisure events.” (Anderson, 2011:145-148).

These festivals, which benefit from both institutional and cultural benefits, also add value to the company. Companies sponsoring jazz festivals and investing in jazz have generally identified their target audience as the top segment. Accordingly, while

trying to reach the target audience, they also have the chance to reach out to potential customers and jazz lovers. Festivals should be considered as long-term, even if they are short. In this way, jazz lovers and company meet and establish a bond between them. The sponsored event and sponsors will also benefit from reputation and perception management. It is important that national and international events to announce the name of the company. Likewise, the festival or event can also host more people's participation through media coverage and advertising. This also affects tourism in the country of activity. Activities in the field of culture and art may interest everyone, whether traditional or not. Within jazz festivals, companies reach many jazz lovers with the support of mainstream media. In this way, jazz musicians, jazz lovers as well as people interested in the field of jazz and those who want to focus on this area provides benefits. Sponsors are active in activities with expectations such as increasing market share, increasing sales and increasing reputation. This ensures a cooperation based on mutual interest. The event that is sponsored is also happy to work with a long-term investor. All these investments and activities ultimately support cultural development and bring a quality value to the jazz field.

3.4. The Development of Jazz in Turkey

In the 1950s, Turkish musicians took the example of Western music and American musicians, then started to popularize jazz genre with dance music. The follow-up of jazz genre compositions became widespread with the entertainment programs of Istanbul and Ankara radios (Candemir, 1996:49-55). Through radios, people recognized jazz genre. TRT Light Music and Jazz Orchestra is one of the first jazz orchestras founded in Turkey. It was founded in 1982 with coming together of

successful and elite musicians. Republic of Turkey Prime Ministry General Directorate of Radio and Television Corporation Institute played an active role in the development of jazz with support for opportunities offered to jazz artists. The orchestra, which has been continuing its activities since 1982 to introduce and promote jazz music to a wide audience, has carried out many works to introduce this art to the Turkish people. Apart from the introduction of jazz music by successful musicians, the acceptance of this area by the public took place through cultural activities. Festivals in Europe, which became widespread in the 60s; it began to be implemented in Turkey in the 70s. Through cultural and artistic events such as music festivals, the public began to recognize different areas. As a pioneer, companies have started to provide sponsorship. Through the investments, culture and art festivals have been beneficial for the society as well as for increasing the country's reputation.

As Şener Köksümer explained;

“The art lovers, who discovered the driving force of the festivals to impress and encourage the public, have thus expanded the jazz field. The budget of the festival programs is quite high. For this reason, the scope of the festivals is broadened with the sponsors or the investor and the cooperation with the companies in order to reach the masses. For example, 22% of the budget of the Istanbul Festivals, which were realized under the chairmanship of the industrialist Nejat Eczacıbaşı, were actualized by sponsors in 1972” (Köksümer, 1999).

From the beginning of jazz festival sponsorship, as a marketing tool, companies aim to identify the audience they want to reach by targeting the audience of jazz and aim to connect with the target customer as a sponsor for the activities in this area.

In Turkey, as well as companies and government, foundations and associations have been active in the jazz field. Jazz Society of Turkey is a non-profit organization, founded in 1995. The association, which aims for the promotion and dissemination of jazz music, was founded under the leadership of Özlem Oktar Varoğlu. The association formed with the support of various jazz musicians; offers many jazz artists the opportunity to stage. It also supports young musicians by providing scholarships. The association also supports artists by bringing together investors with corporate collaborations. Thus, jazz genre is also brought together with community in cultural sense. The development of jazz music in Turkey, is advancing through the foundations and corporations in general. These investments and sponsorships, which are mutually beneficial, lead to the adoption of jazz.

3.5. Reviews of Jazz Festivals in Turkey Supported by Banks

3.5.1. Garanti Jazz Green

Garanti Bank's sponsorship areas include jazz festival sponsorship. This sponsorship takes place under the name of "festival sponsor". The sponsorship of this kind of music genre, has started with the Istanbul Culture and Arts Foundation Istanbul Jazz Festival and has been continuing for 21 years. The sponsorship under the "Garanti Jazz Green" brand takes place at Salon IKSU, Nardis Jazz Club, Babylon and Zorlu

PSM. In addition to other sponsorship areas, Garanti Bank supports the culture and arts field and highlights the community-company relationship. In particular, during the 21-year journey with IKSŞ, jazz-lovers reached many national and international artists and also artists found a place to show their talents. Garanti Bank showed that the support they gave to the foundation was long-term and continuous. In an interview, Harun İzer emphasized Garanti Bank's sponsorship of the Istanbul Jazz Festival as ;

“Culture and art; especially in this era of developing technology, it is something that is produced, made and touched on human beings. There is no other maker than the human about this. Therefore, it is an area that will not change. In this respect, the support of major brands is important. These supports should not be seen in three-to-five days, but both as an investment for their brands' future and for the future of this geography. In this regard, we cannot deny the support of many brands in the field of culture and art. Like Garanti Bank, which has been supporting the jazz festival for 21 years... They also celebrated the 20th anniversary of Garanti Jazz Green. This is enormous. Actually, festivals have many values and help countries to recognition and become intermediaries.”⁶

As Mr. İzer points out; especially in the field of culture and art, sponsorship is important for the future. The reason of this; may be the globalization of the world and the development of relations between cultures. In almost every type of music genre, the wall between people is lifted and people are united in this area. Taking place as a

⁶ CNN Turk (2018) Interview - <https://www.cnnturk.com/kultur-sanat/muzik/istanbul-caz-festivali-25-yasinda-harun-izer-roportaji>, Reporter: Betül Memiş, (Retrieved: 18.04.2019)

Bank in an area that is unique to jazz may also be showing the target audience that the organization wants to reach. Besides, Ersin Babaoğlu posted a newsletter on BBVA Group's website including opportunities of customers as;

“Garanti Bank has been supporting music for over 20 years now, uniting fans with internationally renowned artists. Garanti Bank credit card holders can get a 20% discount on concert tickets, and those following the Garanti Jazz Green social media accounts will have several opportunities to win tickets or backstage passes. Furthermore, the best moments from these concerts will be shared live on social media with all music lovers. It will continue to support culture and the arts through its sponsorship of the Istanbul Jazz Festival.”⁷

Mr. As Babaoğlu mentioned; Garanti Bank's support for the jazz festival includes its customers and all jazz lovers. In this way, Garanti Bank, which develops its connection with customers and reaches out to potential customers, stands out in the festival with its “Garanti Jazz Green” brand.

3.5.2. Akbank Jazz Festival

Primarily, it has to be mentioned Akbank's own formation which named Akbank Sanat. This place features a jazz festival, various events, a short film festival and exhibitions. Akbank Sanat was established in 1993 in Beyoğlu, but the Akbank Jazz Festival has existed since 1991. Akbank is one of the oldest and most valuable companies in the field of culture and art. He has realized many different projects for the development of contemporary art and for each individual to meet with art. Akbank

⁷ BBVA - <https://www.bbva.com/en/garanti-bank-continues-its-support-for-music/>
(Retrieved: 12.05.2019)

Art, which has been active in the fields of exhibition, music, theater and dance, has reached many national and international artists and brought these artists together with art lovers. According to Annual Report, during 2017, Akbank conducted more than 700 events. The brand, “Akbank Sanat”, enables young talents to invest in art as well. In addition, it performs activities such as exhibiting world famous art works both at domestic and abroad.

Additionally all, Akbank is an organization that attaches importance to brand value. Murat Göllü mentioned this point in an interview ⁸;

“The feedback we receive from brand valuation studies guides us to improve the Akbank brand. Today we know that consumers are willing to interact with all the brands they are interacting not only when they demand, but also in every moment of their lives. There are customers who want to feel belonging to the brand, who are emotionally engaged. We also renew and develop the Akbank brand according to the needs of the society.”

As Mr. Göllü focused, brands develop projects not only in their sector, but also in accordance with the expectations and needs of the society. In this way, development in the field of culture and art is gaining momentum. Apart from existing customer loyalty and potential customer acquisition, it also includes investments that will advance society. In addition, Akbank's direct investment in the field of culture and the arts is highly beneficial to both the institution and the cultural area.

⁸ The Brand Age Magazine (2016), <https://www.thebrandage.com/kapak-konusu-marka-degeri> (Retrieved: 10.05.2019)

4. EMPIRICAL STUDIES OF GARANTI JAZZ GREEN AND AKBANK JAZZ FESTIVAL

4.1. Methodology

The research carried out within the scope of the thesis was formed by using qualitative and quantitative methods. In qualitative methodology, literature research, personal interviews as primary data and in-depth interviews were conducted. Web site and newspaper interviews were used as secondary data. In the quantitative methodology, a questionnaire was conducted. The questions were formed from the problems of the theoretical discussion above. The survey reached users online via the Google Forms platform in the dates between 30 March – 12 May 2019. The number of people participating in the research is 80 and each of them is Garanti and/or Akbank customers. It was confirmed by asking whether they used these banks before sending the survey. The limitation encountered in this research, in particularly, the total number of customers in banks and the number of participants in cultural activities are high, compared to number of survey participants. The model examined above and applied on a small scale was an example. Based on this model, it is advised that consulting companies and managers may be able to conduct a more comprehensive research. The purpose of this study is to describe how Garanti Bank and Akbank customers perceive the corporate identity of the banks and their cultural and artistic activities and especially jazz festivals.

4.2. Empirical Studies

When the annual reports of Garanti Bank and Akbank for the last 3 years are analyzed, it is seen that the ratio between the number of customers and the audience participating in the festival is low. The total number of Garanti Bank customers are

14.6 million in 2016, 15 million in 2017 and 16.3 million in 2018. The total number of Akbank customers are; 15 million in 2016, 16.5 million in 2017 and 17.4 million in 2018. Compared to the total number of customers, the number of participants in the jazz festival is very low. The number of participants to Garanti Jazz Green is as follows; 18.000 in 2016, 25.000 in 2017, 52.000 in 2018. At the same time, the number of participants in Akbank Jazz Festival is; 27.000 in 2016, 25.000 in 2017, 20,000 in 2018. The subject put forward in this thesis is mainly the perception of banks' corporate identities. Afterwards, the participation and awareness of jazz festivals were examined.

In order to support the thesis, Ersin Babaoğlu and Harun İzer were interviewed by e-mail. Ersin Babaoğlu said the following about Garanti Bank's sponsorship of the jazz festival;⁹

“ The biggest reason why the Garanti brand is so closely intertwined with jazz music in the culture and arts field is that jazz music has a special meaning for Garanti. Genre of jazz is reflecting deep feelings from inside, originality, naturalness and reality. With its innovative approach and harmonious teamwork, it also overlaps with the bank's corporate culture. Today, jazz is perceived as an integral part of Garanti, and we are very pleased. Events such as the Istanbul Jazz Festival not only play an important role in increasing the cultural interaction of our country, but also contribute to Istanbul's place among the cultural cities. These festivals that increase international participation and make a sound as well as it strengthens tourism in

⁹ Ersin Babaoğlu (17.05.2018) Sponsorship Supervisor of Garanti Bank–Interview via e-mail.

Turkey and in the world as seen in the economically significant returns.”

Harun İzer explained the sponsorship relationship about Garanti Bank and IKSŞ as follows:¹⁰

“After the birth of the brand, especially Garanti Bank started to make all communication in the field of music to a great extent through the Garanti Jazz Green brand and this was helped them to construct more planned the sponsorship activities in particular Istanbul Jazz Festival. Particularly during the festival period, the Garanti Jazz Green brand launched its own advertising campaigns in parallel with the festival. We think this is an element that increases the interest in the festival, albeit indirectly ... The fact that the goals of social responsibility have been stated shows that the primary expectation of the institution from IKSŞ and Istanbul Jazz Festival is to give a strong message in the field of social responsibility through proper communication (to its customers, the public). Of course, as a natural extension of this and within the nature of the sponsorship relationship, the sponsor has various visibility rights. In the relationship between Garanti Bank and Istanbul Jazz Festival, this is mainly come forward as brand visibility and positioning.”

According to Babaođlu and İzer; both institutions receiving and providing support are gains advantages. Particularly since 2019, Garanti Bank's brand, which was updated as Garanti BBVA in line with its digital transformation strategy, became a subsidiary

¹⁰ Harun İzer (17.05.2018) Istanbul Jazz Festival Director of IKSŞ – Interview via e-mail.

of a single global brand. In this case, taking part in international culture and art activities as a brand has become even more important.

In this section, the results of the survey conducted for Garanti Bank and Akbank are explained. The customer survey focused on the two largest banks according to the AC⁴ID Test to a large extent and scale based on the REDS² Process described in Chapter 2. The questionnaire was conducted on the basis of this model and this process. The survey was conducted between 30 March -12 May 2019. The number of participants is 80. This questionnaire was applied to people known as Garanti Bank and Akbank customers in immediate surroundings.

Demographically, the majority of the participants were between the ages of 26-35 with a rate of 42.5%. 28.7% were in the age group of 18-25, 21.3% were 36-55 and 7.5% were 55 years or older. 66.3% of the participants were female and 33.8% were male. Educational status of participants; 67.5% are university graduates, 21.3% are master/doctorate graduates, 7.5% are high school graduates and 3.8% are secondary school graduates. The working status of the participants are; 32.5% of them are working as middle or lower level in private sector. 20% of the participants do not work. 17.5% are students. 12.5% are the bosses of their own business. 10% of them work in private sector as senior manager and manager. 6.3% are retired and 1.3% work in the public sector at medium and lower levels. The common multiple-choice questions to determine the actions of Garanti Bank and Akbank is in Appendix 1.

4.3. Graphs and Survey Data Results

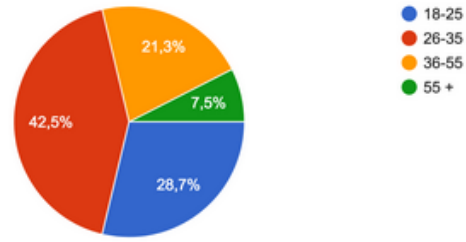
Garanti Bank and Akbank customer survey forms were conducted. Online survey system was used as a quantitative research method via Google Forms Platform. This method is based on the AC⁴ID Test Model theory. The survey results and the data

obtained were adapted to THE REDS² Process. The data examined in two stages are demographic and theoretical. According to these stages, the data of the participants were analyzed in the next section. The following visuals are a graphical analysis of the results.

4.3.1. Demografical Data

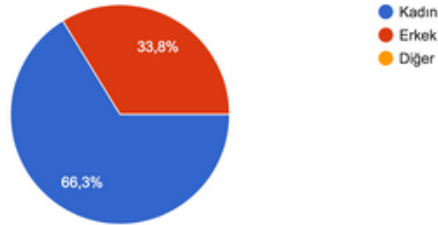
Yaşınız?

80 yanıt



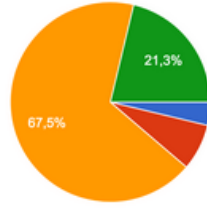
Cinsiyetiniz?

80 yanıt



Eğitim durumunuz?

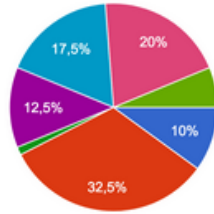
80 yanıt



- Ortaokul
- Lise
- Üniversite
- Yüksek Lisans / Doktora

Çalışma durumunuz?

80 yanıt



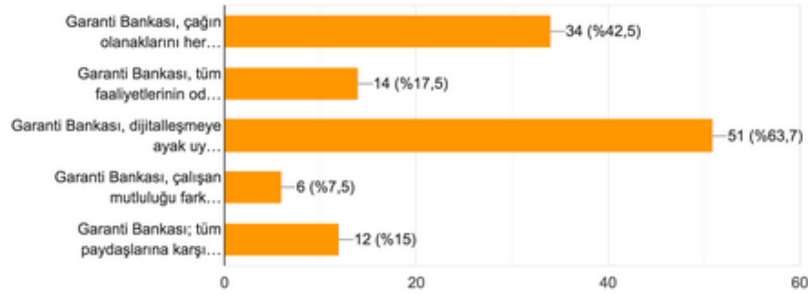
- Özel sektörde çalışıyorum. (Üst düzey- yönetici)
- Özel sektörde çalışıyorum. (Orta düzey - alt düzey)
- Kamu sektöründe çalışıyorum. (Üst...)
- Kamu sektöründe çalışıyorum. (Ort...)
- Kendi işimin patronuyum.
- Öğrenciyim.
- Çalışmıyorum.
- Emekliyim.

4.3.2. Theoretical Data

The questions were adapted to the AC⁴ID Test Model. The tables they represent are written. Each of them are representing different identity types.

Garanti Bankası denince aklınıza gelen özellikleri işaretleyiniz.

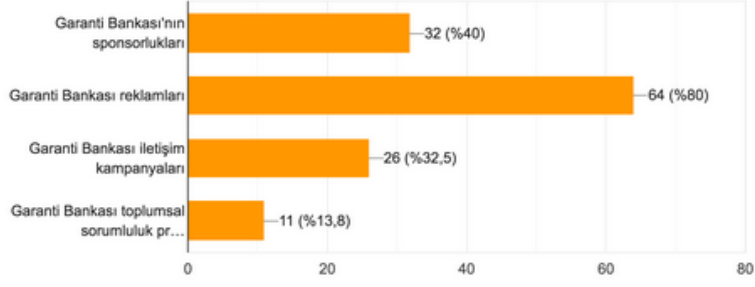
80 yanıt



Garanti Bank's impression, p. 83

Garanti Bankası ve çalışmaları hakkında fikir sahibi olduklarınızı işaretleyiniz.

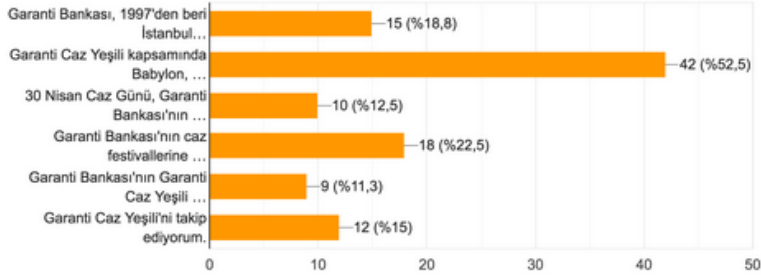
80 yanıt



Garanti Bank's impression, p. 83

Garanti Bankası caz festival sponsorlukları hakkında bildiklerinizi/duyduklarınızı işaretleyiniz.

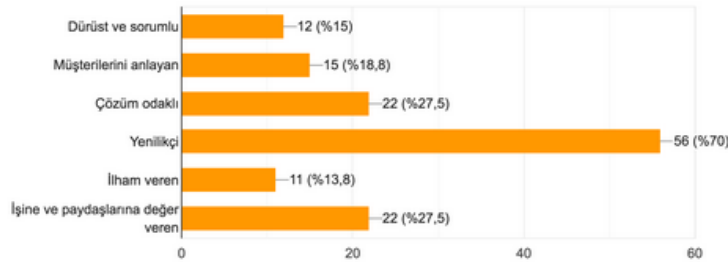
80 yanıt



Garanti Bank's impression, p. 83

Garanti Bankası'nın size çağrıştırdıklarını işaretleyiniz.

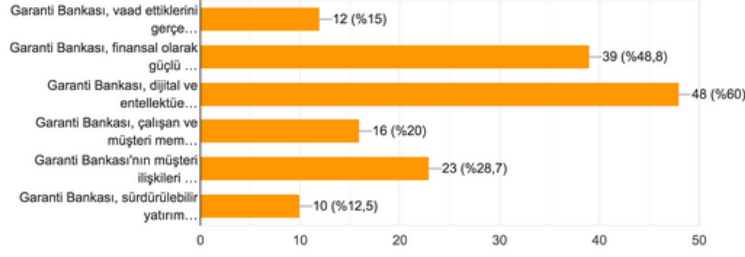
80 yanıt



Garanti Bank's impression, p. 83

Garanti Bankası hakkındaki düşüncelerinizi işaretleyiniz.

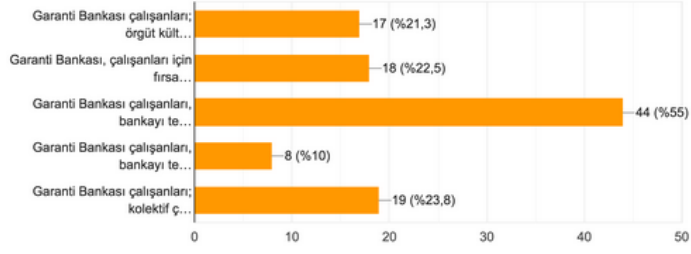
80 yanıt



Garanti Bank's impression, p. 83

Garanti Bankası çalışanları ile ilgili gözlemlediklerinizi işaretleyiniz.

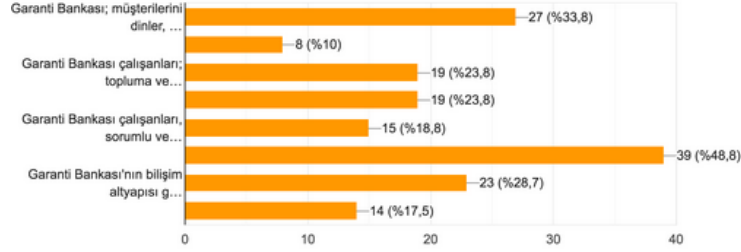
80 yanıt



Garanti Bank's impression, p. 83

Garanti Bankası ve çalışanları hakkındaki düşüncelerinizi işaretleyiniz.

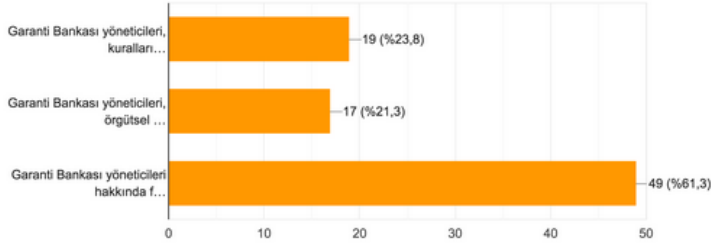
80 yanıt



Garanti Bank's impression, p. 83

Garanti Bankası'nın yönetim yapısıyla ilgili düşündüklerinizi işaretleyiniz.

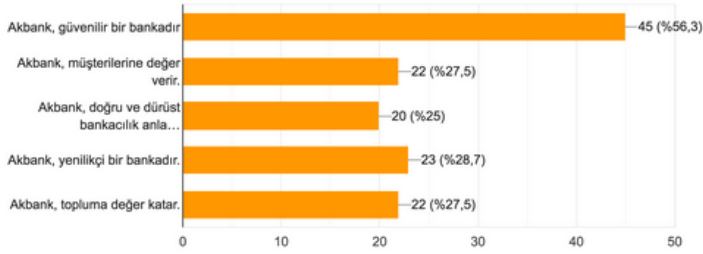
80 yanıt



Garanti Bank's impression, p. 83

Akbank denince aklınıza gelen özellikleri işaretleyiniz.

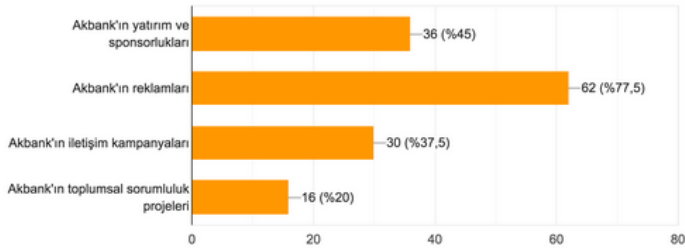
80 yanıt



Akbank's impression, p. 87

Akbank ve çalışmaları hakkında fikir sahibi olduklarınızı işaretleyiniz.

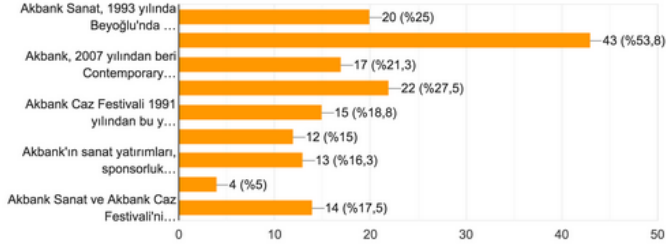
80 yanıt



Akbank's impression, p. 87

Akbank Sanat ve Akbank Caz Festivali hakkında bildiklerinizi/duyduklarınızı işaretleyiniz.

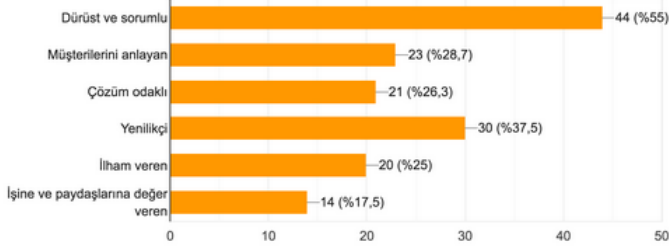
80 yanıt



Akbank's impression, p. 87

Akbank'ın size çağrıştırdıklarını işaretleyiniz.

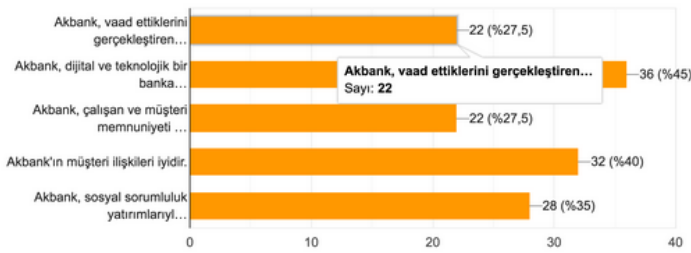
80 yanıt



Akbank's impression, p. 87

Akbank hakkındaki düşüncelerinizi işaretleyiniz.

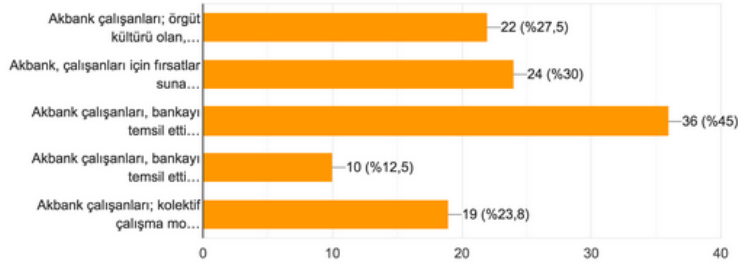
80 yanıt



Akbank's impression, p. 87

Akbank çalışanları ile ilgili gözlemlediklerinizi işaretleyiniz.

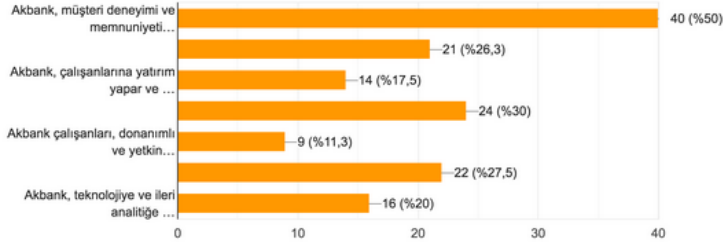
80 yanıt



Akbank's impression, p. 87

Akbank ve çalışanları hakkındaki düşüncelerinizi işaretleyiniz.

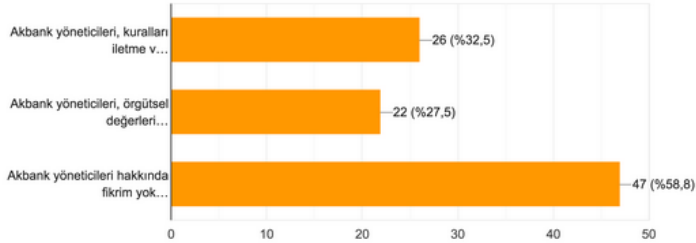
80 yanıt



Akbank's impression, p. 87

Akbank'ın yönetim yapısıyla ilgili düşündüklerinizi işaretleyiniz.

80 yanıt



Akbank's impression, p. 88

Survey link:

https://docs.google.com/forms/d/e/1FAIpQLSdcO3jNM9c7Y1rwZWxBqHafXvLi8awDzu2vVKpZi-XLl3eI6Q/viewform?usp=sf_link

4.4. Garanti Bank / Garanti Jazz Green

According to the responds of survey; 63.7% of respondents consider Garanti Bank as a bank that keeps pace with digitalization. 42.5% of the participants consider Garanti Bank as a bank offering the opportunities of the era to all. 17.5% of the participants consider Garanti Bank as a bank that puts its customers in the focus of all its activities and attaches importance to the customer experience. 15% of the participants see Garanti Bank as a bank that is responsible, transparent, trustworthy and creates value for the society and its stakeholders. 7.5% of the participants see Garanti Bank as a bank with a noticeable degree of employee happiness and a strong emphasis on its employees. 80% of the participants have an idea about Garanti Bank's advertisings. 40% of the participants have an idea about sponsorship, 32.5% have an idea about communication campaigns and 13.8% have an idea about social responsibility projects. 52.5% of the participants know that jazz concerts are taking place in Babylon, Salon İKSV, Zorlu PSM and Nardis places within the scope of Garanti Jazz Green. 22.5% of the participants do not know about the sponsorship to jazz festivals of Garanti Bank. 18.8% of the participants know that Garanti Bank has been the festival sponsor of Istanbul Jazz Festival since 1997. 15% of the participants following Garanti Jazz Green. 12.5% of the participants know that the 30th of April Jazz Day is celebrated every year with the slogan, "One Evening Five Concerts" under the Garanti Jazz Green brand of Garanti Bank. 11.3% of the participants heard the Garanti Jazz Green brand of Garanti Bank for the first time in this research. 70% of respondents evoke Garanti Bank as an innovator. 27.5% of them evoke the bank as solution-oriented and values of its business and stakeholders. 18.8% of them evoke the bank as understanding the customer. 15% of them evoke as honest and responsible; 13.8% evoke the bank as inspiring. 60% of respondents think that

Garanti Bank is digital and intellectual. 48.8% of respondents think the bank is financially strong. 28.7% of respondents think that the bank's customer relations are good. 20% of the participants think that Garanti Bank is a bank that invests in its employees and society, focusing on employee and customer satisfaction. 15% of respondents think that Garanti Bank performs what its promises. 12.5% of the participants think that Garanti Bank is a brand that is aware of its natural and social responsibility towards customers and society through sustainable investments. 55% of the respondents observed that Garanti Bank employees are aware of the fact that they represent the bank and they make a positive impression. 23.8% of the participants observed that Garanti Bank employees are in compliance with the collective working model and that the corporate culture is aware of the historical roots, mission / vision and values of the brand. 22.5% of respondents observed that Garanti Bank offers opportunities for its employees and employees feels valuable. 21.3% of the respondents observed that the employees of Garanti Bank are the people who have the organizational culture and who train themselves when developing the brand. 10% of respondents observe that Garanti Bank employees are not aware that they represent the bank and leave a negative impression. 48.8% of the participants stated that Garanti Bank is a bank that follows technological and digital changes. 33.8% of the participants stated that Garanti Bank listens to its customers, understands their needs, provides the best service quality and meets expectations. 28.7% of the participants stated that Garanti Bank's IT infrastructure is up to date. 23.8% of the participants stated that Garanti Bank employees are respectful to the society and the environment, friendly, equipped, competent and solution-oriented. 18.8% of the participants stated that Garanti Bank employees are responsible and have business ethics. 17.5% of the participants stated that Garanti Bank has a business model focused on efficiency and

productivity in all channels. 10% of the participants stated that Garanti Bank has an impact on the lives of its customers. 61.3% of the participants have no idea about Garanti Bank managers (Who they are, in which department they work, etc.) 23.8% of the participants have an idea that Garanti Bank managers are successful in communicating and implementing rules. 21.3% of the participants have an idea that the managers of Garanti Bank are the individuals who feed the organizational values, initiate change and give confidence.

According to the results of the survey data; Garanti Bank's impression based on seven types of identity is as follows:

Actual Identity	Positive alignment: Keeps pace with digitalization. (51/80 – 63.7%) Negative alignment: Employee happiness and employee value. (6/80 – 7.5%)
Communicated Corporate Brand Identity	Positive alignment: Advertisements (64/80 – 80%) Negative alignment: Awareness of social responsibility projects (11/80 – 13.8%)
Conceived Corporate Brand Identity	Positive alignment: Innovator (56/80 – 70%) Negative alignment: Inspiring (11/80 – 13.8%)
Convenanted Corporate Brand Identity	Positive alignment: Digital and intellectual (48/80 – 60%) Negative alignment: Sustainable investments (10/80 – 12.5%)
Cultural Corporate Brand Identity	Positive alignment: Employees' awareness of representation and positive impression (44/80 – 55%) Negative alignment: Employees' unconsciousness of representation and negative impression (8/80 – 10%)
Ideal Corporate Brand Identity	Positive alignment: Follow technological and digital changes and develop in this direction. (39/80 – 48.8%) Negative alignment: Creates an impact on customer life. (8/80 – 10%)
Desired Corporate Brand Identity	Positive alignment: Successful managers in the rules forwarding and implementation. (49/80 – 61.3%) Negative alignment: No idea about managers. (19/80 – 23.8%)

According to this comparative table; Information on the corporate brand identity of Garanti Bank was obtained. The key things that a bank needs to do may be to update the AC⁴ID Model in accordance with these misalignments.

Within the scope of the jazz festivals, which is the point to be reached in this thesis; For Garanti Bank, which sponsors Jazz festivals and turned this sponsorship into a brand, named Garanti Jazz Green, the result is as follows:

<p>Garanti Jazz Green (Communicated + Convenanted)</p>	<p>Positive alignment: Garanti Jazz Green awareness of the locations in which performed. (42/80 – 52.5%) Negative alignment: The existence of those who heard Garanti Jazz Green for the first time. (9/80 – 11.3%)</p>
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According to the results, the most powerful place in Garanti Bank's corporate identity research is the communicated identity. The weakest one is the actual identity. According to this data; Garanti Bank's positive alignment is advertising-oriented, and its negative alignment is related to employee happiness and the value given to employees. First, it is important to identify missing and/or misaligned identity types. Based on the model researched and applied within the scope of this thesis, their work can be evaluated together with the adjectives in which they position Garanti customers, employees and especially the brand. As a remedial model, a larger scale study can be conducted. What needs to be emphasized here is what the corporation expects and how it leads to expecting demands. In this case, further studies can be carried out especially for the perception of actual identity. According to the data obtained from Garanti Jazz Green, the convenanted identity was positively aligned by 60%. However, as an important detail, the rate of negative alignment with the jazz festival is 11.3% and this is about the existence of those who heard Garanti Jazz Green for the first time. Based on these data, concrete information about the

presentation of the festival, its visibility in the media and its announcement was obtained. In this way, the focus for the next event was determined. The types of identities investigated can be used in a more comprehensive manner in the mixed form by being detailed after this institutional identity research. According to this data; senior managers, consultants and the sponsorship team can shape their expectations and work towards the next event.

4.5. Akbank / Akbank Jazz Festival

56.3% of participants consider that Akbank is a reliable bank. 28.7% of respondents consider that Akbank is innovative. 27.5% of respondents consider that Akbank is a bank that values its customers and adds value to the society. 25% of respondents consider that Akbank has a correct and honest banking approach. 77% of respondents have an idea about Akbank advertisings. 45% of the participants have an idea about the investments and sponsorships of Akbank. 37.5% of respondents have an idea about Akbank's communication campaigns. 20% of participants have an idea about Akbank's social responsibility projects. 53.8% of the participants know that a short film festival, jazz festival, exhibitions and various events are organized within Akbank Sanat. 27.5% of the participants know that Akbank has sponsored the Rodin Exhibition, the Salvador Dali Exhibition, the Anish Kapoor Exhibition, and ZERO. 25% of the participants know that Akbank Sanat was founded in 1993 at Beyoğlu to support contemporary art development and to include projects in different fields of art. 21.3% of the participants know that Akbank has been the sponsor of Contemporary Istanbul since 2007. 18.8% of the participants know that Akbank Jazz Festival has been going on since 1991 as the Turkey's most deep-rooted jazz festival.

17.5% of the participants follows Akbank Sanat and Akbank Jazz Festival. 16.3% of the participants do not know about art investments, sponsorships and jazz festivals of Akbank. 15% of the participants know that the Akbank Jazz Festival has been organizing Jazz Concerts on Campus since 2006. 5% of the participants heard the Akbank Sanat and Akbank Jazz Festival for the first time in this research. 55% of the participants evoke Akbank as honest and responsible. 37.5% of respondents evoke Akbank as an innovator. 28.7% of the participants evoke Akbank as a bank that understands the customer. 26.3% of respondents evoke Akbank as solution-oriented. 25% of respondents evoke Akbank as inspiring. 17.5% of respondents evoke Akbank as a bank that values business and stakeholders. 45% of respondents think that Akbank is a digital and technological bank. 40% of respondents think that Akbank's customer relations are good. 35% of participants think that Akbank is a bank that contributes to both customers and the society and improves society through social responsibility investments. 27.5% of respondents think that Akbank is a bank that performs what it promises, and that it is a bank that focuses on employee and customer satisfaction, invests in its employees and the society. 45% of respondents observed that Akbank employees are aware of the fact that they represent the bank and leave a positive impression. 30% of respondents observe that Akbank offers opportunities for its employees and that employees feels valuable. 27.5% of respondents observed that Akbank employees are the people who have organizational culture and who train themselves in developing the brand. 23.8% of the participants observe that Akbank employees are in compliance with the collective working model and that the corporate culture is aware of the historical roots, mission / vision and values of the brand. 12.5% of the respondents observed that Akbank employees are

not aware of their representation of the bank and left a negative impression. 50% of respondents state that Akbank is a good bank in terms of customer experience and satisfaction. 30% of respondents state that Akbank employees are respectful and friendly to the society and the environment. 27.5% of the participants stated that Akbank employees are responsible and have business ethics. 26.3% of the participants stated that Akbank and its employees offer value to the customers with innovative solutions. 20% of respondents state that Akbank keep its employees and customer experience up-to-date with investments made in technology and advanced analytics. 17.5% of the participants stated that Akbank invested in its employees and that the employees themselves improved by reflecting this difference to the customers. 11.3% of respondents state that Akbank employees are equipped and competent people. 58.8% of the participants have no idea about Akbank managers. (Who they are, in which department they work, etc.) 32.5% of participants have an idea that Akbank managers are successful in communicating and implementing rules. 27.5% of the participants have an idea that the managers of Akbank are the individuals who feed the organizational values, initiate change and give confidence.

According to the results of the survey data; Akbank's impression based on seven types of identity is as follows:

Actual Identity	Positive alignment: Reliable brand. (45/80 – 56.3%) Negative alignment: Correct and honest banking. (20/80 – 25%)
Communicated Corporate Brand Identity	Positive alignment: Advertisements (62/80 – 77.5%) Negative alignment: Awareness of social responsibility projects (16/80 – 20%)
Conceived Corporate Brand Identity	Positive alignment: Responsible banking (44/80 – 55%) Negative alignment: Values its business and its stakeholders. (14/80 – 17.5%)

Convenanted Corporate Brand Identity	Positive alignment: Digital and technologic (36/80 – 45%) Negative alignment: performing the promises, employee and customer satisfaction, investment for employees' and society (22/80 – 27.5%)
Cultural Corporate Brand Identity	Positive alignment: Employees' awareness of representation and positive impression (36/80 – 45%) Negative alignment: Employees' unconsciousness of representation and negative impression (10/80 – 12.5%)
Ideal Corporate Brand Identity	Positive alignment: Customer experience and satisfaction (40/80 – 50%) Negative alignment: equipped and competent employees. (9/80 – 11.3%)
Desired Corporate Brand Identity	Positive alignment: Managers who embrace organizational values, give confidence and initiate change. (47/80 – 58.8%) Negative alignment: No idea about managers. (26/80 – 32.5%)

Within the scope of the jazz festivals, which is the point to be reached in this thesis;
For Akbank, which invests Jazz festivals and other cultural and artistic areas and turned this into a brand, named Akbank Sanat, the result is as follows:

Akbank Jazz Festival / Akbank Sanat (Communicated + Convenanted)	Positive alignment: Awareness of Akbank Sanat activities including Akbank Jazz Festival (43/80 – 53.8%) Negative alignment: The existence of those who heard Akbank Jazz Festival and Akbank Sanat for the first time. (4/80 – 5%)
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According to results, the most powerful place in Akbank's corporate identity research is the communicated identity like as Garanti Bank. The weakest one is the ideal identity. As the results show, Akbank need to make differences with its corporate positioning in ideal type. According to this data; Akbank's positive alignment is the communicated identity, and its negative alignment is related to the ideal identity which shows equipped and competent employees. Akbank's strongest perception is

advertising. Based on this research, Akbank's corporate identity construction can be reviewed. More comprehensive questions adapted to this model can be prepared and the construction of corporate identity renewed. In order to do this, it is particularly important that the above steps are performed correctly. First, understanding the meaning of each type of identity correctly, then the questions that will constitute the equivalent of this type of mission, vision and values can be determined in accordance. Senior executives and corporate communications specialists can correct or renew the negative alignment of the research through the AC⁴ID Test Model. They can At the same time, important and detailed issues that need to be addressed include more concrete information with this test model. According to data; Akbank Sanat and the Akbank Jazz Festival, the positive alignment rated as %45, shows the awareness of the activities. But at the same time, the negative alignment is about the existence of those who heard Akbank Jazz Festival and Akbank Sanat for the first time. The rate of this data is 5%. In this case, Akbank executives have important data for the next activities and they may be find a different method to reach a new ways to catch new audiences and customers.

Conclusion and Suggestions for Further Studies

In the digitalizing and globalizing world, especially national and international companies such as banks actively benefit from cultural and artistic activities. Firstly, it is the identity of the corporation that constitutes the brand. Therefore, corporate brand identity positioning and activities carried out in accordance with this identity are the key points of perception of the brand in public and in the world. Companies that are interested in cultural and artistic fields are sensitive to both the corporation and the society in which they operate. In this study, the support of business to art and culture, in the field of investment and patronage are examined by Garanti Bank and Akbank. Companies make their investments in different channels. While sponsorship and social responsibility activities are carried out by the corporate communication, they conduct the direct investment channels with the brands connected to their own bodies. Garanti Bank's direct investment projects carried out under the name Garanti Kltr have been continuing as SALT brand since 2011. This brand was established by investor relations department. The sponsorship it gives to the Istanbul Jazz Festival under the Garanti Jazz Green brand is managed by the corporate communication department. Akbank provides support that it considers as corporate social responsibility and continues this under investor relations. Having established the Akbank Sanat brand, the bank carries its direct support to the culture and arts field by its own brand. For a sponsorship or direct investment, the right research is a way for which the banks are headed. In this way, they receive positive and accurate notifications for the activities they support and their own corporation. The AC⁴ID Test Model and the REDS² Process used in this thesis enable brands to obtain concrete information about both the identity of the brand and the projects or events that have been or can be realized.

In this thesis, the AC⁴ID Test Model developed by Balmer is explained. In particular, the importance of investment and sponsorship for jazz festivals has been studied. State support outside institutions was also examined. In addition, the aim and interest of the support given by the state to the field of culture and art has been mentioned. Corporations between the state and society were examined. For Garanti Bank and Akbank, which are the most important banks in Turkey; their investments and supports of the arts and culture were examined and it was concluded that the implementation of the AC⁴ID Test Model for these institutions would provide an advantage. Also art sponsorship examined in the field of corporate identity, communication tool and corporation values. Then, the development of jazz festivals in Turkey and reasons for investing in this field were analyzed.

For further studies; the AC⁴ID Test and the REDS² Process can provide a positive feedback for inspected banks. Corporate brand identity studies in accordance with this model are a suitable model for the future investments of the brand and to review their existing investments. In terms of support; Garanti Bank's sponsorship activities under the name Garanti Jazz Green brand contribute to IKSVM and Garanti. By means of the sponsorship work given to the field of culture and arts in this investment, which provides double-sided earnings, access to both bank customers, foundations and potential customers is provided. Sponsorship of projects such as music festival, which is part of the international network and where intercultural interest is intense, is an acceleration for both artists, institutions and the country.

Thus, in this thesis there are two different kind of support examples and both of them are beneficial for developing cultural and artistic area. Akbank's direct investment in the “Akbank Sanat” brand has spread to many different areas. In this way, Akbank Jazz Festival is an event connected to a single institution. Garanti Jazz Green sponsors

in many different venues, while Akbank provides direct support to culture and arts with its own organization.

Consequently; corporate support for arts and culture is not only for financial growth, but also important for cultural development. Investments on cultural and artistic events are one of the rare fields gathering people together, and affecting the whole world today. The application area of AC⁴ID Test Model is not only culture and art but also sports, education, health and so on. Medium and large-scale companies and foundations that support and improve public spaces can implement this model to provide a solid foundation for their future projects. They can also receive concrete data to get a lead and feedback for the realized projects and to assess the situation. The AC⁴ID Test Model and The REDS² process can be used in one-to-one perception and reputation studies such as events, projects and activities that affect the corporation and provide feedback. For instance; this study can be applied to a bank that has not supported any culture and art area before. At the end of this application, it can show in which direction the perception of given corporate identity is and at what stage. According to the correct or misalignment of corporate identity, an activity can be supported in this direction. The content of the support to be given can be shaped according to this data. At the end of this model and implementation process, the company can focus on correct / misalignment and prepare for improvement in weak areas and forefront in strengths. In this way, while taking the right steps when investing, acts consciously and provides extra benefits. According to the analysis made according to identity types, the brand can have a tip for the correction of the type of negative reaction. This interrelated process of analysis will not only help the brand to support the style of event or activity, but also what messages it may deliver while supporting. This practice can be effective both in active areas such as cultural -

artistic activities supported and will be supportive for the reputation and perception management of the brand. The information given in this thesis is the first example of this model that has not been previously implemented in Turkey, especially for the companies, foundations and organizations in the international market was intended to be useful and effective. It has been sampled and researched in order to be more comprehensive and detailed for further studies. This study aimed to show that this model may be a useful measurement for cultural management in scope of corporate brand management as well.



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Appendix

This annex file contains the survey questions used in the thesis. The language of the survey is Turkish. Questions has been prepared in accordance with the AC⁴ID Test Model and the REDS² Process.

1- Yaşınız?

- a) 18-25
- b) 26-35
- c) 36-55
- d) 55+

2- Cinsiyetiniz?

- a) Kadın
- b) Erkek
- c) Diğer

3- Eğitim durumunuz?

- a) Ortaokul
- b) Lise
- c) Üniversite
- d) Yüksek lisans / Doktora

4- Çalışma durumunuz?

- a) Özel sektörde çalışıyorum. (Üst düzey – yönetici)
- b) Özel sektörde çalışıyorum. (Orta düzey – alt düzey)
- c) Kamu sektöründe çalışıyorum. (Üst düzey – yönetici)
- d) Kamu sektöründe çalışıyorum. (Orta düzey – alt düzey)
- e) Kendi işimin patronuyum.
- f) Öğrenciyim.
- g) Çalışmıyorum.
- h) Emekliyim.

5- Garanti Bankası denince aklınıza gelen özellikleri işaretleyiniz.

- a) Garanti Bankası, çağın olanaklarını herkese sunan bir bankadır.
- b) Garanti Bankası, tüm faaliyetlerinin odağına müşterilerini koyarak, müşteri deneyimine önem veren bir bankadır.
- c) Garanti Bankası, dijitalleşmeye ayak uyduran bir bankadır.
- d) Garanti Bankası, çalışan mutluluğu fark edilir derecede olan, çalışanlarına önem veren bir bankadır.
- e) Garanti Bankası; tüm paydaşlarına karşı sorumlu davranan, güven veren, şeffaf ve toplum için değer yaratan bir bankadır.

6- Garanti Bankası ve çalışmaları hakkında fikir sahibi olduklarınızı işaretleyiniz.

- a) Garanti Bankası'nın sponsorlukları
- b) Garanti Bankası reklamları
- c) Garanti Bankası iletişim kampanyaları
- d) Garanti Bankası toplumsal sorumluluk projeleri

7- Garanti Bankası caz festival sponsorlukları hakkında bildiklerinizi/duyduklarınızı işaretleyiniz.

- a) Garanti Bankası, 1997'den beri İstanbul Caz Festivali'nin festival sponsorudur.
- b) Garanti Caz Yeşili kapsamında Babylon, Salon İKSV, Zorlu PSM ve Nardis mekanlarında caz konserleri gerçekleştirilmektedir.
- c) 30 Nisan Caz Günü, Garanti Bankası'nın Garanti Caz Yeşili markası kapsamında "Tek Akşam Beş Konser" sloganıyla her yıl kutlanmaktadır.
- d) Garanti Bankası'nın caz festivallerine sponsorluğu hakkında fikrim/bilgim yok.
- e) Garanti Bankası'nın Garanti Caz Yeşili markasını ilk defa duydum.
- f) Garanti Caz Yeşili'ni takip ediyorum.

8 - Garanti Bankası'nın size çağrıştırdıklarını işaretleyiniz.

- a) Dürüst ve sorumlu
- b) Müşteriyi anlayan
- c) Çözüm odaklı
- d) Yenilikçi
- e) İlham veren
- f) İşine ve paydaşlarına değer veren

9 - Garanti Bankası hakkındaki düşüncelerinizi işaretleyiniz.

- a) Garanti Bankası, vaad ettiklerini gerçekleştiren bir bankadır.
- b) Garanti Bankası, finansal olarak güçlü bir bankadır.
- c) Garanti Bankası, dijital ve entellektüel bir bankadır.
- d) Garanti Bankası, çalışan ve müşteri memnuniyeti odaklı, çalışanlarına ve topluma yatırım yapan bir bankadır.
- e) Garanti Bankası'nın müşteri ilişkileri iyidir.
- f) Garanti Bankası, sürdürülebilir yatırımlarıyla hem müşterilere hem topluma karşı doğal ve sosyal sorumluluk bilincinde olan bir markadır.

10 - Garanti Bankası çalışanları ile ilgili gözlemlediklerinizi işaretleyiniz.

- a) Garanti Bankası çalışanları; örgüt kültürü olan, kurumu geliştirirken kendisini de eğiten kişilerdir.
- b) Garanti Bankası, çalışanları için fırsatlar sunar ve çalışanlar kendilerini değerli hisseder.
- c) Garanti Bankası çalışanları, bankayı temsil ettiklerinin bilincindedir ve olumlu bir izlenim bırakır.

d) Garanti Bankası çalışanları, bankayı temsil ettiklerinin bilincinde değildir ve olumsuz bir izlenim bırakır.

e) Garanti Bankası çalışanları; kolektif çalışma modeline uyumludur ve kurum kültürünün, kurumun tarihi köklerinin, misyon/vizyon ve değerlerinin bilincindedir.

11 - Garanti Bankası ve çalışanları hakkındaki düşüncelerinizi işaretleyiniz.

a) Garanti Bankası; müşterilerini dinler, ihtiyaçlarını anlar, en iyi hizmet kalitesi sunar ve beklentileri karşılar.

b) Garanti Bankası çalışanları; topluma ve çevreye saygılı, güler yüzlü ve çözüm odaklıdır.

c) Garanti Bankası çalışanları, sorumlu ve iş ahlakına sahip kişilerdir.

d) Garanti Bankası'nın bilişim altyapısı günceldir.

12 - Garanti Bankası'nın yönetim yapısıyla ilgili düşüncelerinizi işaretleyiniz.

a) Garanti Bankası yöneticileri, kuralları iletme ve uygulama yönünden başarılıdır.

b) Garanti Bankası yöneticileri, örgütsel değerleri besleyen, değişimi başlatan ve güven veren kişilerdir.

c) Garanti Bankası yöneticileri hakkında fikrim yok. (Kim oldukları, hangi departmanda görev aldıkları, vs.)

13 - Akbank denince aklınıza gelen özellikleri işaretleyiniz.

- a) Akbank, güvenilir bir bankadır.
- b) Akbank, müşterilerine değer verir.
- c) Akbank, doğru ve dürüst bankacılık anlayışına sahiptir.
- d) Akbank, yenilikçi bir bankadır.
- e) Akbank, topluma değer katar.

14 - Akbank ve çalışmaları hakkında fikir sahibi olduklarınızı işaretleyiniz.

- a) Akbank'ın yatırım ve sponsorlukları
- b) Akbank'ın reklamları
- c) Akbank'ın iletişim kampanyaları
- d) Akbank'ın toplumsal sorumluluk projeleri

15 - Akbank Sanat ve Akbank Caz Festivali hakkında bildiklerinizi/duyduklarınızı işaretleyiniz.

- a) Akbank Sanat, 1993 yılında Beyoğlu'nda çağdaş sanat gelişimini desteklemek ve sanatın farklı alanlarında projelere yer vermek için kurulmuştur.
- b) Akbank, 2007 yılından beri Contemporary Istanbul'un sponsorudur.
- c) Akbank Caz Festivali 1991 yılından bu yana, Türkiye'nin en köklü caz festivali olarak devam etmektedir.
- d) Akbank'ın sanat yatırımları, sponsorlukları ve caz festivalleri hakkında fikrim/bilgim yok.
- e) Akbank Sanat ve Akbank Caz Festivali'ni takip ediyorum.

16 - Akbank'ın size çağrıştırdıklarını işaretleyiniz.

- a) Dürüst ve sorumlu
- b) Müşterilerini anlayan
- c) Çözüm odaklı
- d) Yenilikçi
- e) İlham veren
- f) İşine ve paydaşlarına değer veren

17 - Akbank hakkındaki düşüncelerinizi işaretleyiniz.

- a) Akbank, vaad ettiklerini gerçekleştiren bir bankadır.
- b) Akbank, dijital ve teknolojik bir bankadır.
- c) Akbank, çalışan ve müşteri memnuniyeti odaklı, çalışanlarına ve topluma yatırım yapan bir bankadır.
- d) Akbank'ın müşteri ilişkileri iyidir.
- e) Akbank, sosyal sorumluluk yatırımlarıyla hem müşterilere hem topluma katkı sağlayan ve geliştiren bir bankadır.

18 - Akbank çalışanları ile ilgili gözlemlediklerinizi işaretleyiniz.

- a) Akbank çalışanları; örgüt kültürü olan, kurumu geliştirirken kendisini de eğiten kişilerdir.
- b) Akbank, çalışanları için fırsatlar sunar ve çalışanlar kendilerini değerli hisseder.
- c) Akbank çalışanları, bankayı temsil ettiklerinin bilincindedir ve olumlu bir izlenim bırakır.

d) Akbank çalışanları, bankayı temsil ettiklerinin bilincinde değildir ve olumsuz bir izlenim bırakır.

e) Akbank çalışanları; kolektif çalışma modeline uyumludur ve kurum kültürünün, kurumun tarihi köklerinin, misyon/vizyon ve değerlerinin bilincindedir.

19 - Akbank ve çalışanları hakkındaki düşüncelerinizi işaretleyiniz.

a) Akbank, müşteri deneyimi ve memnuniyeti açısından iyi bir bankadır.

b) Akbank, çalışanlarına yatırım yapar ve çalışanlar kendilerini geliştirerek bu farkı müşterilere yansıtır.

c) Akbank çalışanları donanımlı ve yetkin kişilerdir.

d) Akbank, teknolojiye ve ileri analitiğe yaptığı yatırımlarla çalışanlarını ve müşteri deneyimini güncel tutar.

20 - Akbank'ın yönetim yapısıyla ilgili düşüncelerinizi işaretleyiniz.

a) Akbank yöneticileri, kuralları iletme ve uygulama yönünden başarılıdır.

b) Akbank yöneticileri, örgütsel değerleri besleyen, değişimi başlatan ve güven veren kişilerdir.

c) Akbank yöneticileri hakkında fikrim yok. (Kim oldukları, hangi departmanda görev aldıkları, vs.)