

The Dance between Companies and Performing Arts;
Corporate Sponsorships of Performing Arts and its Mutual Benefits

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Şirketler ve Sahne ve Gösteri Sanatları arasındaki Dans;
Sahne ve Gösteri Sanatlarına verilen Kurumsal Sponsorluklar ve Sağladığı Karşılıklı
Faydalar

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ABSTRACT

The Dance between Companies and Performing Arts; Corporate Sponsorships of Performing Arts and its Mutual Benefits

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These days, it really does take two to tango. Have you ever thought about this saying in its literal meaning? When you do, you will find out that the saying has a very straight forward message. Without the other partner, the dance would not exist. Just like the dance between the major players of the Turkish Economy and the Independent Performing Arts sector, without the support of the Private Sector, the Independent Performing Arts sector would not exist in Turkey. Over the last ten years, Turkish corporate giving to Performing arts, under sponsorship agreements, have acted as a strategic alliance between the sponsor corporations and the performing arts groups, which has provided mutual benefits to each party, such as enabling the corporations to build themselves the desired corporate image and sustain a brand equity, while improving independent performing arts by enabling them to reach out to larger audiences without having any financial difficulties. The budgets allocated for the corporate sponsorships of the performing arts are shaped into long-run marketing communication vehicles that are targeted towards developing the corporate image and reputation of the sponsor companies, while collaborations with these corporations and the support received from them brings economies of scale to the performing arts organizations, helping them improve their audience development strategies, lower administrative costs and be able to survive as independent performing arts organizations.

The MA thesis “The Dance between Companies and Performing Arts; Corporate Sponsorships of Performing Arts and its mutual benefits” concentrates mainly on the shared value and mutual gains generated from corporate sponsorships of the performing arts by leading Turkish companies in the last five years. It discusses that the corporate sponsorship projects contribute to the development of independent performing arts, while creating strategic advantages to the companies, in terms of corporate image, brand equity and corporate reputation. This argument is explained by an empirical study conducted among the major sponsors of Istanbul Foundation for Culture and Arts, which have been sponsoring performing arts festivals, Istanbul Music Festival, Istanbul Jazz Festival and Istanbul Theatre Festival specifically, over the last five years. The findings of the empirical study is evaluated as a case of best practice, which could potentially be utilized to build an action plan by other civil organizations such as Çağdaş Gösteri Sanatları Girişimi (“Contemporary Performing Arts Initiative”, “ÇGSG”), which are in need of funding mechanisms.

ÖZET

Şirketler ve Sahne ve Gösteri Sanatları arasındaki Dans; Sahne ve Gösteri Sanatlarına verilen Kurumsal Sponsorluklar ve Sağladığı Karşılıklı Faydalar

Nazlıcan Özdemir

Bugünlerde tango yapmak gerçekten iki kişi gerektiriyor. Bu deyimini hiç kelimenin tam anlamıyla düşündünüz mü? Düşündüğünüz zaman göreceksiniz ki, bu deyiş aslında çok doğru ve direkt bir anlam taşıyor. Tango'da eşlerden biri olmazsa eğer, dans gerçekleşemez. Bu durum aynen Türkiye ekonomisinin önde gelen şirketleri ve Bağımsız Sahne ve Gösteri Sanatları Sektörü arasındaki ilişki içinde geçerli; Türkiye'de özel sektörün desteği olmadan Bağımsız Sahne ve Gösteri Sanatı Topluluklarının ve Etkinliklerinin var olması oldukça zor olurdu. Son on yıldır, sponsorluk anlaşmaları kapsamında gerçekleşen sahne ve gösteri sanatlarına verilen kurumsal destek, sponsor şirketler ve sahne ve gösteri sanatları aktörleri arasında stratejik bir işbirliği oluşturmuş ve her iki taraf için, hedeflenen kurumsal imajın oluşturulması, marka varlığının geliştirilmesi ve sahne ve gösteri sanatlarının daha geniş kitlelere ulaşabilmesini sağlayarak bu sanat dallarının gelişmesini sağlamak, gibi karşılıklı faydalar yaratmıştır. Şirketlerin sahne ve gösteri sanatlarına sponsorlukları için ayırdıkları bütçeler, bu şirketlerin uzun vadeli pazarlama iletişimi araçları olarak şekillendirilerek, şirketlerin kurumsal imaj ve reputasyon geliştirme çalışmalarına yön verirken, bu şirketlerle yapılan işbirlikleri ve sağladıkları destek, sahne ve gösteri sanatı aktörlerine , seyirci geliştirme stratejileri geliştirmek, idari giderlerini azaltmak gibi ölçek ekonomileri sağlamaktadır.

“Şirketler ve Sahne ve Gösteri Sanatları arasındaki Dans; Sahne ve Gösteri Sanatlarına verilen Kurumsal Sponsorluklar ve Sağladığı Karşılıklı Faydalar” başlıklı

Yüksek Lisans Tezi, son beş yıldır Türk şirketleri tarafından sahne ve gösteri sanatları aktörlerine verilen sponsorlukların yarattığı paylaşılan değerleri ve karşılıklı faydaları incelemeyi hedefleyerek, kurumsal sponsorluk projelerinin, şirketler için kurumsal imaj, marka varlığı ve kurumsal reputasyon gibi konularda stratejik avantajlar sağlarken, sahne ve gösteri sanatlarının gelişimine katkıda bulunduğunu tartışır. Tezin argümanı, son beş yıldır, İstanbul Kültür ve Sanat Vakfına (IKSV), hem resmi sponsorluk kapsamında hem de IKSV'nin İstanbul Müzik Festivali, İstanbul Caz Festivali ve İstanbul Tiyatro Festivali kapsamında sponsorluk veren şirketler ile gerçekleştirilen ampirik bir çalışma ile açıklanmıştır. Gerçekleştirilen ampirik çalışmanın bulguları en iyi uygulama örneği olarak değerlendirilmiş ve Çağdaş Gösteri Sanatları Girişimi ("ÇGSG") gibi, fonlama mekanizmasına ihtiyaç duyan bağımsız sahne ve gösteri sanatı organizasyonları ve sanatçı inisiyatifleri tarafından faydalanabilecek potansiyel bir aksiyon planı olarak konumlandırılmıştır.

Table of Contents

Abstract.....	2
Foreword.....	7
1. Performing Arts Sector in Turkey	9
1.1 Performing Arts and the State	9
1.2 Independent Performing Arts in Turkey	16
1.3 Performing Arts in Istanbul	20
1.3.1 IKS V	23
1.3.2 TalDans and CATI	24
1.3.3 GarajIstanbul	25
1.3.4 Kumbaraci50	25
1.3.5 Alternative Theatre Venues Initiative	26
1.3.6 BKM	27
1.3.7 Bimeras and iDans	27
1.4 Contemporary Performing Arts Initiative (“Çağdaş Gösteri Sanatları Girişimi” – “ÇGSG”)	29
2. Private Sector and the Performing Arts	32
2.1 Private support for the performing arts in the United States	32
2.2 Private support for the performing arts Western Europe	36
2.3 Private support for the performing arts in Turkey	43
3. The Strategic Alliance between the Private Sector and the Performing Arts	48
3.1 The positioning of Corporate Sponsorship of Performing Arts as a Marketing Communication Tool by Companies	48
3.2 The Benefits of Corporate Sponsorships of Performing Arts from the perspective of Sponsor Companies	53
3.2.1 Awareness and Corporate Image	53
3.2.2 Brand Equity	56
3.2.3 Corporate Reputation	59
3.3 The Benefits of Corporate Sponsorships of Performing Arts from the perspective of Sponsor Companies	64
4. The Research	69
4.1 The Goal of the Research	69
4.2 The Scope and the Limitations of the Research	70
4.3 The Method of the Research	72
4.4 The Analysis of the Outcome of the Research	73
4.4.1 Garanti	73
4.4.2 Borusan	78
4.4.3 The Marmara	81
4.4.4 Aygaz	84
4.4.5 Opet.....	89
4.4.6 DHL.....	93
4.4.7 THY.....	97
4.5 The General Outcome of the Research	101
5. The Findings of the Thesis and The Suggestion of the Findings to ÇGSG	105
References.....	107
Appendix.....	110

FOREWORD

When I started this Master's program, I considered myself as a good observer with a very strong appreciation of the performing arts. With the finalization of my thesis, as I get closer to reaching my degree, I would like to consider myself as a future manager of the performing arts sector in Turkey. To many people, that position does not mean anything, who I can not blame for ignorance since that position does not really exist yet. Well, at least, not very explicitly with very well-defined job qualifications. But it will. Being one of the hopeful believers in the future of the independent performing arts sector in Turkey, I aimed to examine the development the independent performing arts sector in Turkey and how the corporate sponsorships have been accelerating this development process in the last five years. The mutually beneficial alliances formed between the private sector and performing arts sector has the potential to proliferate the development of the performing arts sector in Turkey by creating a more resourceful environment for young performing arts groups or institutions.

The main reason why the research of the thesis was based on the sponsor companies of IKSŞ is the role of IKSŞ's festivals in changing the independent performing arts scene in Turkey and the position of IKSŞ as being the pioneering non-governmental institution that has existed with private sector support and one of the most sought after arts institutions by sponsor companies. Also the sponsor companies that IKSŞ collaborates with represent the pool of the largest corporate sponsors of the performing arts in Turkey.

I would very much like to thank Özlem Ece from IKSŞ, who was very kind enough to share their sponsor contact information with me. I would not be able to reach any of the companies if I had not obtained their contact information from IKSŞ.

I would like to thank my thesis advisor, Gökçe Dervişođlu Okandan, who is also a mentor to me and who has supported me in every manner during this thesis work. I would also like to thank my valuable teachers, Burcu Őeyben and Deniz Ünsal, who also form my thesis jury, for their support and insights.

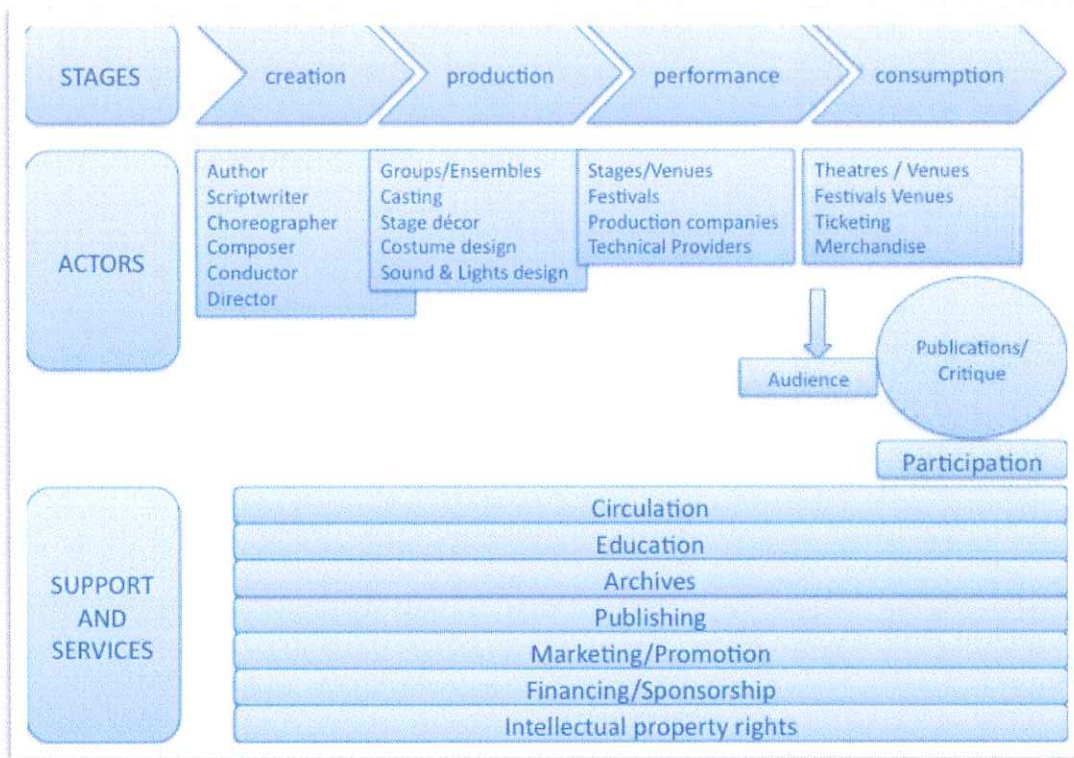
Finally I would like to thank all the Sponsor Companies that had agreed to see me and let me conduct my interview to build my research. These Companies are Garanti Bank, Borusan, Aygaz, The Marmara, Opet, DHL, Turkish Airlines and Tekfen Holding. I am thankful for their support and for the time their Corporate Communications Representatives have made for me in their busy corporate schedule.

1. PERFORMING ARTS SECTOR IN TURKEY

1.1 Performing Arts and the State

The wider definition of performing arts refers to the live performance of productions of theatre, dance, opera and ballet on stage or at any other venue that is positioned as a stage, in front of an audience.¹ However the spectrum of the term “performing arts” in this thesis is also going to include performance of classical music orchestras and jazz groups. This inclusion is also supported by the “Performing Arts Value Production Chain” which outlines the stages of production, the stakeholders and services involved in the process that starts with the creation and end in consumption of performing arts, which all apply to classical music orchestras and jazz groups. (Figure 1)

Figure1. Performing Arts Value Production Chain.



¹ Ertürk, Eylem. “İstanbul’da Gösteri Sanatları.” İstanbul Kültür Mirası ve Kültür Ekonomisi Envanteri 2010 Aralık 2010.

So when talking about performing arts; that is including music, theater and dance, in Turkey, it is vital to trace back to the early days of the Republic and what the Republic has inherited from the Ottoman Empire for two reasons; first, to be able to reflect the true evolution of performing arts in Turkey and second, to be able to emphasize its role in the westernization of the new Republic and the modernization of the society.

Since the early days of the Republic performing arts has been supported by the state as part of the modernization policies that had taken its place at the core of construction of a new nation. Mustafa Kemal Atatürk, founder of the Turkish Republic highly valued arts and artists and believed that a modern Turkish society could only be created with the development of arts and sciences in the nation.² The new Republic had inherited three public institutions from the Ottoman Empire, all relating to performing arts and its education.³ The first one was Muzika-i Humayun, (“the symphonic orchestra of the palace”) which was transferred to Ankara in 1924 to be renamed as the Riyaset-i Cumhur Filarmoni Orkestrası (“the Presidential Philharmonic Orchestra). In 1926, the Presidential Philharmonic Orchestra was sent to Europe for a tour, with the intention to proclaim the modernization efforts of the new Turkish Republic and to build a better image for the modern Turkish nation.⁴ The other two institutions inherited from the Ottoman Empires were Darülbedayi and Darülelhan (“the house of melodies”).⁵ Founded in 1914, Darülbedayi was the first conservatory of the Empire which was opened mainly for the drama education. After the formation of the new republic, in 1930, Darülbedayi had started

² Buttanri, Müzeyyen. “Cumhuriyet Devri Türk Tiyatrosunda Batı Etkisi.” *Turkish Studies: International Periodical for the Languages, Literature and History of Turkish or Turkic*. 5-2 (Spring, 2010): pp. 50-88.

³ Katoğlu, Murat. Cumhuriyet Döneminde Yüksek Kültürün Kamu Hizmeti Olarak Kurumsallaşması. In Ada, Serhan & İnce, Ayça H. (Eds.), *Türkiye’de Kültür Politikalarına Giriş* (pp. 57-58). İstanbul, Türkiye: İstanbul Bilgi Üniversitesi Yayınları.

⁴ Turan, Namık, Sinan and Komşuoğlu, Ayşegül. “From Empire to the Republic : The Western Music Tradition and the Perception of Opera.” *International Journal of Turcologia* 2-3: pp. 5-25.

⁵ Katoğlu, Murat. Cumhuriyet Döneminde Yüksek Kültürün Kamu Hizmeti Olarak Kurumsallaşması. In Ada, Serhan & İnce, Ayça H. (Eds.), *Türkiye’de Kültür Politikalarına Giriş* (pp. 57-58). İstanbul, Türkiye: İstanbul Bilgi Üniversitesi Yayınları.

receiving funding from Istanbul Municipality. It was in 1935 that Darülbedayi was renamed as Istanbul Şehir Tiyatroları (“Istanbul City Theatre”), which is still active today, opening its curtain every day for thousands of audiences in Istanbul. ⁶ Darülelhan, (“the house of melodies”) which was founded in 1917, as the music department of Darülbedayi, was the first official music school of the Ottoman Empire. The music education at Darülelhan was separated as the Western and Eastern Music, each with its own department within the institution. In 1924, with the closing down of the Eastern music branch, the education at Darülelhan concentrated mostly on Western Music, leading to the rebirth of the institution as Istanbul Belediye Konservatuari (“Istanbul Municipality Conservatory”) in 1926. ⁷ Sixty years later, in 1986 the administration of Istanbul Municipality Conservatory was taken over by Istanbul University and the institution was renamed as Istanbul University State Conservatory.

Building on the institutions it has inherited from the Ottoman Empire, the early governments of the Turkish Republic had adapted cultural policies that highly supported the development of performing arts and its education. Güzel Sanatlar Genel Müdürlüğü (“The Fine Arts General Directorate”) which was founded on the tenth anniversary, is directly linked to the Ministry of Culture and Tourism and governs different bodies representing different branches of fine arts, but working with the same mission of promoting Turkish arts and artists by supporting artistic creativity, increasing artistic awareness of the society by organizing cultural and artistic events and ultimately making arts more accessible to the public. ⁸ Devlet Opera ve Balesi (“State Opera and Ballet”) and Devlet Tiyatroları (“State Theatres”) which were initially one body under The Fine Arts

⁶ Buttanri, Müzeyyen. “Cumhuriyet Devri Türk Tiyatrosunda Batı Etkisi.” *Turkish Studies: International Periodical for the Languages, Literature and History of Turkish or Turkic*, 5-2 (Spring, 2010): pp. 50-88.

⁷ Katoğlu, Murat. Cumhuriyet Döneminde Yüksek Kültürün Kamu Hizmeti Olarak Kurumsallaşması. In Ada, Serhan & İnce, Ayça H. (Eds.), *Türkiye’de Kültür Politikalarına Giriş* (pp. 57-58). İstanbul, Türkiye: İstanbul Bilgi Üniversitesi Yayınları.

⁸ “Miyon ve Vizyon” T.C. Kültür ve Turizm Bakanlığı Güzel Sanatlar Genel Müdürlüğü, 2008. 15 Temmuz 2011. <<http://www.guzelsanatlar.gov.tr/belge/1-36454/miyon-ve-vizyon.html>>

General Directorate, were separated to be reformed as independent General Directorates, within the Ministry of Culture and Tourism in the early seventies.

Today, Directorate General of State Opera and Bale has six branches, spread all around the country;

- Ankara Devlet Opera ve Balesi (“Ankara State Opera and Bale”)
- İstanbul Devlet Opera ve Balesi (“İstanbul State Opera and Bale”)
- İzmir Devlet Opera ve Balesi (“İzmir State Opera and Bale”)
- Mersin Devlet Opera ve Balesi (“Mersin State Opera and Bale”)
- Antalya Devlet Opera ve Balesi (“Antalya State Opera and Bale”)
- Samsun Devlet Opera ve Balesi (“Samsun State Opera and Bale”).

In addition to the seasonal program of each directorate, Directorate General of State Opera and Bale organizes four festivals every year;

- Aspendos International Opera and Ballet Festival
- Bodrum International Ballet Festival
- İstanbul International Opera Festival
- Eskişehir National Opera and Ballet Days.

Directorate General of State Theatres, governs 19 local Directorates, spread all around Turkey, with each Directorate controlling its own stage and program. These directorates are:

- Ankara Devlet Tiyatrosu Müdürlüğü (“Ankara State Theatre Directorate”)
- İstanbul Devlet Tiyatrosu Müdürlüğü (“İstanbul State Theatre Directorate”)
- İzmir Devlet Tiyatrosu Müdürlüğü (“İzmir State Theatre Directorate”)
- Bursa Devlet Tiyatrosu Müdürlüğü (“Bursa State Theatre Directorate”)
- Adana Devlet Tiyatrosu Müdürlüğü (“Adana State Theatre Directorate”)
- Trabzon Devlet Tiyatrosu Müdürlüğü (“Trabzon State Theatre Directorate”)
- Diyarbakır Devlet Tiyatrosu Müdürlüğü (“Diyarbakır State Theatre Directorate”)
- Antalya Devlet Tiyatrosu Müdürlüğü (“Antalya State Theatre Directorate”)
- Sivas Devlet Tiyatrosu Müdürlüğü (“Sivas State Theatre Directorate”)

- Erzurum Devlet Tiyatrosu Müdürlüğü (“Erzurum State Theatre Directorate”)
- Van Devlet Tiyatrosu Müdürlüğü (“Van State Theatre Directorate”)
- Konya Devlet Tiyatrosu Müdürlüğü (“Konya State Theatre Directorate”)
- Gaziantep Devlet Tiyatrosu Müdürlüğü (“Gaziantep State Theatre Directorate”)
- Malatya Devlet Tiyatrosu Müdürlüğü (“Malatya State Theatre Directorate”)
- Elazığ Devlet Tiyatrosu Müdürlüğü (“Elazığ State Theatre Directorate”)
- Samsun Devlet Tiyatrosu Müdürlüğü (“Samsun State Theatre Directorate”)
- Çorum Devlet Tiyatrosu Müdürlüğü (“Çorum State Theatre Directorate”)
- Aydın Devlet Tiyatrosu Müdürlüğü (“Aydın State Theatre Directorate”)

In addition to the performances at the local city stages, each Directorate organizes both domestic and international tours, with an aim of reaching to a larger group of audience every year. Also, there are various national and international theatre festivals that are hosted by these Directorates all around Turkey, such as “Devlet Tiyatroları Sabancı Uluslararası Adana Tiyatro Festivali” (“State Theatre – Sabancı International Adana Theatre Festival”) and “Bin Nefes Bir Ses Uluslararası Türkçe Tiyatro Yapan Ülkeler Festivali” (“A Thousand Breath, One Voice, International Turkish Plays Festival”).⁹

Speaking of Theatre, City Theatres, which are a continuation of the institution inherited from the Ottoman Empire, “Darülbedayi” (“House of Beauties”), are other important entities, with various stages all around the cities they are located in, staging numerous plays every season.¹⁰

Although theatre, opera and ballet have become somewhat autonomous units after their separation from the Fine Arts General Directorate, Music is still one of the departments of the Fine Arts General Directorate, overseeing;

- Seven Symphony Orchestras;

⁹ Buttanri, Müzeyyen. “Cumhuriyet Devri Türk Tiyatrosunda Batı Etkisi.” *Turkish Studies: International Periodical for the Languages, Literature and History of Turkish or Turkic*. 5-2 (Spring, 2010): pp. 50-88

¹⁰ Ibid.

- Cumhurbaşkanlığı Senfoni Orkestrası (“The Presidential Symphonical Orchestra”)
- İstanbul Devlet Senfoni Orkestrası (“Istanbul State Symphony Orchestra”)
- İzmir Devlet Senfoni Orkestrası (“İzmir State Symphony Orchestra”)
- Antalya Devlet Senfoni Orkestrası (“Antalya State Symphony Orchestra”)
- Bursa Bölge Devlet Senfoni Orkestrası (“Bursa State Symphony Orchestra”)
- Çukurova Devlet Senfoni Orkestrası (“Çukurova State Symphony Orchestra”)
- Ankara Devlet Çoksesli Müzik Korusu (“Ankara State Symphony Musical Choir”)
- Four Turkish Folk Music Choirs;
 - Ankara Devlet Türk Halk Müziği Korusu (“Ankara State Turkish Folk Music Choir”)
 - İstanbul Devlet Türk Halk Müziği Korusu (“Istanbul State Turkish Folk Music Choir”)
 - Sivas Devlet Türk Halk Müziği Korusu (“Sivas State Turkish Folk Music Choir”)
 - Şanlıurfa Devlet Türk Halk Müziği Korusu (“Şanlıurfa State Turkish Folk Music Choir”)
- Eight Classical Turkish Music Choirs;
 - İstanbul Devlet Klasik Türk Müziği Korusu (“Istanbul State Classical Turkish Music Choir”)
 - İzmir Devlet Klasik Türk Müziği Korusu (“İzmir State Classical Turkish Music Choir”)
 - Ankara Devlet Klasik Türk Müziği Korusu (“Ankara State Classical Turkish Music Choir”)
 - Bursa Devlet Klasik Türk Müziği Korusu (“Bursa State Classical Turkish Music Choir”)
 - Diyarbakır Devlet Klasik Türk Müziği Korusu (“Diyarbakır State Classical Turkish Music Choir”)
 - Elazığ Devlet Klasik Türk Müziği Korusu (“Elazığ State Classical Turkish Music Choir”)
 - Samsun Devlet Klasik Türk Müziği Korusu (“Samsun State Classical Turkish Music Choir”)

- Mersin Devlet klasik Türk Müziği Korosu (“Mersin State Classical Turkish Music Choir”)
- Nine dance and music ensembles;
 - Devlet Halk Dansları Topluluğu (“State Folk-Dance Ensemble”)
 - Modern Dans Topluluğu (“Modern Dance Ensemble” – Unit of State Opera and Ballet)
 - Ankara Türk Dünyası Müzik Topluluğu (“Ankara Turkish World Music Ensemble”)
 - İstanbul Tarihi Türk Müziği Topluluğu (“Istanbul Historic Turkish Music Ensemble”)
 - İstanbul Devlet Modern Folk Müzik Topluluğu (“Istanbul State Modern Folk Music Ensemble”)
 - İstanbul Devlet Türk Müziği Topluluğu (“Istanbul State Turkish Music Ensemble”)
 - İstanbul Devlet Türk Müziği Araştırma ve Uygulama Topluluğu (“Istanbul State Turkish Music Research and Method Ensemble”)
 - Edirne Devlet Türk Müziği Topluluğu (“Edirne State Turkish Music Ensemble”)
 - Konya Türk Tasavvuf Müziği Topluluğu (“Konya Turkish Sufi Music Ensemble”)
 - İzmir Devlet Türk Dünyası Dans ve Müzik Topluluğu (“Izmir State Turkish World Dance and Music Ensemble”)
- And four local traditional music and dance ensembles;
 - Edirne Roman Müzik Topluluğu (“Edirne Roman Music Ensemble”)
 - Nevşehir Hacıbektaş Semah Topluluğu (“Nevşehir Hacıbektaş Sufi Dance Ensemble”)
 - Kırşehir Ustalar Müzik ve Oyun Topluluğu (“Kırşehir Masters Music and Dance Ensemble”)
 - Keskin Ustalar Müzik ve Oyun Topluluğu (“Sharp Masters Music and Dance Ensemble”)

1.2 Independent Performing Arts in Turkey

As mentioned earlier, the performing arts that are included in the scope of the thesis are theatre, opera, dance, ballet and the performance of classical music and jazz. By making a distinction of “Independent Performing Arts”, the thesis aims to focus on performing arts groups, institutions, festivals or ensembles, that survive without any state support or public funding and that are independent entities, either formed by artists themselves or by cultural entrepreneurs that work closely with artists.

Although independent performing arts, is fairly a very recent phenomena in Turkey and can only be traced back to a few decades, private theatres stand out as an exception since the first independent and private theatre groups and companies had started forming back in the 1950’s. From the early days of the Republic, building a theatre house has been among the dreams of both the the artists and the policy makers.¹¹ However, due to the economic and political turmoil the country had been going through, the development of new theatre stages remained as a failed attempt. In the midst of all the chaos and problems in the country, performing artists started looking for new ways to survive and to keep performing, which led to the formation of alternative theatre spaces such as exhibition halls or apartments being transformed into venues for theatre performances.¹² These efforts of the artists also ignited the concept of innovative theatre and triggered the formation of small theatre groups, that survived on their own. In that same period, the support of the private sector, especially of banks such as Pamukbank and Yapı Kredi Bank, which collaborated with artists to save the Turkish theatre in those years of economic and politic hardships, could be characterized as a rescue of the Turkish theatre by the private sector.¹³

¹¹ Pekman, Yavuz. Geleceğe Perde Açan Gelenek : Geçmişten Günümüze İstanbul Tiyatroları II. İstanbul : Yapı Kredi Yayınları, 2011.

¹² Ibid.

¹³ Pekman, Yavuz. Geleceğe Perde Açan Gelenek : Geçmişten Günümüze İstanbul Tiyatroları II. İstanbul : Yapı Kredi Yayınları, 2011.

Among the stages that have been established in the early 1950's are Küçük Sahne, which is a pioneering chamber theatre that has witnessed the establishment of some of the first private theatre companies and housed their very early performances; Cep Tiyatrosu, which is one of the first examples of alternative theatre stages, transformed out of an apartment and housed the establishment of Dormen Theatre; Karaca Tiyatro, which was built with the support of Pamukbank, is one of the first and most important examples of privately funded theatre stages in the history of Turkish private theatres that has housed the very early performances of independent theatre groups such as Kent Oyuncuları.¹⁴ Elhamra Theatre, Şan Theatre, Site Theatre and Yeni Komedi Theatre are some other examples of theatre stages that have been established without any state support and that has housed the formation of new independent theatre groups and companies in the 1950's.¹⁵ After the establishment of the 1961 constitution which had granted further rights and freedoms, the ground was more fertile than ever, for the establishment of new theatre groups and independent stages.¹⁶ With the advent of political theatre, Turkish theatre had taken a step towards contemporary theatre which broke the boundaries of dramatic theatre and depicted societal problems and ideologies of the time, encouraging the audiences to think and question further.¹⁷ During the early 1960's, in the midst of this transformation of theatrical content, the first independent theatres had started forming, with some of them choosing to stage more commercial plays to attract larger audiences and others adapting a more progressive and politic view and sticking to a more contemporary program, staging plays of Brecht in Turkish for the first time. Dostlar Tiyatrosu, founded in 1969, is a pioneer of independent theatre groups in Turkey. Devekuşu Kabare Tiyatrosu, I. Arena Topluluğu ("First Arena Ensemble"), AST, Halk Oyuncuları Birliği, Yenişehir Tiyatrosu Topluluğu,

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Buttanri, Müzeyyen. "Cumhuriyet Devri Türk Tiyatrosunda Batı Etkisi." Turkish Studies: International Periodical for the Languages, Literature and History of Turkish or Turkic. 5-2 (Spring, 2010): pp. 50-88.

¹⁷ Ibid.

Halk Oyuncuları, Ankara Birliđi shanesi, Devrim için Hareket Tiyatrosu are also among the first examples of independent theatres, which followed the example of Dostlar Tiyatrosu and staged more political and progressive plays, aiming to inspire and activate the audiences.¹⁸ Today there are many independent theatres and privately owned and run theatre groups, with ranging sizes and array of plays, reaching out to large audience groups all around the country. While it may seem like, independent performing arts had prospered over the last few decades, it is without doubt that many of the independent performing art groups which start out as artists' initiatives, can not survive long due to instable revenues which is strictly dependent on ticket sales and lack of financial support from the government. The formation of Private and Independent Theatres Platform, which dates back to February 14, 2005, by 25 private theatres, which are; AYSA Prodüksiyon Theatre, Bilsak Tiyatro Atölyesi, Maya Sahnesi, Bitiyatro, Dostlar Tiyatrosu, Dot, Duru Tiyatro, Kenter Tiyatrosu, Oda Tiyatrosu, Ortaoyuncular, Oyun Atölyesi, Oyuncular Birliđi, Oyuncular Tiyatro , Sadri Alışık Tiyatrosu, Semaver Kumpanya, Tiyatro Boyalı Kuş, Tiyatro Oyunevi, Tiyatro Pera, Tiyatro Seyirlik, Tiyatro Stüdyosu, Tiyatro Ti, Ve Diđer Şeyler Topluluđu, Bođaziçi Oyuncuları, Masal Gerçek Tiyatrosu ve İstanbul Halk Tiyatrosu, is a proof of the insufficient funding theatres receive from the government. The core mission of the Platform is to achieve to bring government support to independent theatres to the international standard and to sustain fair distribution of these government funds.¹⁹

When compared to music, opera and ballet which are generally defined as “high art” that is mostly consumed by an elitist segment of the society; theatre, as the performing art that is closer to the masses, has had more opportunity to prosper as an independent art in

¹⁸ Buttanri, Müzeyyen. “Cumhuriyet Devri Türk Tiyatrosunda Batı Etkisi.” Turkish Studies: International Periodical for the Languages, Literature and History of Turkish or Turkic. 5-2 (Spring, 2010): pp. 50-88.

¹⁹ Atmaca, Efnan. “Özel Tiyatrolar Sesini Yükseltiyor.” Tiyatro Dünyası. 7 Kasım 2007. 15 Temmuz 2011. <<http://www.tiyatrodunyasi.com/haberdetay.asp?haberno=1160>>

Turkey. Unfortunately, when it comes to music, opera and ballet, independent orchestras, groups or ensembles have not survived to be able to stand on their own feet by finding their resources, with a few exceptions such as Fire of Anatolia, which has survived with the support of its multiple sponsors and the orchestras founded and owned by large corporations such as Borusan Philharmony, Borusan Quartet, Akbank Chamber Orchestra and Tekfen Philharmony Orchestras. Nevertheless, none of these examples can stand out as performing artists' initiatives that had started out as small groups, or private opera or ballet companies, attracting the attention of corporate sponsors who are willing to contribute to the development of independent performing arts in Turkey by directing their corporate giving to these striving groups of artists. Although corporate giving to the arts have become more widespread in Turkey, especially in the last ten years, there is still a lack of a strong bridge, that would connect corporate funding directed towards arts and the independent performing arts groups that are in need of that support.

1.3 Performing Arts in Istanbul

Istanbul, which has always been the cultural capital of Turkey, and also of Europe since 2010, is, without doubt, the center of performing arts sector in Turkey. With over 160 stages for performing arts and more than 200 professional performing arts groups, with different existence structures, Istanbul is the locomotive of the prospering Turkish performing arts.²⁰ Although the biggest actors in the performing arts sector in Istanbul are the state funded institutions, Istanbul Devlet Tiyatroları (“State Theatres”), Istanbul Devlet Opera ve Balesi, (“State Opera and Ballet”) and Istanbul Büyükşehir Belediyesi Şehir Tiyatroları (“Istanbul Metropolitan Municipality City Theatres”), the role of independent actors, that are not supported by public funding, in the development of performing arts sector in Istanbul, consequently in Turkey, is vital. In addition to a large number private theatre companies, there is an increasing number of artists’ initiatives, dance groups, and festivals, which are the actors that drive the interactions between different disciplines of performing arts, expanding artistic horizons to initiate new creation processes in the sector, ultimately leading the development of Turkish contemporary performing arts.²¹ “Today, in Istanbul, not the state but the arts and cultural organizations of the civil society and the private sector lead the way to a dynamic creativity in the local and international artistic and cultural scene and start becoming a major driving force lobbying for the local cultural policies as well as strengthening the civil society.”²² The appearance of independent actors in the sector such as artists’ initiatives and dance groups and their influence in the development of the performing arts sector dates back to 1980’s, when the interdisciplinary dialogues and interactions in the performing arts has started to evolve, inspiring more and more

²⁰ Ertürk, Eylem. “İstanbul’da Gösteri Sanatları.” İstanbul Kültür Mirası ve Kültür Ekonomisi Envanteri 2010 Aralık 2010. 25 Temmuz 2011. <<http://www.istanbulkulturenvanteri.gov.tr/index/site-haritasi>>

²¹ Ertürk, Eylem. “İstanbul’da Gösteri Sanatları.” İstanbul Kültür Mirası ve Kültür Ekonomisi Envanteri 2010 Aralık 2010. 25 Temmuz 2011. <<http://www.istanbulkulturenvanteri.gov.tr/index/site-haritasi>>

²² Aysun, Esra. “Looking at the Independent Art Scene of Istanbul as a possible case study for the Future Positioning of European Cultural Institutions.”

performing artists to go beyond boundaries of their own discipline and to produce innovative pieces, offering new aesthetic forms. With the beginning of the new century, the surge in the communication and interaction channels between the performing arts actors in Europe and the advent of the artist residency and exchange programs led to an accelerated increase in the number of independent actors in the performing arts sector in Istanbul. The last 30 years also stand out as the period when the experimental forms of performing arts have started emerging in outside the theatre stages, and have started to be performed at vacant apartments, streets or even night clubs.²³ Bilsak Theatre Workshop has been one of the pioneers of this kind of experimentation of new staging and acting techniques. Today, most of the independent actors; small private theatre companies, dance groups, or artists' initiatives, are the product of the developments in the performing arts sector in the last thirty years in Istanbul.²⁴ It is also possible to reflect this emergence of the independent actors in numbers. In 2009, the number of theatre, dance, opera and ballet groups in Istanbul was 202, of which 70% is made up of independent groups, excluding the artists' initiatives. The percentage of independent groups among 202 actors, rises up to 95% when the initiatives are included in the independent groups. (See Table 1) The 95% which is represented by small and mid-size groups and companies, are the drivers of the dynamic and interdisciplinary artistic dialogue in the sector, yet, are heavily burdened with financial challenges and issues of survival since they only depend on their small revenues which, in some cases is non-existent. The growth in the independent performing arts sector in Istanbul accelerated the in 1990's, bringing with it a new approach of managing the production processes

²³ Ertürk, Eylem. "İstanbul'da Gösteri Sanatları." İstanbul Kültür Mirası ve Kültür Ekonomisi Envanteri 2010 Aralık 2010. 25 Temmuz 2011. <<http://www.istanbulkulturenvanteri.gov.tr/index/site-haritasi>>

²⁴ Ertürk, Eylem. "İstanbul'da Gösteri Sanatları." İstanbul Kültür Mirası ve Kültür Ekonomisi Envanteri 2010 Aralık 2010. 25 Temmuz 2011. <<http://www.istanbulkulturenvanteri.gov.tr/index/site-haritasi>>

and triggering local and international interactions and collaborations between performing arts actors.²⁵

Source/Year		İTO / 2009	ÇGSG / 2010	Other*/2010	Total	
Performing arts groups	Theatre	Public	-	-	1	1
		Municipality	-	-	5	5
		Private	52	7	41	100
		Other	-	2	76	78
	Total Theatre		52	9	123	184
	Dance	Public	-	-	-	-
		Municipality	-	-	-	-
		Private	5	-	-	5
		Other	-	8	2	10
	Total Dance		5	8	2	15
	Opera - Bale	Public	-	-	1	1
		Municipality	-	-	-	-
		Private	1	-	1	2
		Other	-	-	-	-
Total Opera - Bale		1	-	2	3	
Total Performing Arts		58	17	127	202	

Table 1. The Breakdown of Performing Arts Support in Istanbul

* Other category includes artists' initiatives, university groups and other amateur artists groups.

The map of independent performing arts in Istanbul includes some important actors that have a big role in the formation of an independent performing arts sector in the city.

²⁵ Ertürk, Eylem. "İstanbul'da Gösteri Sanatları." İstanbul Kültür Mirası ve Kültür Ekonomisi Envanteri 2010 Aralık 2010. 25 Temmuz 2011.

<<http://www.istanbulkulturenvanteri.gov.tr/index/site-haritasi>>

1.3.1 Istanbul Culture and Arts Foundation - IKSU

Founded in 1973 by seventeen businessmen, with the leadership of Nejat Eczacıbaşı, IKSU is a non-profit non-governmental organization, leading the way to the development of independent arts in Turkey. Although its name signals that the foundation is an Istanbul based organization, the primary objective of the foundation is to form an international arts platform in Istanbul, which would highly contribute to the promotion of Turkey's cultural heritage and artistic potential. IKSU's contribution to the development of Turkish arts sector and scene is grouped under six different disciplines of art and culture. These are; film, theatre, music, jazz, biennial and design. With Istanbul Theatre Festival, since 1989, Istanbul Music Festival, since 1973 and Istanbul Jazz Festival, since 1994, IKSU has transformed the independent performing arts scene not only in Istanbul but also Turkey. All three festivals has become very prestigious events in the international performing arts circles and has highly elevated the reputation of both the Turkish audiences and the artists. Especially, Istanbul Theatre Festival, which dates back to 1989, and which takes place biannually, has had a significant impact in the development of independent performing arts in Turkey. In addition to hosting internationally recognized theatre and dance groups, the festival also has given special attention to Turkish productions and bringing together independent Turkish performing arts with the audiences.²⁶ Since 2000, the festival has been putting increasing emphasis on supporting interdisciplinary performances and uses of alternatives venues dispersed in the city.²⁷

²⁶ Ertürk, Eylem. "İstanbul'da Gösteri Sanatları." İstanbul Kültür Mirası ve Kültür Ekonomisi Envanteri 2010 Aralık 2010. 25 Temmuz 2011. <<http://www.istanbulkulturenvanteri.gov.tr/index/site-haritasi>>

²⁷ Ertürk, Eylem. "İstanbul'da Gösteri Sanatları." İstanbul Kültür Mirası ve Kültür Ekonomisi Envanteri 2010 Aralık 2010. 25 Temmuz 2011. <<http://www.istanbulkulturenvanteri.gov.tr/index/site-haritasi>>

1.3.2 TalDans and ÇATI – Contemporary Dance and Independent Dancers Association

Founded in 1996, in the leadership of Mustafa Kaplan, TalDans is an independent dance group which was formed by six dancers, in the studios of Theatre Research Labs of the Istanbul Municipality City Theatres. In need of their own performance space, TalDans founded Tal Dans Studio in 2001, where they have collaborated and worked with other independent dance groups. The increasing importance of building an international network and having contacts and the new developments in the contemporary dance scene in Istanbul necessitated the formation of a new structure, which initiated the foundation of ÇATI – Contemporary Dance and Independent Dancers Association. The primary goal of ÇATI is to provide performing artists and groups a platform where they can collaborate and produce together and offer new projects to sustain a continuously evolving environment which feeds artistic expression and innovation, for the independent contemporary performing arts.²⁸ It is dedicated to support the experimentation of new forms and techniques in contemporary dance and to contribute in the development of Turkish contemporary dance sector. Among its members are not only dancers or performing artists but also, choreographers, stage and costume designers, video artists, musicians, critics, and light and sound technicians.²⁹

²⁸ Ertürk, Eylem. “İstanbul’da Gösteri Sanatları.” İstanbul Kültür Mirası ve Kültür Ekonomisi Envanteri 2010 Aralık 2010. 25 Temmuz 2011. <<http://www.istanbulkulturenvanteri.gov.tr/index/site-haritasi>>

²⁹ Ertürk, Eylem. “İstanbul’da Gösteri Sanatları.” İstanbul Kültür Mirası ve Kültür Ekonomisi Envanteri 2010 Aralık 2010. 25 Temmuz 2011. <<http://www.istanbulkulturenvanteri.gov.tr/index/site-haritasi>>

1.3.3 GarajIstanbul

Located in the heart of the city, in Beyoğlu, GarajIstanbul is a contemporary performing arts institution, devoted to the proliferation of artistic production in the performing arts sector. Organized as a cooperative, it is a non-governmental organization. Its 600m² venue, which used to be an abandoned parking lot, can be transformed for every performance, designed to remove all barriers limiting artistic expression of the users of the venue. As a venue, it hosts more than 50 productions annually. As the production groups, garajistanbulpro and 10+ are keep producing and touring both Turkey and Europe, garajistanbul's magazine "gist", which can be called a first in the sector, voices the developments in the independent performing arts sector in Turkey, filling the huge gap of a publication dedicated to follow and archive the performing arts sector in Turkey.³⁰

1.3.4 Kumbaracı50

Founded in 2009, by a theatre group called "Altıdan Sonra Tiyatro Topluluğu", Kumbaracı50 is a venue, designed to host all kinds of performing arts practices and shows. Since its foundation, it has hosted not only the plays and performances of its founders' productions but also other independent theatre and dance groups who struggle to find a venue to reach their audiences. The 200m² space can be transformed for each production, with different seating and stage arrangements.³¹ Although Kumbaracı50 stands out as a venue for performing arts, as an artists' initiative it represents more than just a performance space. As an artist initiative, they are dedicated to contribute to the proliferation of independent performing arts by creating new performance spaces where new forms of performing arts can be explored and where interdisciplinary dialogues can be experienced and ultimately where these productions can meet with the audiences. They believe that as

³⁰ Ertürk, Eylem. "İstanbul'da Gösteri Sanatları." İstanbul Kültür Mirası ve Kültür Ekonomisi Envanteri 2010 Aralık 2010. 25 Temmuz 2011. <<http://www.istanbulkulturenvanteri.gov.tr/index/site-haritasi>>

³¹ Ertürk, Eylem. "İstanbul'da Gösteri Sanatları." İstanbul Kültür Mirası ve Kültür Ekonomisi Envanteri 2010 Aralık 2010. 25 Temmuz 2011. <<http://www.istanbulkulturenvanteri.gov.tr/index/site-haritasi>>

performing artists their need to co-exist and to produce in an independent and prolific space can only be addressed if they take action about it.³² That is why their support campaign is a unique example in terms of fundraising campaigns in the performing arts sector in Turkey. With hundreds of individual supporters and various corporate supporters, they represent a great model of an independent performing arts institution that has adapted a successful and active fundraising method and stand out as an example for other players in the sector.

1.3.5 Alternative Theatre Venues Initiative

Founded by six independent theatre companies located in Beyoğlu, Istanbul, Alternative Theatre Venues Initiative aims to support the survival of independent performing arts groups by creating a platform where the issues and problems faced in the sector are discussed and solved together.³³ The six founding members of the initiative are; MekanArtı, Maya Sahnesi, Şermola Performans, Beyoğlu Terminal, İkincikat and Kumbaracı50. By uniting their powers and their voices, the members of the initiative seek to attract attention and create more awareness in the sector. Founded in March, 2011, the first project of the initiative was to prepare a monthly brochure to be distributed out with TimeOut Istanbul magazine, to increase awareness about both the venues and initiative's existence and its activities. The brochure which is called "7- Alternative Theatre Venues Initiative" includes both the monthly program of the member theatres and the monthly agenda of the initiative.³⁴ To give an example of the activities of the initiative, in June 2011, a series of talks were hosted by the member theatres, on various subjects such as

³² Kumbaracı 50 15 July 2011

<http://www.kumbaraci50.com/index.php?option=com_content&view=article&id=90&Itemid=394>

³³ Mimesis 2011. 15 July 2011 <<http://mimesis-dergi.org/2011/03/alternatif-tiyatro-mekanlari-ortak-girisimi/>>

³⁴ Mimesis 2011. 15 July 2011 <<http://mimesis-dergi.org/2011/03/alternatif-tiyatro-mekanlari-ortak-girisimi/>>

“Theatre and Media”, “Contemporary Scripts in Theatre” or “Ideas on Independent Theatre Venues”. As a few months old initiative, Alternative Theatre Venues Initiative has been fairly active and is ready to grow with new members that will work together to support independent theatre.

1.3.6 Beşiktaş Culture Center – BKM

As one of the most important venues in Istanbul, BKM has been founded in 1994, by Yılmaz Erdoğan and Necati Akpınar, who has transformed an old movie theatre in the heart of Istanbul, into a theatre and performance venue. Founded with the aim of giving Istanbul a venue for performing arts, BKM has been a unique venue where theatre productions of the owners of the venue, Yılmaz Erdoğan and Necati Akpınar, were transformed into tv series, aiming to introduce theatre to the masses in Turkey, which led the way into entering film and tv production sectors over the years. Today with BKM in Beşiktaş, hosting various performances, shows, concerts and seminars, with “BKM Film” and “BKM Organizations”, “BKM” name has become one of the most recognized brands both in the independent performing arts and film and tv productions sectors in Turkey.³⁵

1.3.7 Bimeras and iDans – Istanbul International Contemporary Dance and Performance Festival

A foundation based in Istanbul, Bimeras is dedicated to support international exchange and collaboration in the field of contemporary performing arts. Since 2007 it has been organizing Istanbul International Contemporary Dance and Performance festival, bringing together both international and Turkish contemporary performing artists and dance groups with audiences in Istanbul. Every October, various performances and workshops are organized within the scope of iDans, which not only aims to fill a huge gap in the

³⁵ Ertürk, Eylem. “İstanbul’da Gösteri Sanatları.” İstanbul Kültür Mirası ve Kültür Ekonomisi Envanteri 2010 Aralık 2010. 25 Temmuz 2011. <<http://www.istanbulkulturenvanteri.gov.tr/index/site-haritasi>>

independent performing arts sector in Istanbul by giving the city a dance and performance festival, but also creates a platform where new aesthetic forms and styles in dance and performance are explored and shared with the audiences.³⁶

³⁶ Ertürk, Eylem. "İstanbul'da Gösteri Sanatları." İstanbul Kültür Mirası ve Kültür Ekonomisi Envanteri 2010 Aralık 2010. 25 Temmuz 2011. <<http://www.istanbulkulturenvanteri.gov.tr/index/site-haritasi>>

1.4 Association of the Contemporary Performing Arts Initiative - ÇGSG – Çağdaş Gösteri Sanatları Girişimi

Founded in June 2005, Association of the Contemporary Performing Arts Initiative is a non-profit, civil initiative that aims to generate transformation in the performing arts arena in Turkey, by bringing together independent performing arts groups, artists, academics, and cultural managers. In August 2007, the initiative has gained its official presence by becoming a legal entity. The activities of ÇGSG range from cultural management, education and research, to archives and networking. The long term goals of ÇGSG are; to generate an active and continuously evolving production platform both for its member groups and artists and the audiences, to create an environment where new ways of artistic expression can be researched and shared with the audiences, to reach out to larger groups of audience, to question the contemporary dynamics of performing arts, to be visible and to transform this visibility into a cultural phenomena, to take part in both the making and implementing of cultural policies, and ultimately, through all, to contribute in the improvement process of the civic society in Turkey. Furthermore, ÇGSG's mission is constructed upon the ideology that contemporary performing arts should not be limited within the borders of Istanbul, and should also be recognized, performed and produced to the cities of Anatolia too. It firmly believes in the necessity of generating new projects that are designed to carry contemporary performing arts to the rest of Turkey. ÇGSG is also a strong advocate of the reformation of performing arts education in Turkey, in a manner reflecting the contemporary aesthetic approaches and understandings. As a platform that welcomes diversity, and that has embraced values such as democratic harmony, cultural awareness, openness to change and reformation, ÇGSG defines contemporary performing

arts as; “interdisciplinary works that explore new forms of artistic expression and that stretches existing formats.”³⁷

ÇGSG’s “Bağımsız Network” (“Independent Network”) project is a Cultural Management and capacity building project for contemporary performing arts, aiming to bring together independent performing artists and performing arts groups with cultural actors in Istanbul, Anatolia and Europe. With the goal of developing performing arts in Turkey, both in terms of production and consumption, the project is designed to create meeting opportunities for the performing artists and groups and the cultural actors such as cultural managers, journalists, academics, arts foundation managers, festival coordinators and arts fund managers, so that both sides can interact and make alliances that would generate a shared value in the end. With these meetings, ÇGSG aims to initiate a dialog that would strengthen the communication channels between two sides, through which, the challenges faced in the performing arts sector can be identified, ideas to overcome these challenges can be generated, new communication networks and cooperation opportunities can be developed, civic organizations both in the performing arts arena and in arts and culture can be activated and a transformation process that could influence the current cultural policies in Turkey, could be started. ³⁸ The Project is supported by Netherlands Consulate Matra/KAP Fund, Chrest Foundation, German Cultural Center, Roxy Organization Platform, Anadolu Kültür A.Ş. - Tütün Deposu, Akbank Art Center, İstanbul 2010 Avrupa Kültür Başkenti Ajansı, (“Istanbul 2010, European Capital of Culture Agency”), CPM Creative Production Management, İstanbul Bilgi Üniversitesi Sahne Sanatları Yönetimi Bölümü, (“Istanbul Bilgi University, Performing Arts Management

³⁷ “Çağdaş Gösteri Sanatları Girişimi Nedir?” Blogspot. ÇGSG: Bağımsız Bülten. 30 January 2008. Web. 15 July 2010.

³⁸ “Bağımsız Network Nedir?” Blogspot. ÇGSG: Bağımsız Bülten. 30 January 2008. Web. 15 July 2010.

Department”) Açık Alan Teknolojisi, Nnaco/Hareket Atölyesi (“Nnaco Movement Atelier”) and Maya Sanat Merkezi (“Maya Art Center”).³⁹

With a monthly online magazine, three research labs, designed to improve a new interpretation of existing practice of performing arts and aesthetic affinities in Turkey, within a social, politic and historic context and three workshops which focus on education and management performing arts, as well as publications on performing arts, Bağımsız Network (“Independent Network”) project aims to have a general evaluation meeting where all the findings of research and discussions led by the workshops and labs will be shared with the public.⁴⁰

³⁹ “Bağımsız Network Nedir?” Blogspot. ÇGSG: Bağımsız Bülten. 30 January 2008. Web. 15 July 2010.

⁴⁰ “Bağımsız Network Nedir?” Blogspot. ÇGSG: Bağımsız Bülten. 30 January 2008. Web. 15 July 2010.

2. Private Sector and Performing Arts

2.1 Private support for the performing arts in the United States

The strong bonds between the private sector and arts in the United States, could be explained through the historic importance that the American society has given to individual freedoms and the power of capital.⁴¹ Differing vastly from European countries in terms of the state support for the arts, the support of the private sector for the performing arts can be traced back to the beginning of the 20th century, to the support of the performing arts by wealthy industrialist families mostly settled in Boston, known as Boston Brahmins.⁴² Until early 1960s, neither the federal nor the state governments in the United States, offered any direct financial support to any branch of the arts, leaving the arts institutions, organizations and artists dependent on the donations coming from the private sector.⁴³ Three reasons were effective in the opposition of the state support to the arts in general; the firm belief in the laissez-faire philosophy by a majority of Americans meant that a government which does not even subsidize agriculture could not be expected to subsidize operas, symphony orchestras or ballet, the consideration of the performing arts discussed here as being high arts, only addressing to an elitist segment of the society and lastly, the tradition of having wealthy individuals, donate large sums of money to performing arts organizations such as symphony orchestras.⁴⁴ In the beginning of the 20th century, the influential businessman who were at the top the largest players of the American Economy in that period, such as Carnegie, Ford, Rockefeller and Mellon had established the oldest foundations in America through which they had supported performing arts.⁴⁵ Before World

⁴¹ Dervişoğlu, Hatice Gökçe. “*İşletmelerde Sanatın Rolü ve Yönetimin Bir Stratejik İletişim Aracı Olarak Sanata Bakışı*” Dissertation, İstanbul Üniversitesi Sosyal Bilimler Enstitüsü, Mayıs 2008, 233 pages.

⁴² Ibid.

⁴³ Heilbrun, James and Gray, Charles. *The Economics of Art and Culture*. New York: Cambridge University Press, 2008, p. 250-277.

⁴⁴ Ibid.

⁴⁵ Aysun, Esra. “*The Derivation of Philanthropy in the United States and Some of its Advantages and Disadvantages with respect to Performing Arts*”, NYU, Working paper, 2001.

War II, the performing arts sector in the United States was dominated by European artists. Almost none of the country's symphony orchestras had US born conductors. Opera was composed, directed and sung by Europeans and ballet was seen only when European companies came over for a tour.⁴⁶ After World War II, this situation had started to make the American nation worried about the cultural standing of their country. Before the end of the 1950's Ford Foundation had taken the first step towards supporting performing arts in the United States, by starting an extensive program of grants for symphony orchestras all around the country.⁴⁷

"Ford provided tens of millions of dollars to the performing arts, eliminated ravenous deficits, established countless dance and theater groups, and ensured a stable foundation for symphony orhcestras across America well into the 1970s."⁴⁸

With the support of the private sector the performing arts sector in the United States soared in the next twenty years. "From the mid-1960s to the mid-1980s, contributions from foundations and corporations grew from \$15 million to nearly to nearly \$700 million, the number of professional orchestras swelled from 58 to more than 1,000, and the number of professional resident theater companies increased from 12 to more than 400."⁴⁹ When we look at income sources of US theatres and opera companies in the 1990s, we can see an increasing trend for the private sector support to performing arts organizations. In 1992, private sector support accounted for 31.6% of the overall contributed income of 68 theatre companies, which accounted for 39.2% of the total income. By 1997, the share of private sector support increased to 33.1%. The same values were also collected from 62 opera

⁴⁶ Heilbrun, James and Gray, Charles. The Economics of Art and Culture. New York: Cambridge University Press, 2008, p. 250-277.

⁴⁷ Ibid.

⁴⁸ Martorella, Rosanne. "Corporate Patronage of the Arts in the United States: A Review of the Research" Art and Business. Comp. and ed. Rosanne Martorella. London: Praeger, 1996. 17-31.

⁴⁹ Scheff, Joanne and Kotler, Philip. "How the Arts Can Prosper Through Strategic Collaborations" Harvard Business Review (January – February 1996): pp. 52 – 62.

companies, also showing an increasing trend, with private sector support accounting for 40.4% of the overall contributed income in 1993, which accounted for 46.4% of the total income. By 1997, the share of private sector support increased to 42.1%.⁵⁰

Today, private sector support to the performing arts in the United States, can be categorized to three mediums; coming from individuals, corporations and foundations. Corporate giving is encouraged by tax provisions, just like donations coming from individuals. "In calculating liability for the corporation income tax, the firm may deduct charitable contributions as an expense up to an amount equal to ten percent of taxable income."⁵¹ Also, a sponsor company can charge its sponsoring expenditures to its advertising and promotion budgets, bringing down its profits, thus lowering its corporate tax liability.⁵² While the motives for individual charitable giving could be designed to give pleasure and priorities to the donors such as, reserved seating, free passes to working rehearsals or opportunities to meet the artists, and make them feel part of the family, when corporations support the performing arts organizations, they expect more than just reserved seating or a sense of belonging to the group. The financial support given to a performing arts organization by a corporation is expected to return to the company as visibility in a certain segment and a polished image which ultimately brings higher brand value. Joffery Ballet of Chicago is a great example of an independent performing arts organization in the US, which has not only a long list of corporate sponsors among which are, United Airlines, Whole Foods and UBS, but also a corporate giving program that is designed to attract the attention of companies that prefer to make their contributions through charitable donations. The attention of potential sponsors and corporate donations is attracted with a promise of customized benefits in return for the support they receive. "Any company can leverage the

⁵⁰ Heilbrun, James and Gray, Charles. The Economics of Art and Culture. New York: Cambridge University Press, 2008, p. 250-277.

⁵¹ Ibid.

⁵² Ibid.

Joffrey experience. When you choose to support our artistry, education and community outreach, we will provide you with exceptional value for your brand, your employees and your clients. We work closely with sponsors to create customized benefits that fulfill your corporate objectives.”⁵³ Founded in 1956, the Joffrey Ballet has become one of the most prestigious performing arts organizations in the United States, and one of the top dance companies in the world.

⁵³ “Corporate Giving” Joffrey Ballet 10 July 2011. <<http://www.joffrey.org/support/corporategiving>>

2.2 Private support for the performing arts in Western Europe

In terms of private support for the arts in general, European countries vastly differ from the United States. As a result of their long-standing cultural and political tradition, European countries had mostly adhered to the model of public support of the arts. The explanation of this adherence to the public funding of the arts had been tried to explained by U.S. economists by the tax laws in Europe.⁵⁴ However Schuster's study revealed that tax laws were not the reason that discouraged private support to the arts in Europe. It was the historical tradition that held back private support. Going back a few centuries, most deeply rooted European cultural institutions, such as Comedie Française or the Vienna State Opera, which are still in existence today, owed their origins and support to the royal or the noble patronage. With the advent of the Republican governments in the nineteenth century, the role of the royal to support the arts were passed onto the governments and municipalities automatically. So with the public authorities subsidizing the arts and the private citizens, as the lawful taxpayers believing to be already supporting the arts, did not find it necessary to make extra voluntary contributions, hindering the development of charitable giving to the arts as a tradition in Europe.⁵⁵ In the 1980's this tradition had begun to change. Most European governments reduced their subsidies to the arts and for the first time the "American model" of private giving to the arts had captured the attention of both the governments and the arts institutions.⁵⁶ United Kingdom, with the Thatcher government was one of the early adapters of private support. By 1994, private support to performing arts had reached between ten to thirteen percent of total income of performing arts companies, which was the highest level among the European countries, but was still very low when compared to U.S. where, in the same years, 46 percent of the income of

⁵⁴ Heilbrun, James and Gray, Charles. The Economics of Art and Culture. New York: Cambridge University Press, 2008, p. 250-277.

⁵⁵ Ibid.

⁵⁶ Ibid.

opera companies and 33 percent of the income of theater companies were obtained from private contributions.⁵⁷ Another discrepancy between American and European performing arts companies comes from their earned revenues. In the United States, while the earned income of opera and theater companies account for 50 percent or more of the total income, in Europe it is only 20 percent or less. Mathematically, it can be explained by the higher proportion of public support in Europe, which makes up almost 85 percent of the total income in Swedish, German and French theaters, and enables them to charge lower ticket prices, holding down the earned income even more.⁵⁸ Although there is not substantial data to prove it, majority of private support to the performing arts in Europe come from corporations rather than individuals.⁵⁹ The change that is taking place in the funding of the performing arts in Europe, has been felt severely by many European performing arts institutions since the beginning of the 21st century, which brought with it numerous recession periods that led European governments cut back their spending and subsidies as budgetary measures. Herbert von Karajan, a conductor and maestro of the Salzburg Festival, when asked about what he did whenever one of the Salzburg productions ran over budget, answered; "I call Vienna, and ministry sends more money."⁶⁰ The days when public funding was only a phone call away are over in Europe. Even, countries with strong historical adherence to the public support of the arts, have substantially decreased the share of public funding that goes to the arts. The state subsidy of the Berlin Philharmonic Orchestra has been lowered from 57% of its budget in 1997 to 48.4% in

⁵⁷ Heilbrun, James and Gray, Charles. The Economics of Art and Culture. New York: Cambridge University Press, 2008, p. 250-277.

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ "Hands in their pockets." The Economist 18 Aug. 2001: 67-69.

2000 and just like that of Teatro alla Scala in Milan, going down from 50% to 44.3% in the same three year period.⁶¹

One of the most important developments on the front of private support to performing arts in Western Europe is without doubt, the formation of CEREC, the European arts sponsorship association formed in 1991 and funded by the European Commission and the private sector.⁶² Although the public funding for the performing arts has been rapidly decreasing in most of the Western European countries since the early nineties, the belief that the state is and should be the benefactor of the arts, if not the only (any more), is so deeply rooted that, private support to the arts is regarded as a supplement to the state subsidies and public funding of the arts and never a substitute. The following declaration of the Council of Ministers for Cultural Affairs clearly reflects this view: “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.”⁶³ Consisting of the ten national associations for business support for the arts in Europe, CEREC, via its members and the network that has been built by them, can reach out to over 1300 businesses and bring them together with many arts organizations.⁶⁴ Although founded by primarily the private sector, CEREC does not only work for the benefit of the businesses. Rather its mission embodies a twofold perspective on bringing together businesses with arts organizations; while providing counseling to arts organizations on how to establish and maintain strong and long lasting relationships with sponsors, it also encourages the

⁶¹ “Hands in their pockets.” *The Economist* 18 Aug. 2001: 67-69.

⁶² Vanhaeverbeke, Ann. “Business Support for the Arts in Europe and CEREC.” *Art and Business*. Comp. and ed. Rosanne Martorella. London: Praeger, 1996. 83-88.

⁶³ Ibid.

⁶⁴ Ibid.

business community to consider pan-European sponsorship of the arts, by promoting it as a new business challenge, with great potential returns.⁶⁵ CEREC also coordinates the activities of its national member associations and informs the business community on EC issues regarding sponsorship.⁶⁶ After providing a general background on the development of European private support to arts in general, some examples from Europe, specifically from performing arts would help to highlight the latest situation in Europe. To start with, one of Europe's oldest and most important performing arts festival, Salzburg Festival, which has celebrated its 90th anniversary in 2010, is by itself an important example to demonstrate the increasing dependence of the performing arts on private support in Europe. Inaugurated August 22, 1920, Salzburg Festival has become one of the most reputable and prestigious performing arts festival in Europe, bringing together classical music, opera and drama. In the Economist article titled "Hands in their pockets", dated August 18, 2001, the festival was mentioned as: "even Salzburg is adapting to the idea of soliciting sponsorship and private donations."⁶⁷ The establishment of a development office which was set up ten years ago, in August 2001, marked the ever increasing importance of sponsorship relationships and fund-raising activities. The festival president Helga Rabl- Stadler who, ten years ago, said: "We have always considered only our culture future... For us in Europe, fund-raising is something completely new. But at least, we are finally waking up"⁶⁸, says today: "Aren't you afraid that the sponsors will try to influence your program?" is a common question in the arts sections of various newspapers, especially since we have been so successful in acquiring sponsors. And I can always answer both spontaneously and honestly: No, I am not afraid of that. Our sponsors are far too intelligent not to know that trying to influence the content of our program would have a boomerang effect. On the

⁶⁵ Vanhaeverbeke, Ann. "Business Support for the Arts in Europe and CEREC." *Art and Business*. Comp. and ed. Rosanne Martorella. London: Praeger, 1996. 83-88.

⁶⁶ Ibid.

⁶⁷ "Hands in their pockets." *The Economist* 18 Aug. 2001: 67-69.

⁶⁸ Ibid.

contrary, I hope our sponsors continue to influence us, in the sense that they make it possible to implement projects that we could not realize otherwise for lack of money. Therefore, on behalf of the Festival, I would very much like to thank our sponsors, donors, supporters and friends as well as the public authorities subsidizing the Festival for their generous support”⁶⁹ Among the global sponsors of the Salzburg Festival are large European corporations Audi, Nestle, Siemens, Uniqa and Credit Suisse. In addition to the global sponsors, the festival has project sponsors; Mont Blanc, Roche, Borusan and Erich Schumann Foundation. Raising a major part of its budget through sponsorships and donations, the Salzburg Festival has achieved a remarkable economy autonomy of 70%, which is unique among the cultural institutions all around Europe.⁷⁰ In 2010, the total private funding coming from sponsors and patrons added up to € 7 million.⁷¹ The breakdown of the 2010 revenues of the Salzburg Festival, gives a better idea of the current situation of the economic autonomy of the Festival.

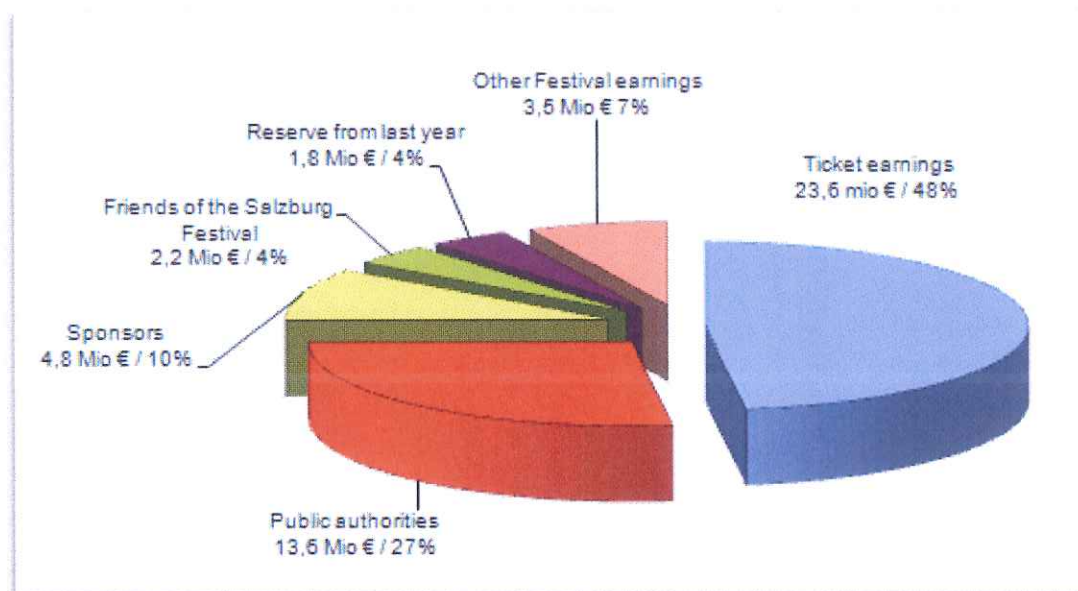


Figure 2. The Breakdown of the 2010 revenues of the Salzburg Festival

⁶⁹ “Development.” Salzburg Festival. 10 August 2011. <<http://www.salzburgerfestspiele.at/en/project-sponsors/vision>>

⁷⁰ “Development.” Salzburg Festival. 10 August 2011. <<http://www.salzburgerfestspiele.at/en/project-sponsors/vision>>

⁷¹ “Development.” Salzburg Festival. 10 August 2011. <<http://www.salzburgerfestspiele.at/en/project-sponsors/vision>>

While Salzburg Festival is a strong example demonstrating the increasing importance of private support to the performing arts in Europe, it is not the only one. Although exact figures on the scale and growth of private funding for the arts in Europe is hard to get, there is ample anecdotal evidence to portray the current situation. As state subsidies are cut back, corporate sponsorships and private giving gain more importance.⁷² United Kingdom's Royal National Theater is another European performing arts institution which has adapted to the new situation in Europe and gives great emphasis on its relationship with its individual patrons and corporate sponsors among which are: Travelex, Accenture, American Airlines, American Express, Aviva, Bank of America Merrill Lynch, Neptune Investment Management, Philips and Shell.⁷³ In addition to corporate sponsorships, private giving coming from wealthy patrons is also increasing as a form of non-state support to performing arts in Europe. In addition to the corporate sponsorships, private support to performing arts comes in the form of individual donations, from affluent and generous patrons. At first, this type of giving was absurd to many Europeans, who have been accustomed to the deeply rooted European traditions which favor state support to the arts. However, with the subsidies to the arts becoming smaller and smaller and with many American examples of performing arts institutions and events prospering with private support, the prejudice against private giving and donations to the arts institutions have slowly vanished. As for the European performing arts institutions, they have realized that it was time to learn "the American art of private patronage" and has immersed themselves in the ways of attracting more private supporters.⁷⁴ The donations of the American patrons to European performing arts institutions is also another factor that has triggered the Europeans

⁷² "Hands in their pockets." *The Economist* 18 Aug. 2001: 67-69.

⁷³ "Current Corporate Supporters." *National Theatre*. 2011.10 Aug. 2011.

<<http://www.nationaltheatre.org.uk/39831/corporate-partners/current-corporate-supporters.html>>

⁷⁴ "Hands in their pockets." *The Economist* 18 Aug. 2001: 67-69.

to adapt to the way of private donations to performing arts institutions. Mr. Alberto Vilar, who is 70 year old, Cuban American has become one of the most visible examples of American private patronage in Europe. As a devout opera – goer, he is also one of the pioneers of private donors in Europe. Although his donations are not strictly in Europe, his generosity towards European performing arts institutions has led the way to other potential donors in Europe.⁷⁵ Among the European performing arts institutions he has made donations to are, Royal Opera House, Berlin Philharmonic Orchestra and Mariinsky Theatre of St. Petersburg and the Salzburg Festival.⁷⁶ Furthermore, the increasing trend of private support to the arts, has triggered some legal changes in some European countries such as United Kingdom and Italy. The adjustment of the British tax system to encourage private gifts and donations has helped many performing arts institutions and festivals in the UK. The Aldeburg Festival is one of the first examples of performing arts festivals in Britain, which had seen a significant rise in its income, thanks to the increased private support it had started receiving after the legal adjustments.⁷⁷ In Italy, with the change of the status of country’s 13 most important opera houses and the orchestra and chorus of the Academia Nazionale di Santa Cecilia in Rome, from public institutions to private foundations, the role of private support to performing arts has gained more significance. Many Italian performing arts institutions, including La Scala and Italy’s oldest opera house, Teatro di San Carlo in Naples, have been focused on attracting more sponsors, both corporate and individual, since their state-owned status no longer exists.⁷⁸

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ “Hands in their pockets.” *The Economist* 18 Aug. 2001: 67-69.

⁷⁸ Ibid.

2.3 Private sector support to Performing Arts in Turkey

With the state support not even being sufficient enough to assist the public arts institutions, let alone, support the development of independent actors in the sector, the independent performing arts scene in Turkey, is developing with the support of the private companies. In an environment where the state is willingly abandoning the performing arts, instead of creating a new fund that will manage the generation and allocation of the necessary resources to support the independent performing arts, and in the rare existence of grant giving foundations, the fate of artistic creation, thus the development of independent performing arts is, ironically heavily dependent on the private sector.⁷⁹ “The recent cultural entrepreneurship of the private companies establishing their own cultural institutions, creating an indisputable hegemony over the cultural scene is apparent.”⁸⁰ The number of examples of these entrepreneurial formations in the performing arts are increasing in the recent years, with large companies influencing each other with the orchestras or institutions they establish.

When talking about the relationship of the private sector and the performing arts in Turkey, it is necessary to provide a preview on the development of the private sector support to arts and culture in general. Coming from the Turkish tradition of giving, which dates back to the Ottoman empire, philanthropy has been an important concept both for individuals and corporations. In the Ottoman Empire, most of the public services that are provided by the government in a social state order, were provided by philanthropic actions through foundations and charitable funds. With the formation of the Turkish Republic, these services were taken on by public institutions founded by the government. However, the tradition of giving and foundations have existed and have been adapted as a model of

⁷⁹ Aysun, Esra. “Looking at the Independent Art Scene of Istanbul as a possible case study for the Future Positioning of European Cultural Institutions.”

⁸⁰ Aysun, Esra. “Looking at the Independent Art Scene of Istanbul as a possible case study for the Future Positioning of European Cultural Institutions.”

philanthropy by large corporations and wealthy individuals in Turkey.⁸¹ Over the years, the philanthropic acts of wealthy individuals or leading businessmen have drifted away from only being good deeds of a socially responsible leader and have become institutionalized through the formation of foundations which have become influential stakeholders supporting the arts in Turkey.⁸² The foundations which are established with the support of large corporations are the medium through which sponsorship funds are transferred to the arts organizations. In addition to the prestige of having a foundation in their name or that is directly affiliated with their holding, there is another major reason why the largest players of the Turkish Economy choose to support arts via foundations; tax reductions. According to the income tax law, corporations benefit from 10% tax reduction, if their corporate giving is received by a charitable foundations that work for the welfare of the public.⁸³ As the pioneer of these foundations, Istanbul Kültür Sanat Vakfı (“Istanbul Culture and Art Foundation”, “IKSV”), founded in 1973 by Nejat Eczacıbaşı, one of the most influential Turkish businessman, had not only led the way to the initiation of many festivals in performing arts in Turkey but also had ignited the interest of many corporations that have sponsored many of the events that the foundation organizes in different branches of art. Narrowing our scope to performing arts, and focusing on Istanbul Music Festival, Istanbul Jazz Festival and Istanbul Theatre Festival, that IKSV organizes, can produce us a list of the sponsor companies that has supported performing arts through IKSV in the last five years. These companies are; Borusan Holding, as the main sponsor of Istanbul Music Festival, Garanti Bank, as the main sponsor of Istanbul Jazz Festival, Aygaz – Opet, as the main sponsor of Istanbul Theatre Festival. Borusan Holding, Tekfen Holding and Akbank have taken their support to performing arts one step further from simply providing

⁸¹ Dervişoğlu, Hatice Gökçe. “*İşletmelerde Sanatın Rolü ve Yönetimin Bir Stratejik İletişim Aracı Olarak Sanata Bakışı*” Dissertation, İstanbul Üniversitesi Sosyal Bilimler Enstitüsü, Mayıs 2008, 233 pages.

⁸² Ibid.

⁸³ Türkiye Cumhuriyeti Adalet Bakanlığı. Gelir Vergisi Kanunu 10 Ağustos 2011. <<http://www.mevzuat.adalet.gov.tr/html/1040.html>>

sponsorship to performing arts festivals, by founding Borusan Philharmony Orchestra, Tekfen Philharmony Orchestra, Akbank Chamber Orchestra. In addition to the private sector support of the performing arts through foundations and or through formation of new independent orchestras or ensembles, some companies provide sponsorship acts to already existing private performing arts companies, which are mostly theatre companies in Turkey. Drama is the only branch of performing arts that the Turkish government directly gives subsidiaries to. Aside from the budget allocated to State Theatres or Municipality Theatres, the government gives a drama subsidiary fund which is divided between private theaters every year.⁸⁴ However, with the increasing number of independent private theatres, the subsidiary fund coming from the state is a very insufficient amount, leading private theatres to seek for support from the private sector. Efes Pilsen, Bilsar and Koleksiyon Mobilya, are some of the important examples of companies that support private theatre companies in Turkey. Since 1992, Efes Pilsen has taken on an active role as the promotion sponsor of many private theatres all around Turkey, by sponsoring the promotion and advertising expenses of all plays staged throughout the entire show seasons. The private theatres that Efes Pilsen has provided sponsorship for are; Poyrazođlu Theatre, Ankara Sanat Theatre, Dostlar Theatre, Hadi aman Theatre ve Yeditepe Actors, Kenterler Theatre, Oyun Atölyesi, Sadri Alıřık Theatre, Tiyatro İstanbul, Tiyatro Oyunevi.⁸⁵ Bilsar is another company which has been an active sponsor of independent performing arts. As the leading sponsor of DOT Theatre, it has pioneered a mobile project with Dot in 2008-2009 season. For this eight month long project, Bilsar provided Dot a new venue for the project “DotBilsarda” (“Dot at Bilsar”), by transforming its headquarters into a theatre stage, where Dot premiered two to three plays every month, and sponsored all the event related

⁸⁴ Bulut, Diren and Yumrukaya, Ceren, Bulut. “Corporate Social Responsibility in Culture and Art” *Management of Environmental Quality : An International Journal* 20-3 (2009): pp.311-320.

⁸⁵ “Etkinlikler: Tiyatro.” *Efes Pilsen*. 30 July 2011. <<http://www.efespilsen.com.tr/tyatro.aspx>>

expenses. Bilsar's example was followed by Mars Entertainment Group and Koleksiyon Mobilya in 2010 and 2011, respectively.⁸⁶

As mentioned earlier, it is not very common to see independent organizations in opera, ballet and classical music. Unfortunately, this situation is the end-result of a vicious cycle in which, since independent performing arts groups can not reach out to large audiences due to lack of resources for promotion, they can not become an attractive visibility and publicity medium for sponsor companies seeking to build a polished image, thus, fail to survive and become an active and stable arts organization. “[. . .] They do know they always have an alternative to support if they do not choose to support you, may be with a better reputation or a greater audience potential [. . .]” explains a dancer from an independent modern dance center in Istanbul (Çatı Dance Studio, Istanbul, Group Interview, June 2008).⁸⁷

Nevertheless, support from the private sector for the performing arts, is still a recent phenomena in Turkey and the number of potential sponsor companies is still very little to meet the sponsorship demands of many struggling performing arts groups or artists. That is why; sponsorship market has become a hot one, with high competition between performing arts organizations and where personal connections make the rules of the sponsorship game. It should also be noted that these philanthropic acts of private sector players, in the new form it has been practiced, that is corporate sponsorship, is rather different from the philanthropy and patronage that had been adapted by wealthy individuals and their companies, and that are given generously without any returns and benefits expected.⁸⁸ Today, regardless of the positioning of its sponsorship activities, that is either within a

⁸⁶ “Projeler.” DOT 30 July 2011. <<http://www.go-dot.org/?cat=3>>

⁸⁷ Bulut, Diren and Yumrukaya, Ceren, Bulut. “Corporate Social Responsibility in Culture and Art” *Management of Environmental Quality : An International Journal* 20-3 (2009): pp.311-320.

⁸⁸ Dervişoğlu, Hatice Gökçe. “İşletmelerde Sanatın Rolü ve Yönetimin Bir Stratejik İletişim Aracı Olarak Sanata Bakışı” Dissertation, İstanbul Üniversitesi Sosyal Bilimler Enstitüsü, Mayıs 2008, 233 pages.

Corporate Social Responsibility Agenda or not, Turkish companies do expect to generate a value out of their support for the performing arts. “The mutual dependence of corporations and society implies that both business decisions and social policies must follow the principle of shared value. That is, choices must benefit both sides. If either a business or a society pursues policies that benefit its interests at the expense of the other, it will find itself on a dangerous path. A temporary gain to one will undermine the long-term prosperity of both.”⁸⁹ The principal of shared value that Porter and Kramer are talking about in a wider scope, by referring to the welfare of the society, has become a dominant criteria in the understanding and implementation of sponsorship acts which are targeted towards performing arts in Turkey.

⁸⁹ Porter, Michael, E. and Kramer, Mark. R. “Strategy and Society” Harvard Business Review (December 2006)

3 The Strategic Alliance between the Private Sector and the Performing Arts

3.1 The positioning of Corporate Sponsorship of Performing Arts as a Marketing Communications Tool by Companies

“X Company is the proud sponsor of Y festival”. One can easily fill in the blanks in this phrase with many contemporary examples. Today, sponsors surround us almost wherever we go. The main reason behind that is the development of sponsorship from merely a charitable donation to becoming a mainstream marketing communications tool. Building on the definition of sponsorship which is "a cash and/or in-kind fee paid to a property (typically a sports, entertainment, non-profit event or organization) in return for access to the exploitable commercial potential associated with that property" (IEG 2000), Sponsorship-linked marketing, then, is "the orchestration and implementation of marketing activities for the purpose of building and communicating an association to a sponsorship"⁹⁰ (Cornwell 1995, p. 15). The adaptation of sponsorship as a marketing communications vehicle by companies is good news for many non-profit arts organizations since it also means that there is more corporate funding that is targeted towards them. With respect to performing arts, there are many examples of performing arts organizations such as private theatres, independent ballet companies, and festivals that have been reaping the benefits of this new approach of marketing communications that the companies have been employing. Performing arts is not the only party that benefits from the sponsorships acts of companies. The sponsor companies, besides their altruistic and philanthropic motivations, are also motivated by some of the returns they expect out of the sponsorship agreements they get engaged in. These expected returns are mostly concentrated around concepts such as

⁹⁰ Cornwell, Bettina T., Weeks, Clinton S., and Roy, Donald P. "Sponsorship-Linked Marketing: Opening the Black Box" *Journal of Advertising* 34 (Summer, 2005): pp. 21- 42.

awareness, image, reputation, behavioral intention to purchase products.⁹¹ Before starting to analyze the benefits that the sponsor companies expect to gain out of their sponsorship of the performing arts, it would be useful to understand the theory of how sponsorship-linked marketing communications and how it functions. Although the model presented by Cornwell, Weeks and Roy, is a Consumer – Focused Sponsorship-Linked Marketing Communications; concentrating mostly on the consumer based outcomes of sponsorship agreements, it is still applicable to the case of companies sponsoring the performing arts. Taking into consideration, not only the individual and group factors that directly affect experience of the target segment, but also the market factors and the management factors, the model aims to explain how sponsorship activities are processed by the audiences and how the outcomes of these processes yield returns to the companies. As it is outlined in the model, the outcomes are listed in an evolving pattern, starting with cognitive and reaching to the ultimate behavioral outcome, “purchase”. As mentioned earlier, Cornwell’s model is a consumer-focused sponsorship-linked marketing model, and although at first glance it seems like it boldly simplifies the whole process of sponsorship activities and ties it down to the only motive of generating “purchase”, at the end of the day, all the concepts that revolve around these activities, such as corporate image, brand equity and reputation are all tools that are utilized to take the company value to a higher level, both in numbers and in adjectives.

⁹¹ Cornwell, Bettina T., Weeks, Clinton S., and Roy, Donald P. “Sponsorship-Linked Marketing: Opening the Black Box” *Journal of Advertising* 34 (Summer, 2005): pp. 21- 42.

Model of Consumer-Focused Sponsorship-Linked Marketing Communications

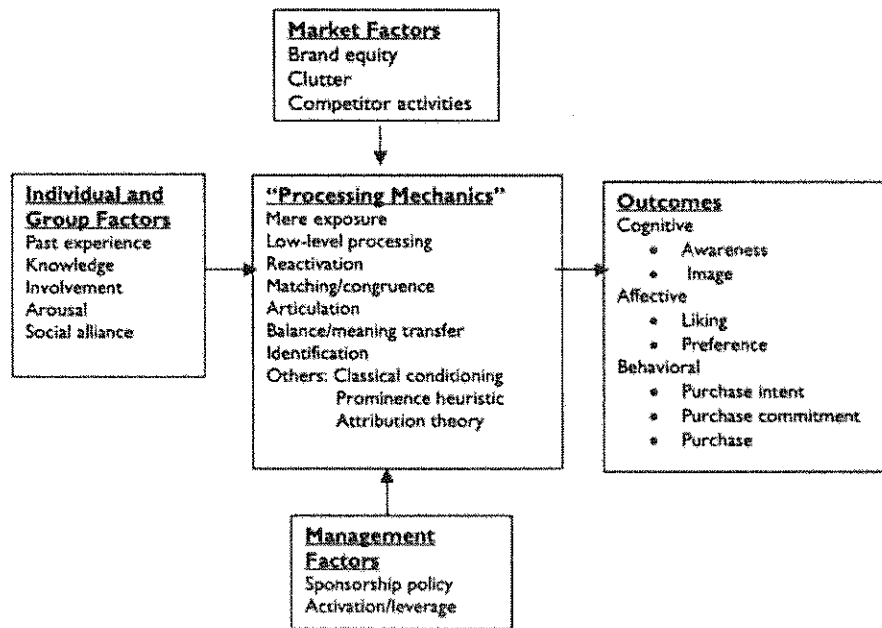


Figure 3. Model of Consumer- Focused Sponsorship- Linked Marketing Communications.

Looking at the the bigger picture, the companies that sponsor arts, whether it is performing arts or plastic arts, are engaged in such activities with certain motives and expectations. In the process of shaping their motives and expected returns, they take into account several factors, towards taking on a sponsorship agreement. Rosanne Martorella talks about these factors by grouping them as external and internal factors. Among the external motives or factors are the economy, company profits, competitive industry, the sector of the company and the role of other patrons, both public and private.⁹² The trend in the competitive sector that the company is a player in, the declining profits, which is hoped to be fixed by revamping the company's image and strengthening its brand equity or the relationships of partners with public or private authorities could all be considered external factors that the company management takes into account in the grant making process. The internal factors

⁹² Martorella, Rosanne. "Corporate Patronage of the Arts in the United States: A Review of the Research" *Art and Business*. Comp. and ed. Rosanne Martorella. London: Praeger, 1996. 17-31.

that shape the decision making process are mostly related with the nature and style of the organization of giving, including its leadership and its size.⁹³ The branch of arts or the type of the event the company chooses to support and the scope and the amount of the sponsorship effort of the company are internal factors that are directly related with the management style and policies of a corporation. The research conducted by Norman Turgeon and François Colbert, sheds some light on the criteria formation of companies that support the arts, by decomposing the grant-making process of companies into five categories; the effect of the arts events, the type of the arts event, the general effect situation, the institutional structure of the corporate sponsor, and the institutional structure of the sponsored arts institution.⁹⁴ This decomposition is useful in the sense that it points out the various perspectives from which the whole subject can be studied and evaluated. The first category; the effect of the arts event is divided into four groups, examining the image objective, the product objectives, sales objectives and lastly the chief executive's personal objectives. So when forming an idea of the expected return of an arts sponsorship, the effect of such an action on the company's image, the product's image or reach and consequently on the sales play the leading role. The second category, the event related criteria is directly applicable to the case of performing arts, since most of the time performing arts sponsored within the scope of an event or a festival. "Company-product compatibility of event", "popularity of event", "geographical coverage of the audience", "necessity of funding", "artistic risk/chance" are some of the derived criteria in this category. The third category which is "the general effect situation" encompasses market related criteria such as the competitors' involvement in a similar sponsorship. "The institutional structure of the corporate sponsor" is the sponsor related criteria, including the preferences and the involvement of the management, the knowledge of the management and

⁹³ Martorella, Rosanne. "Corporate Patronage of the Arts in the United States: A Review of the Research" Art and Business. Comp. and ed. Rosanne Martorella. London: Praeger, 1996. 17-31.

⁹⁴ Ibid.

the decision of being the exclusive versus the co-sponsor. Lastly, structural criteria pertaining the arts institution or event to be sponsored, such as the capacity or the professionalization of an arts institution or an event, falls into the “the institutional structure of the sponsored arts institution” category.⁹⁵

Both Martorella and Cornwell’s models and categorizations of the criteria entertained by the sponsor companies are helpful in exploring how the arts sponsorships are decided and realized. However it is time to move on from how these arts sponsorships come about to why they are employed by companies and why they are preferred by performing arts groups or institutions. Now that it is clear that corporate support to any kind of arts represents more than just good will activities that are part of the corporate social responsibilities of companies, and that, they are pieces of carefully designated marketing communications strategies that are expected to yield certain returns and benefits to companies, it seems timely to concentrate on these benefits that are generated both for companies and arts institutions. Concentrating on performing arts, the thesis will be focusing on these benefits from the perspective of both the sponsor companies and the performing arts groups or institutions. The benefits for the sponsor companies will be examined under three main concepts which are all intertwined in the sense that they trigger each other and ultimately contribute in value generation for the sponsor companies. The three main concepts selected to be studied in depth are, corporate image, brand equity and corporate reputation.

⁹⁵ Martorella, Rosanne. “Corporate Patronage of the Arts in the United States: A Review of the Research” Art and Business. Comp. and ed. Rosanne Martorella. London: Praeger, 1996. 17-31.

3.2 The Benefits of Corporate Sponsorships of Performing Arts from the perspective of Sponsor Companies

3.2.1 Awareness and Corporate Image

Kotler defines image as “the set of beliefs, ideas and impressions that a person holds of an object”.⁹⁶ Although many scholars have an opposing standpoint to his definition, like Cutlip who argues that it has a negative connotation and that “average person sees image as the opposite of reality – as an imitation of something”, the concept of image has a both functional and an emotional importance in the building of public relations strategies of corporations. The corporate image concept is derived from the simplest definition of image, which can be traced back to Aristotle who thought of images as “basic elements of thought”.⁹⁷ Constructing upon Aristotle’s viewpoint of image, a corporate image can be clarified as perceptions held of a corporation. In the midst of the talk about the corporate image, many scholars developed different views on the subject. Pierre Martineau, a corporate researcher and writer, as a proponent of the concept of corporate image proposes that when analyzing corporate image it is vital to keep in mind the fact that as the corporation addresses itself to a wide range of individuals who constitute its stakeholders, each individual or group forms a different image in their minds, under the influence of their own perceptions about the corporation.⁹⁸ Among the stakeholders of a corporation are: stockholders, consumers, potential customers, employees, and vendors in the distribution system, suppliers and neighbors. So in the forming of a corporate image the corporation should be well- equipped and cautious to be able to plan each and every step so that its actions are perceived in a positive way by all of its stakeholders. In an effort to form the right image, Martineau emphasizes an important distinction between the two sets of

⁹⁶ Grunig, James. “Image and Substance: From Symbolic to Behavioral Relationships.” Public Relations Review 19 (2) (1993): 121-139.

⁹⁷ Ibid.

⁹⁸ Martineau, Pierre. “Sharper Focus for the Corporate Image.” Harvard Business Review November-December (1958): 49-58.

meanings encapsulated by corporate image. The functional set of meanings behind corporate image captures components such as quality, reliability, service and price and the emotive set of components embodies subjective perspectives, feelings and moods of the stakeholders. What Martineau proposes in his argument, poses a threat to the formation of the right corporate image in the minds of the public the corporation addresses. He suggests that there is an emotional lens in the minds of the individuals, blurring and impairing the perception of the individual, which makes it extra important for the perceived corporate image to be liked by the stakeholders. If a corporation has already gained a negative emotional corporate image in the minds of its stakeholders, the good functional qualities of the new image will never be perceived in the right way. The same misperception will take place if the image has created a positive emotional bond between its stakeholders and the corporation, such that the stakeholders will look for the good side of every action and behavior of the corporation.⁹⁹ That is why Martineau states, “any consideration of corporate images has to be concerned with feeling tone and emotive components as well as with the functional and intellectual meanings.”¹⁰⁰ Since every activity of the corporation has an impact on the formation of the corporate image in the minds of its public, the consideration of every aspect, every implication and every possible consequence of the decisions of the management made towards creating an action plan, is crucial.

That is where sponsorship of the performing arts comes into play. As part of the carefully designated action plan of companies, it constitutes an important role in the corporate image formation or transformation efforts of companies. As powerful tools for setting marketing communication strategies, sponsorships of performing arts are used as mediums to create awareness in specific target audiences and to communicate certain functional and emotional meanings about the company name. Associating its name with an

⁹⁹ Martineau, Pierre. “Sharper Focus for the Corporate Image.” Harvard Business Review November-December (1958): 49-58.

¹⁰⁰ Ibid.

opera festival or a theatre company, a company shares the image of the event or the institution, just like a product shares the image of a celebrity who endorses it.¹⁰¹ As stated earlier, corporate image captures the subjective perceptions and emotional meanings of the company and sponsorship of the performing arts have a direct impact on the formation of these perceptions and emotions.¹⁰² In a survey conducted by Javalgi and Traylor, with managers of sponsorship events for large U.S. consumer product companies, 54% of the respondents reported corporate image objective in their decision making process.¹⁰³

As Pierre Martineau puts it, "the corporate image is complex and diverse. Yet, there is considerable logic now for attempting to mold it into a clear, distinctive form."¹⁰⁴ Thinking with this logic, companies are choosing performing arts when they are shaping their corporate image with complex and sophisticated values. Going back to Turgeon and Colbert's research, according to the content analysis they have conducted on nine sponsored performing arts events, effects of image dominate the corporate decision.¹⁰⁵ "Primarily, a sponsorship will be granted if it benefits corporate public relations with the neighboring community- if it improves the public perception of the company, if it aids staff relations, if it helps to identity the company's brand and if it increases sales. Secondly, it will be granted if the sponsored event matches other promotional corporate activities, if the image of the event is compatible with the corporate image and if a strong media coverage is furnished."¹⁰⁶

¹⁰¹ Javalgi, Rajshekhar G., Traylor, Mark B., Gross, Andrew C. and Lampman, Edward. "Awareness of Sponsorship and Corporate Image : An Empirical Investigation". Journal of Advertising 23 (Dec., 1994): pp. 47-58.

¹⁰² *Ibid.*

¹⁰³ *Ibid.*

¹⁰⁴ Martineau, Pierre. "Sharper Focus for the Corporate Image." Harvard Business Review November-December (1958): 49-58.

¹⁰⁵ Martorella, Rosanne. "Corporate Patronage of the Arts in the United States: A Review of the Research" Art and Business. Comp. and ed. Rosanne Martorella. London: Praeger, 1996. 17-31.

¹⁰⁶ Martorella, Rosanne. "Corporate Patronage of the Arts in the United States: A Review of the Research" Art and Business. Comp. and ed. Rosanne Martorella. London: Praeger, 1996. 17-31.

3.2.2 Brand Equity

Corporations are becoming more and more brand conscious and in addition to supporting their product's brand, they are also striving to build a company brand that will represent their corporate identity and the values they associate themselves with. If, even a gas company that has introduced Turkey to cylinder gas and that has become a generic name for its product, finds it necessary to invigorate its corporate brand and aims to achieve this through a sponsoring a theatre festival, corporations' view on their arts sponsorship participations reflect the brand equity building capabilities of these sponsorships which have become a marketing communications vehicles. The performance of a product is not enough to sustain the long term meaning of a company brand name, which encapsulates, the company's intrinsic difference, its coherence through time, its reason for being, its own personal truth and the key values it wants to fight for.¹⁰⁷ After the 90's the company brand has become the main discriminator, as the value of non-functional rewards and attributes of brands have gained more importance in the eyes of the consumers. "...the consumers' choice of what they buy will depend rather less on an evaluation of the functional benefits to them of a product or service, rather more on their assessment of the people in the company behind it, their skills, attitudes, behavior, design, style, language, greenism, altruism, modes of communication, speed of response and so on - the whole company culture, in fact."¹⁰⁸ This is where sponsorship of performing arts come into play. By sponsoring performing arts, companies are aiming to communicate their company culture and the values and the missions that they have implanted into this culture that is designed to differentiate them in all platforms. Sponsorship-linked marketing is defined as "the orchestration and implementation of marketing activities for the purpose of building and communicating an association to a sponsorship" by Cornwell who also state that the

¹⁰⁷ Kapferer, Jean-Noel. "Corporate brand and organizational identity". Corporate and Organizational Identities. Comp. and ed. Bertrand Moingeon and Guillaume Soenen. London: Routledge, 2002. 175-193.

¹⁰⁸ King, Stephen. "Brand Building in the 1990s." Journal of Marketing Management. 7 (1991): 3-13.

objectives of sponsorship overlap extensively with commonly agreed upon elements of brand equity.¹⁰⁹ Through good management and right positioning, sponsorships can add a lot to the company brand, strengthening their brand equity. But, what exactly is brand equity and how does sponsorship of performing arts contribute to building it? Aaker's conceptualization of brand equity helps answer these questions.¹¹⁰ When talking about brand equity, eight concepts, each essential in its own way, are factored into the equation. These are; brand awareness, brand loyalty, perceived quality, brand image (as a summary measure of product-related associations), the intangible brand association of corporate image, the competitive brand association of brand differentiation, the lifestyle/personality brand association of brand personality and last but not the least, the financial value of the brand.¹¹¹ Performing arts sponsorship agreements are designed to touch all the eight dimensions of brand equity and add a competitive edge to the company brand. When explaining the role of performing arts sponsorships in the development of brand equity, the work of Amis, Pant and Slack (1997), which argues that sponsorship can become a distinctive resource capable of offering a firm a sustainable competitive advantage, can be utilized to pinpoint important aspects.¹¹² In the development process of brand equity through sponsorships, duration becomes a crucial element. The longer the commitment of the company to the to sponsored festival or institution, the stronger is its returns and the greater is its value added into the brand equity. It is also argued that in order to develop sponsorship into a distinctive competence, it should be a unique idea, one that is not easily imitable. "A long-term relationship is essential to the development of unique outcomes that competitors can not duplicate." So, the duration of the sponsorship relationship and the

¹⁰⁹ Cornwell, Bettina T., Roy, Donald P., Steinar II, Edward A. "Exploring Managers' Perceptions of the Impact of Sponsorship on Brand Equity." *Journal of Advertising*, 30-2 (Summer 2001): 41-51.

¹¹⁰ Ibid.

¹¹¹ Ibid.

¹¹² Cornwell, Bettina T., Roy, Donald P., Steinar II, Edward A. "Exploring Managers' Perceptions of the Impact of Sponsorship on Brand Equity." *Journal of Advertising*, 30-2 (Summer 2001): 41-51.

commitment of a company does not only represent a statement of sustainability and confidence on the part of the company in the eye of its competitors, but also has a strong influence on the formation of brand equity in the minds of its consumers.¹¹³ Another element that is effective in the formation of brand equity through sponsorships is the role of active management. In their study, Amis, Pant and Slack (1997) and Amis, Slack and Berrett (1999), argue that sponsorships can be managed to generate a distinctive competence. If awareness is created by simply engaging in the sponsorship, through active management by the company, a more sophisticated meaning or a distinctive value can be generated out of a sponsorship, which would ultimately add financial value to the brand.¹¹⁴ Supporting their argument, their research results yielded that the extent of active management involvement sponsorship development is positively related to differentiating the brand from competitors and adding financial value to the brand. Lastly, creative use of leverage by the management, including promotional expenditures over and above sponsorship fee such as advertising, sales promotion and client entertainment, is necessary for the smooth and effective communication of the messages and values, which triggers the formation of the brand equity. The sponsorship commitment of the company needs to be articulated for it to function effectively and yield the desired returns over time.¹¹⁵ So, it would not be wrong to say that, the duration of the sponsorship, active management involvement in the sponsorship and the leverage of the sponsorship by the management are all vital elements in the development of brand equity through performing arts sponsorships.

¹¹³ Ibid.

¹¹⁴ Ibid.

¹¹⁵ Cornwell, Bettina T., Roy, Donald P., Steinar II, Edward A. "Exploring Managers' Perceptions of the Impact of Sponsorship on Brand Equity." Journal of Advertising, 30-2 (Summer 2001): 41-51.

3.2.3 Corporate Reputation

In contrast with the corporate image, which is formed by the immediate mental picture that is drawn in the individual's mind as a result of the actions of the corporation, the corporate reputation evolves over time as a result of consistent performance of the corporation.¹¹⁶ The comprehensive and self-explanatory definition of the concept provided by Fombrun and Van Riel (1998), highlights the importance of corporate reputation for a corporation; "A corporate reputation is a collective representation of a firm's past actions and results that describes the firm's ability to deliver valued outcomes to multiple stakeholders. It gauges a firm's relative standing both internally with employees and externally with its stakeholders, in both its competitive and institutional environments."¹¹⁷ Corporate reputation functions as a strategic asset of the corporation in the sense that a good and strong corporate reputation that has been built over the years provides not only an edge of differentiation to the corporation against its competitors but also a shield that protects it from false rumors or adverse attacks that could come from any direction. Another advantage the corporate reputation brings is its function as a quasi-control mechanism for the corporation, in such a way of setting a standard that would govern the behaviors of the members of the corporation, by making them question the congruity of their behavior and actions with the reputation of the corporation.¹¹⁸ As the representative of the accumulated institutional prestige of a corporation, corporate reputation has some characteristics that outline its importance for a corporation, as stated by Fombrun and Riel (1998). Being a derivative concept, one that is formed over a span of time, corporate reputation defines the emergent status of a corporation in the sector it operates. As the external reflection of a corporation's corporate identity, it represents the views of the members of the corporation on the role of

¹¹⁶ Balmer, J.M.T & Gray, E.R. "Corporate Identity and Corporate Communications: Creating a Competitive Advantage." *Corporate Communications: An International Journal* 4 (4) (1999):171-176.

¹¹⁷ Fombrun, C.J. & Van Riel, C.B.M. "The Reputational Landscape." *Corporate Reputation Review* 1(1), (1998): 5-13.

¹¹⁸ Balmer, J.M.T. & Greyser, S.A. (2003). *Revealing the Corporation*. (2nd ed.) London, England: Routledge.

the corporation in the society. As a result of being formed from the accumulated actions and performance of a corporation, the reputation functions as a mobility barrier, putting a constraint on both the corporation's actions and the actions of its competitors. Since corporate reputation is composed of multiple accumulated images of the corporation among all of its stakeholders, it provides an idea about the overall attractiveness of the corporation in the market. In addition to being the indicator of the corporation's status and prestige among its competitors, corporate reputation can also function as a benchmark in the assessment of the past performance of the corporation. Finally, it is through corporate reputation that a corporation can measure its effectiveness both in terms of economic forces and in terms of success in fulfilling its social responsibilities.¹¹⁹

Being, such an important concept for the marketing communication strategies of companies, when the sponsorship activities of companies, specifically performing arts sponsorship activities, are being designated, advancement or improvement of corporate reputation is surely one of the expected returns of the company managements. According to Schwaiger (2004), "corporate reputation has been found to be a two dimensional construct, consisting of consumer perceptions of: firm competence, and firm likeability."¹²⁰ In their study, Schwaiger, Sarstedt and Taylor measured whether sponsoring cultural events has a positive impact on consumer perceptions of both dimensions of corporate reputations. Their research is very suitable to explain the relationship between performing arts sponsorships and corporate reputation since their research focuses on "high-brow cultural events", which include classical music, opera, ballet and drama. Their research questions are; "Does publicity associated with the sponsorship of a "high-brow" cultural event lead to improved corporate reputation?" "Does publicity associated with the sponsorship of a

¹¹⁹ Fombrun, C.J. & Van Riel, C.B.M. "The Reputational Landscape." Corporate Reputation Review 1(1), (1998): 5-13.

¹²⁰ Schwaiger, Manfred, Sarstedt, Marko & Taylor, Charles R. "Art for the Sake of the Corporation" Journal of Advertising Research. (March 2010): 77-90.

“high-brow” cultural event lead to improved consumer perceptions of firm competence?”

“Does publicity associated with the sponsorship of a “high-brow” cultural event lead to improved consumer perceptions of firm likeability?”¹²¹ Constructing upon the perspective that sponsorship of performing arts pursues marketing communication objectives by exploiting the association between sponsor and sponsored (Walliser, 2003), and thus generating the value transfer and value attribution to the sponsor company, they investigate the effect of this relationship on corporate reputation. ¹²² There are many different approaches to measuring corporate reputation and many critics and authors do not agree upon most of them as valid. According to Schwaiger’s , two-dimensional measurement model, the first dimension, which is likeability, captures emotional attitudes such affective judgments, identification or retention. Competence, which is the second dimension includes all cognitive evaluations made about a company and is measured by the recognition of the companies’ economic and professional performance. ¹²³ Schwaiger and Eberl’s continued research yielded four exogenous drivers of the two dimensions of corporate reputation: quality, performance, attractiveness and corporate social responsibility. These four drivers explain how corporate reputation is formed with regard to the two dimensional structure explained earlier. ¹²⁴

¹²¹ Ibid.

¹²² Ibid.

¹²³ Schwaiger, Manfred, Sarstedt, Marko & Taylor, Charles R. “Art for the Sake of the Corporation” Journal of Advertising Research. (March 2010): 77-90.

¹²⁴ Ibid.

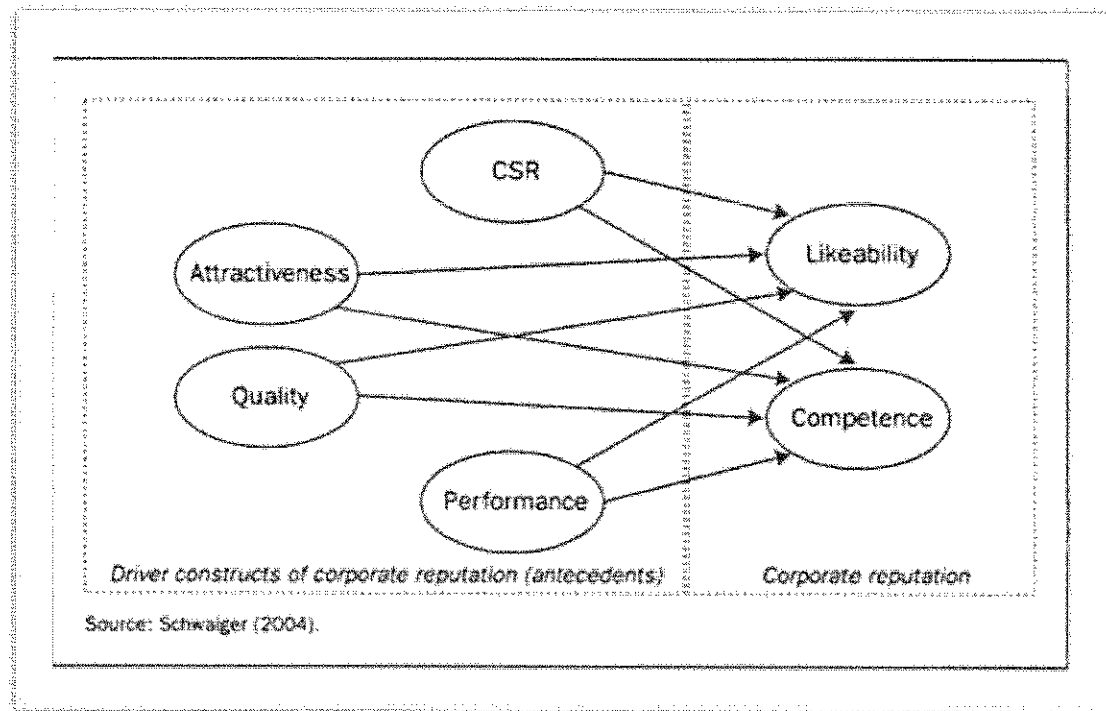


Figure 4. Two Dimensional Corporate Reputation Model by Schwaiger

When forming their hypotheses about the relationship between performing arts sponsorships and the two dimensions of corporate reputation, they propose that the effect of these sponsorship activities reaches not only to the group of people who actually attend these events but also to a larger group of people who are exposed to information about the sponsorship in mass media.¹²⁵ So, although the attendees of such events may seem like the primary target segment that the companies are aiming to reach at, the general public is also targeted through the communications of these alliances between companies and performing arts events or institutions. The findings of the study highlight the impact of sponsorships on the affective dimension of the corporate reputation, which is likeability, rather than the cognitive dimension, competence. The continuity of the sponsored events or the sustainability of such alliances between companies and performing arts supplement the

¹²⁵ Schwaiger, Manfred, Sarstedt, Marko & Taylor, Charles R. "Art for the Sake of the Corporation" *Journal of Advertising Research*. (March 2010): 77-90.

publicity effect, making the alliance more visible, audible and recognizable by larger audiences. It also proves the commitment of the company to the cause of supporting performing arts, thus enhancing the perception about company's social responsibility agenda and its core values hidden in its corporate identity. Since the likeability dimension of corporate reputation is enhanced through performing arts sponsorships, strengthening the emotional bonds between the company and its stakeholders, and increasing its attractiveness, it can also be said that the company becomes a place where more and more people with the same values and merits that the company reputation represents, would like to work at.¹²⁶ The impact of sponsorships of the likeability dimension of corporate reputation should not be underestimated, considering the increasing importance of emotion and meaning focused choices made by the people and the prominence of marketing strategies that target towards these emotional choices.

¹²⁶ Ibid.

3.3 The Benefits of Corporate Sponsorships of Performing Arts from the perspective of Performing Arts Institutions

The benefits accrued by businesses out of performing arts sponsorships have been discussed by constructing the argument upon some major corporate communication concepts such as corporate image, brand equity and corporate reputation. As it was mentioned earlier several times, the sponsorship agreements between performing arts institutions and businesses is a strategic alliance, generating benefits for both parties involved. That is why the discussion of corporate benefits should be followed by the discussion of how performing arts benefit from such alliances. Performing arts institutions, be it independent dance companies, theaters or festivals, do not really exist with a purpose of generating huge profits. As non-profit organizations, they face some major issues that severely affect their good standing or even survival. Audience generation, or even sustaining financial health are all big challenges for them.¹²⁷ According to Scheff and Kotler, "some of these issues always have been and probably always will be an inherent part of arts organizations' struggles, such as controversies over high arts versus popular culture. Other issues, such as reduced leisure time among baby boomers and certain funding cuts are indicative of our time and eventually will be replaced by other variations on similar themes."¹²⁸ So when partnering with businesses, it is important that such an alliance will bring solutions to both the economic issues and the marketing and promotion issues faced by the performing arts. Among the challenges faced by the performing arts sector, audience development and marketing are the most crucial ones, since their existence is dependent on their audience base and the demand they create for their productions. Growth in the performing arts sector simply means growth of the audience base. With

¹²⁷ Scheff, Joanne and Kotler, Philip. "Crisis in the Arts: The Marketing Response" California Management Review 39 – 1 (Fall 1996) : 28 – 50.

¹²⁸ Ibid.

corporate support, the budgets grow, enabling the performing arts groups or institutions invest in larger venues, stage larger productions or extend seasons, which also lead to a spiraling costs situation, which increases the necessity of generating larger revenues, thus increasing the importance of audience development and marketing activities that should be undertaken. From an economic perspective, the spiraling of costs is a characteristic of the arts industry, since unlike other sectors of society, performing arts organizations do not benefit from productivity gains, which make them even more vulnerable to a bad season and more dependent on private support.¹²⁹ Scheff and Kotler characterize performing arts organizations as “revenue intensive” organizations, “meaning that they rely heavily on current income and advance ticket sales to support current expenses.” They continue explaining the financial situation of most performing arts organizations; “They often carry sizable debt in accounts payable, which tends to accumulate slowly over a period of years. Differing lengths of seasons due to erratic bookings lead to earned income savings. Many arts organizations have little or no endowment, no significant cash reserves, and limited or no lines of credit.”¹³⁰ So for them, moving to a larger venue or being able to stage a larger production is not real success. Being able to fill every seat for every performance is what really keeps them alive.

Without doubt, private support in the form of cash contributions, has a vital role for the needs of performing arts organizations. But, we can also talk about the non-cash contributions of businesses to performing arts organizations. Non-cash contributions could be in the form of management expertise, technology, venue and facility access, volunteers or logistical support, etc.¹³¹ Non-cash support can bring economies of scale for both

¹²⁹ Scheff, Joanne and Kotler, Philip. “Crisis in the Arts: The Marketing Response” California Management Review 39 – 1 (Fall 1996) : 28 – 50.

¹³⁰ Ibid.

¹³¹ Scheff, Joanne and Kotler, Philip. “How the Arts Can Prosper Through Strategic Collaborations” Harvard Business Review (January – February 1996): 52 – 62.

parties, by lowering costs and increasing efficiencies. The alliance between EDS corporation and Detroit Symphony Orchestra serves as a good example of such a collaboration. EDS, a technology company seeking to increase its community involvement as a marketing strategy, supported the Detroit Symphony Orchestra by serving as the orchestra's information technology department, providing them a wide range of technological support; from standardized personal computer hardware, software, and usage training for all employees, network links to project management for developing and implementing a new marketing and fund-raising database system.¹³² In return of their support, EDS corporation not only gained visibility in its local market, through orchestra's mailings and at the concert hall but also, its name traveled to Europe whenever the orchestra toured, bringing further visibility to the company in international markets and polishing its corporate image.¹³³

A recent phenomena; Company Orchestras, have also been receiving non-cash contributions from their parent companies in various other forms. One of the most eminent examples of Company Orchestras in Turkey, Tekfen Philharmonic Orchestra; also known as "The Sound of Three Seas", can serve as an example of an independent performing arts organization, that receives both cash and non-cash contributions from its parent company. Initially founded as a chamber orchestra called, Karadeniz Chamber Orchestra by the efforts of a conductor, Saim Akçıl and the support of visionary businessman, Nihat Gökyiğit, Tekfen Philharmonic Orchestra has become one of the most important actors in the performing arts sector in Turkey in the last twenty years. What differentiates Tekfen Philharmonic Orchestra from other privately supported orchestras in Turkey is that its establishment was not a conscious effort of its corporate parent, designed to serve any

¹³² Ibid.

¹³³ Ibid.

corporate aims or to bring any kind of returns to Tekfen. The vision and personal support of one of the partners of Tekfen, Nihat Gökyiğit initiated the formation of such a chamber orchestra, to exist as the cultural extension of the Organization of Blacksea Economic Cooperation. Growing over the years, to become a Philharmonic Orchestra, it brings together musicians from more than twenty different countries around Black Sea, Caspian Sea and the Mediterranean and receives full support from Tekfen Foundation. “It was a naturally developing decision” says Dori Kiss Kalafat, who is Tekfen Holding’s Corporate Communications General Manager, about the intentions of Tekfen Holding in deciding to become the corporate parent of an orchestra.¹³⁴ “Not every decision is made with detailed planning, and the formation of Tekfen Philharmony is one of them” she adds. Although the idea of supporting performing arts was not a designated course of action for Tekfen, over the years, it has come to serve as a medium to enhance the visibility of Tekfen in Turkey and elevate its reputation. As a Turkish construction conglomerate, mostly engaged in business to business or business to state activities outside Turkey, Tekfen has minimal interface with the Turkish end users. “We are not a company that go into peoples’ households with our products so the Philharmony makes us more visible in our homeland” says Dori Kalafat.¹³⁵ Going back to look from the perspective of performing arts organizations, in addition to the having access to a stable cash flow, Tekfen Philharmonic Orchestra portrays a great example of a performing arts organization receiving non-cash benefits from its corporate parent. The core administrative functions of the orchestra such as planning, budgeting, marketing and promotion are handled by the Corporate Communications office of Tekfen Holding, providing great efficiency to the functioning of the orchestra. Also, having an internationally recognized corporate parent, brings in

¹³⁴ Kalafat Kiss, Dori. Personal Interview. 19 July 2011.

¹³⁵ Kalafat Kiss, Dori. Personal Interview. 19 July 2011.

opportunities to play at many different venues and regions in the world, making the dream of many musicians of the philharmony come true.¹³⁶

¹³⁶ Kalafat Kiss, Dori. Personal Interview. 19 July 2011

4 The Research

4.1 The Goal of the Research

The MA thesis “The Dance between Companies and Performing Arts; Corporate Sponsorships of Performing Arts and its mutual benefits” seeks to explain the mutually beneficial alliances formed between corporations and performing arts organizations in Turkey, through corporate sponsorships. To be able to explain the shared values and mutual gains generated from corporate sponsorships with examples, a qualitative research, in the form of in depth interviews with selected cases, is conducted. The goal of this qualitative research is to shed light on the strategic perspectives of sponsor companies, which shape their motives for sponsoring performing arts and their methods employed to realize these motives; and to support the argument of the thesis which discusses the positioning of corporate sponsorships as marketing communication strategies that contribute to the development of independent performing arts, while creating strategic advantages to the companies, in terms of corporate image, brand equity and corporate reputation. The qualitative research is conducted in the form of in-depth interviews with the companies that have been sponsoring Istanbul Culture and Art Foundation, (“IKSV”), specifically in performing arts, over the last five years. The main reason why the research was based on cases from IKSV sponsorships is that, as one of the oldest arts foundations in Turkey, IKSV’s festivals not only make up a very important part of the performing arts sector in Turkey and but also its relationships with sponsor companies represent the main pool of corporate sponsors in Turkey.¹³⁷ In the last 30 years, IKSV has transformed itself from being a non-profit organization founded with support of a holding company to one of the

¹³⁷ Dervişoğlu, Hatice Gökçe. “*İşletmelerde Sanatın Rolü ve Yönetimin Bir Stratejik İletişim Aracı Olarak Sanata Bakışı*” Dissertation, İstanbul Üniversitesi Sosyal Bilimler Enstitüsü, Mayıs 2008, 233 pages.

most important actors in representing Turkey in international art scenes and bringing together Turkish audiences with artists from various disciplines and geographies

4.2 The Scope and the Limitations of the Research

The scope of the research includes companies that has sponsored IKS SV between 2005 and 2011. Since the focus of the thesis is on performing arts, in addition to the main sponsors of IKS SV, which are also referred as official sponsors, companies that sponsor performing arts festivals of IKS SV are included in the company set. The festivals which are included in the scope of the research are Istanbul Music Festival, which takes place every year in June, Istanbul Jazz Festival, which takes place every year in July and Istanbul Theatre Festival, which takes place bi-annually in May. So, when creating a set of cases through which the argument can be supported, the five-year cut and the independent performing arts cut were effective. The adherence to the sponsor companies of IKS SV might seem like a negligence of the cases that can be found outside Istanbul. However, it is an unfortunate fact that, the independent performing arts sector in the rest of Turkey is almost non-existent, failing to provide any valid cases or examples of corporate sponsorships of independent performing arts, outside Istanbul. So while conducting the research, the assumption that the available cases from IKS SV sponsors, despite all being from Istanbul centered companies, or events, represents the situation in the whole of Turkey.

The list of sponsor companies since 2005 was obtained from IKS SV and it included both the official sponsors and festival sponsors and a contact name from their Corporate Communications departments. The official sponsors that support IKS SV in all of their events, in terms of logistics, communication or direct financial support of IKS SV between the years 2005 and 2011 are; Turkcell, Finansbank, DHL, The Marmara, Vodafone and

THY. Among the festival sponsors of IKSIV, Garanti Bank, as the sponsor of the Istanbul Jazz Festival, Borusan, as the sponsor of Istanbul Music Festival and Aygaz and Opet as the sponsors of Istanbul Theatre Festival were included in the sample set of the research. The biggest limitation in bringing together a sample set was the willingness of the sponsor company to disclose information about their sponsorships. Since one of the official sponsors from previous years, preferred not to share their contact information, it was not possible to reach them. After determining the “five-year cut” and “sponsoring independent performing arts cut”, the sample set consisted of eight companies, which are; DHL, Vodafone, Turkish Airlines, The Marmara, Garanti Bank, Borusan, Aygaz and Opet. Of these eight companies, seven of them were willing to share information about their sponsorship strategies and visions. The Marmara, DHL and Turkish Airlines were the responsive ones among the official sponsors. The companies that sponsor the festivals within the scope of the thesis, which are Borusan, Garanti, Opet and Aygaz, were all responsive and willing to contribute and share their insights during in person interviews.

4.3 The Method of the Research

The qualitative research has been conducted in the form of in-depth interviews with the Corporate Communications managers of the sponsor companies. The seven sponsor companies that have been interviewed are all from different sectors ranging from energy to financial services. The interviews conducted, consisted of 20 open-ended questions, all designed to trigger a flowing conversation, with an attempt to avoid any theoretical barriers that could stagnate the flow of an evolving dialogue. The questions were customized for each case, making it easier for the respondents to provide a valid answer, in direct reference to the performing arts sponsorships they sponsor. The sequence of the questions was also designed to facilitate the flow of the conversation and was adhered in most of the cases, depending on the answers given in the previous question. The first part of the interview, the first six questions explored the longevity and the continuity of the sponsorships and also the decision making process of the companies, the positioning of the sponsorship agreements and the criteria they take into consideration during this process. The following questions were mostly focused on the expected returns of the companies out of the sponsorships they get involved in, touching on concepts that are mainly discussed in the thesis such as corporate image, brand equity and corporate reputation. Towards the end of the interview, their relationship with IKS V and their attitude towards sponsoring independent performing arts initiatives such as ÇGSG is explored.

4.4 The Analysis of the Outcome of the Research

Since the qualitative research was conducted in the form of in depth interviews with representatives from each sponsor company, it is necessary to examine each case individually.

4.4.1 Garanti Bank - Istanbul Jazz Festival

The sponsor of Istanbul Jazz Festival for the last 14 years, Garanti Bank's name has almost been identified with Jazz in Istanbul, as a very well known line; "Garanti's Jazz Green". In addition to their sponsorship of IKSIV's Istanbul Jazz Festival, Garanti also sponsors other jazz spots in the city such as Babylon, Tamirane, Salon IKSIV and Istanbul Jazz Center.

The decision making process towards sponsorship agreements is run by the professionals in the corporate communications department. When choosing a sponsorship project, the most important criteria they employ is the continuity of the project, being able to work together with the institution they are planning to collaborate, that is having similar cultures and visions, the contribution of the project not only to Garanti Bank's corporate culture and brand value but also to the society and the quality of social and cultural life in Turkey.

Garanti's corporate vision of designing banking services that add value both to the economy and to the society and its sustainable growth strategy directs their vision of supporting the performing arts. When evaluating sponsorship proposals, the same vision of adding value for the society shapes their decisions. As one of the biggest players of the Turkish Economy, they feel that it is their responsibility to give back to the society and to take steps towards increasing the quality of life by supporting long-lasting, value-adding, vision-expanding and enlightening projects. They view these projects as a project partnership, taking active role in the projects they sponsor and collaborating with the institution they sponsor when planning out details. In light of this view and also as a result of their close relationship with IKSIV, since the head of their Corporate Brand Management

and Marketing Communications Department sits at the festival committee of IKSIV, they work very closely with IKSIV when they are making decisions about their jazz sponsorships. Garanti's sponsorship of performing arts, specifically jazz, has great significance in their corporate marketing communications strategy. With their brand "Garanti Jazz Green" they aim to highlight the importance of this sponsorship. Their marketing communications strategy is to have their name identified with Jazz and to become the first brand name that comes to mind when there is a jazz event in Istanbul. Their corporate image highly leveraged by this identification which accentuates values such as dynamic, friendly, giving and culture and art loving. So Garanti's sponsorship of performing arts is positioned as a strong marketing communications vehicle for the company. When choosing a performing arts event to sponsor, the order of importance for the criteria they consider is; the continuity of a the event, the event that supports the arts and the artists the most, the event reaching the largest audience, the event with most press coverage, the event that only aims to target to a certain segment. The primary expected return of Garanti out of its performing arts sponsorships is a positive contribution to its brand image. They aim to strengthen the identification of Garanti with Jazz, since they position this identification as an important leverage for their marketing communications strategy. The awareness level of Garanti's Jazz festival sponsorship which was around 24.3% in 2008, jumped to 53.3% in 2010. The performing arts sponsorships of Garanti, specifically its jazz sponsorship, is a project with a double characteristic since it is both positioned as a corporate responsibility of giving back to the society and a marketing communications vehicle, nourishing both the corporate image and brand image of the company. As a strong believer in the critical role of their sponsorship of Istanbul Jazz Festival, in the formation of a positive corporate image, Garanti Bank measures the awareness levels and the perceptions of the society, designing their next move accordingly.

The values embedded in Garanti Bank's corporate image, which is continuously evolving with their Jazz sponsorship, are dynamism, amity and social responsibility. The image building power of performing arts sponsorships is effective on many different stakeholders, including the internal stakeholders of a company, such as their employees. For Garanti, the perceptions of their internal stakeholders is crucial, that is why their employees are constantly informed about these sponsorships and encouraged to participate. The internalization of sponsorships of Garanti by its employees is very important since the company strategizes to integrate them into their corporate culture. As the sponsor of Istanbul Jazz Festival for the last 14 years, the continuity and the longevity of the projects Garanti associates its name with is very important. Their perspective on sponsorships is pretty much shaped with the long lasting and sustainable projects, which clearly demonstrates the significance and the emphasis they put on the formation of their corporate reputation over the years. "Working with an institution for long years, and signing their name under projects that become a trademark over the years, helps to identify the Garanti brand with that project and the values it signifies and to communicate its corporate image. Without doubt, it doesn't happen in the beginning of the project but over time these project become more and more important for us."¹³⁸ Being the sponsor of Istanbul Jazz Festival since 1998, which has had great influence in the increasing popularity of Jazz in Turkey, making it possible for Turkish audiences meet with very important jazz musicians, is a strong indicator of the corporate reputation Garanti has attained over the years.

The contribution of Garanti's sponsorship of the Istanbul Jazz Festival in the building of its brand equity is realized through the formation of a sub-brand for Garanti, "Garanti Jazz Green" which is a great asset, utilized in leveraging the marketing communication strategies of the company. As one of the elements of brand equity, the

¹³⁸ Tüker, Ayşe. Personal Interview. 10 August 2011.

brand image that is created with the jazz sponsorship differentiates Garanti from its competitors both in the eyes of its external and internal stakeholders. One of the reasons why Garanti chose to support Jazz, as a performing arts branch, is that this music branch embodies parallel characteristics with Garanti's corporate culture, such as; the cruciality of both the individual performances and the team performances in order to achieve perfect harmony. Also Garanti's dedicated support to Jazz, which has made it a more popular music genre in Turkey, with increased concert participation levels at the Istanbul Jazz Festival, differentiates Garanti as a company that has highly influenced both the social and cultural life in Istanbul, by changing not only the perception of a performing arts branch but also the acceptance and the consumption of it by the society. As for the other elements of brand equity, which are perceived brand quality and brand personality, although they are consequently fed by the prestige that the sponsorship brings to Garanti brand, the performing arts sponsorships are not primarily designed to elevate any of those elements. Eventhough they make up a very important part of the marketing communication strategies of Garanti, as a result of also consistituting the Corporate Social Responsibility of the company, the priority in designing the performing arts sponsorship projects is to position Garanti as a company that each stakeholder, regardless of relationship level with the company, is proud to work and have an association with. "With the feedback we receive from our project partners, or others stakeholders such as competitors, business partners and clients, and with the awards we receive from civil organizations makes us proud about the work we do." Since Garanti believes that the real contribution of a Corporate Social Responsibility project can be found in the value and change it generates in the society, their support to Istanbul Jazz Festival means much more to them than just a marketing communications strategy. Arguing that the promotion and the marketing of their jazz sponsorship is not just done to promote the Garanti brand, they believe that the focus of the

project should be to generate the desired values and changes in the society. “The project should not be the goal, rather it should be the means to reach the ultimate goal of giving back to the society”¹³⁹ Having said that, although Garanti does not make it the priority of its jazz sponsorship, as a result of its two-dimensional nature of being, a sustainable, transparent and genuine Corporate Social Responsibility project, as well as a marketing communications vehicle, it ultimately leverages the brand equity of the company, by reaching out to all of its stakeholders, strengthening the emotional bond between brands and clients, building brand loyalty and differentiating Garanti among its competitors. When it comes to the reason why Garanti has chosen to realize its sponsorship of jazz in collaboration with IKSŞ, the similarities in the culture and vision of IKSŞ with Garanti is the primary factor. As a company that positions its sponsorship of the performing arts as a partnership, it is very important for Garanti to partner up with an institution with which it can build a long-lasting and stable relationship. On the other hand, Garanti’s attitude on supporting other independent performing arts institutions or artists’ initiatives is not really aligned with their dedication to generate value and change in the society by supporting performing arts. The resources of their Corporate Brand Management and Marketing Communications Unit limit them to stick to a certain strategy which only focuses on Jazz, in terms of the performing arts branch of their sponsorship portfolios.

¹³⁹ Tüker, Ayşe. Personal Interview. 10 August 2011.

4.4.2 Borusan – Istanbul Music Festival

As the biggest supporter of IKS V's Istanbul Music Festival since its beginning, Borusan has become the official sponsor of the festival in 2006, for a ten year period. What makes Borusan unique from other sponsors of IKS V is that its involvement and support of the performing arts goes far beyond its sponsorship of Istanbul Music Festival. It is an unique example of industrial company with an arts and culture subsidiary. Borusan Culture and Art, is the owner of Borusan Philharmony Orchestra, Borusan Chamber Orchestra, Borusan Quartet, Borusan Childrens' Choir, Borusan Music Library and Borusan Music House. Their support of the performing arts, including their sponsorship of IKS V's Istanbul Music Festival is the fruit of the vision of their chairman of the board of directors, Ahmet Kocabiyik. Mr. Kocabiyik's passion for classical music and his vision of supporting classical music shapes Borusan's strategy of designing their sponsorships around classical music. As the vice – president of IKS V, Ahmet Kocabiyik's influence in making decisions about the relationship between IKS V and Borusan is, needless to say, very strong. His vision of supporting classical music, which gave birth to Borusan's Orchestras and its music library and music house, is the most effective criteria employed by the Corporate Communications unit of the company. When examined in terms of its importance in the marketing communications strategy of Borusan, it is found out that neither the foundation of orchestras, nor the sponsorship of Istanbul Music Festival is initiated with the intention of contributing to the corporate image or reputation of Borusan. They are characterized as the fruits of Mr. Kocabiyik's vision, who has taken these steps not with the goal of bringing reputation or prestige to his company but rather to contribute to the development of performing arts in Turkey. That is why the most important criteria employed when evaluating performing arts sponsorship proposals, is to sponsor the event that supports the arts and the artists the most, followed in order of importance; the event reaching the largest

audience, the continuity of the event, the event with most press coverage, the event that only aims to target to a certain segment. When choosing a performing arts events to sponsor, Borusan's primary concern is not to create a strong PR impact or to attain maximum press coverage. They believe that these events with the press coverage they receive or with the promotion they already have, create visibility for Borusan unintentionally. Although classical music is considered a high art, and can be argued as an event addressing to a certain segment in the society, especially in Turkey, Borusan works to break this belief by bringing these classical music events to the street. Every year, the opening concert of the Istanbul Music Festival is performed out on the street, aiming to reach out to the masses. As stated earlier, the sponsorship of Istanbul Music Festival is neither an action designed to bring certain expected returns and benefits to Borusan, nor, a strategy positioned in the marketing communications mix of Borusan. Nevertheless, over the years, it has become to constitute an important place of corporate communications of the company. So when asked about the expected returns of Borusan out of its sponsorship of Istanbul Music Festival, the answer is very brief; brand visibility and awareness. Although it is a brief answer, it makes perfect sense since as a large industrial holding company, most of the businesses of Borusan are B2B, (excluding Borusan Auto) with minimum interaction with the end-users, making it all the more necessary to make their name well-known in the daily lives of the people, which they aim to do through associating with classical music. The impact of this sponsorship in their corporate culture is without doubt is like a continuation of their other actions in the field. Their corporate culture which has been intensely shaped over the years, with Borusan Culture and Art, Borusan Philharmonic Orchestra, Borusan Quartet, Borusan Music Library and Music House, is supported with the sponsorship of IKSVM's Istanbul Music Festival. The corporate image that is ultimately built, if not intentionally, is a mixture of these adjectives; ethical,

transparent, financially strong, corporate and giving and caring to both to culture and arts and to the society. In addition to the perceptions of the external stakeholders of Borusan, such as its clients, suppliers, banks and other institutions they interact with, the perceptions of its internal stakeholders is also very important. Borusan's support of performing arts, and their sponsorship of the Istanbul Music Festival, is factor that highly motivates their employees and makes them feel proud about the highly acclaimed actions of the company they work for. Borusan's collaboration with IKSVM is not only effective in feeding the company's corporate reputation built around the idea of being the biggest supporter of classical music, but also is very vital in terms of being able to reach the festival audience every year and signing their name under a long-lasting project, that becomes more and more reputable every year.

Positioning itself as a very socially responsible company since its foundation, Borusan's brand equity has been leveraged by its support to culture and arts for many years. The strength and responsibility elements in Borusan's brand are emphasized with their sponsorship of the Istanbul Music Festival, enriching their brand equity. Furthermore, with the positive brand image created with this sponsorship, Borusan believes that it differentiates itself from its competitors, both in the eyes of its external and its internal stakeholders. Believing in the influence of the type of sponsorship in determining the closeness of the brand to the society, they emphasize that with their sponsorships of classical music the perceived brand quality and brand personality of Borusan is highly elevated. When asked about the role of their sponsorship in building an emotional bond between Borusan and its stakeholders and in supplementing brand loyalty, the answer is a definite yes, encompassing not only Borusan's clients but also its potential workforce, its suppliers, and intermediaries such as banks. The main reason behind why Borusan has chosen to branch out its support of classical music by sponsoring IKSVM's Istanbul Music

Festival is because it is the one and only institution with such a prestigious event that directly coincides with Borusan's focus on performing arts, that is classical music. Finally, Borusan's attitude on supporting other independent performing arts institutions or artists' initiatives is very positive and welcoming. Their scholarship program is a product of their supportive attitude towards independent performing arts. As a big advocate of the importance of the development of arts and culture in the society, they are very open and willing to consider supporting independent performing arts institutions or artists' initiatives in the future.

4.4.3 The Marmara – Official Sponsor of IKS

As one of the official sponsors of IKS, The Marmara's sponsorship relationship with IKS goes back 20 years. This long lasting and strong relationship between The Marmara and IKS, is very valuable for the The Marmara, constituting a very important part of their marketing communications mix. As a company that constructs its sponsorship decisions upon its brand value, being IKS's sponsor enables them to communicate the emphasis and value they give to arts and culture. The decision making process towards sponsorship agreements is run by the professionals in their marketing department at their headquarters. The flow of sponsorship proposals is generally two way, with the marketing professionals of The Marmara both generating ideas, and receiving and evaluating proposals of potential sponsorship alliances. When choosing a performing arts event to sponsor, the order of importance for the criteria they consider is; the event reaching the largest audience, the event with most press coverage, the continuity of a the event, the event that supports the arts and the artists the most, the event that only aims to target to a certain segment. The Marmara Hotels categorize their sponsorships in two groups, their corporate brand sponsorships which includes their IKS sponsorship, and their hotel sponsorships, constituting projects sponsored by their individual hotels, such as the sponsorship of

performances at TİM Maslak Show Center by The Marmara Şişli. Although they do not employ any comprehensive return analysis for their performing arts sponsorships, with their corporate brand sponsorships, they aim to accentuate their support of the arts and culture, while their primary goal in projects sponsored by their individual hotels is to promote the hotel and increase its visibility. For The Marmara, their sponsorship of performing arts is an important tool for their marketing communications strategies. However, they refrain from solely viewing it as a marketing communications tool, rather they focus on it as a duty of socially responsible company, with high regard and sensitivity for the development of arts and culture in the society. Without doubt, The Marmara's long lasting relationship with IKSŞ has had a significant influence in the formation of its corporate image of being an important supporter of arts in Turkey. Believing that neither corporate identity nor corporate image can be formed through only one single activity, The Marmara puts great emphasis on long-lasting, genuine and transparent relationships. Their corporate image revolves around values such as genuinity, transparency, responsibility and committment. Identifying their employees as their internal customers, The Marmara highly values the perceptions of its internal stakeholders and strives to communicate the values embedded in its corporate image to its employees at all times. As a strong advocate of the importance of the role of long lasting relationships and committment in making a difference, The Marmara believes that one time events or short lived projects can only create awareness to a certain extent, and what really creates a strong corporate reputation is the dedication to a project or a cause, indicating the decisiveness of the company and its adherence to its values and principals, which is achieved by The Marmara through their 20 year alliance with IKSŞ.

Brand equity is an essential concept for The Marmara in the realm of sponsorship of performing arts. Alignment of the projects with the values embedded in the company's

brand equity is crucial, signifying the potential of the sponsorship project to leverage the brand values. With their IKSŞ sponsorſhip they aim to rivet their their brand equity which has been shaped over the years by the committed and dedicated standing of The Marmara Hotels as an avid supporter of the arts and culture in Turkey. For The Marmara, the benefits they create for IKSŞ, through their sponsorſhip, generate the values that contribute to their brand equity. Without the benefits they create for the institution they sponsor, their sponsorſhip would be meaningless, with no power to leverage their brand equity. Also, in terms of differentiating The Marmara from its competitors both in the eyes of its internal and external stakeholders, their sponsorſhip of IKSŞ has the utmost importance. The Marmara believes that by choosing the right project or institution to sponsor, the other elements of brand equity, which are perceived brand quality and brand personality, are also positively affected. They value their IKSŞ sponsorſhip as the right project that raises their brand quality, while strengthening their brand personality at the same time. Another important contribution of this sponsorſhip to The Marmara's brand equity is its role in the formation of emotional bonds between the brand and its stakeholders, both internal and external. Not only it contributes in the building of a loyal customer base for The Marmara or strengthens the emotional attachment of its employees to their company, making them feel proud to be part of such a company but also, it positions The Marmara as a company which people would like to work for. When it comes to the effect of sponsorſhip of performing arts in raising the financial value of a brand, the correlation between leveraged brand equity and higher perceived brand quality and higher financial value of the brand is characterized as a cycle with a domino effect; higher perceived brand quality attracts higher qualified workforce, leading to higher quality service, or product value, leading to higher financial value of the brand, which again feeds back into the projects the company sponsors, which again elevates the brand equity which include brand quality and

personality which brings us back into the same circle. Without doubt, the twenty year old, The Marmara and IKSŞ relationship is a gem for both parties, generating invaluable benefits for both. The standing of IKSŞ and the long-lasting bonds between The Marmara and IKSŞ are the main reasons why The Marmara chooses to realize its support of the performing arts through sponsoring IKSŞ for the last twenty years. As a socially responsible company and an avid supporter of arts and culture in Turkey, The Marmara is willing consider new performing arts sponsorship proposals from independent performing arts institutions or artists' initiatives, as long as they are long-lasting projects that are aligned with their standing and brand values.

4.4.4 Aygaz - Istanbul Theatre Festival

As the co-sponsor of IKSŞ's Istanbul Theatre Festival since 2003, Aygaz draws a great model for a socially responsible company. The sponsorship projects Aygaz signs its name under are very much shaped by their corporate social responsibility vision and policies. Their support for the performing arts through sponsoring IKSŞ's Istanbul Theatre Festival is a part of that policy. When designing these policies, they take the expectations of the society as a starting point and use real research data that would guide them towards finding the right project to fulfill these expectations. According to the research Aygaz depends on, the four main areas that the society expects responsibility from corporations are education, health, environment and culture and arts. As a fully responsible corporation, they believe that they owe it to the society to be active in all of these four areas. Grouping their corporate social responsibility projects under two categories; "future oriented projects" including the projects they undertake in health, education and environment, and "from past to the future projects" including all of their projects in culture and art, they aim to have a thorough corporate social responsibility policy. Their sponsorship of the performing arts,

falling under the “from past to the future projects” category is a very important project for Aygaz, reflecting their vision of supporting the development of performing arts in Turkey. All of the sponsorship projects Aygaz undertakes, including the IKSŞ sponsorſhip that has been going on since 2003, is designed and controlled by the Corporate Communications department, who both creates and receives proposals and presents them to the upper management, and implements them upon receiving confirmation from the executive level. The involvement of the upper management is highly crucial for the internalization of the these projects by the employees of the company. The attendance of the executives at festival premieres and openings shows the hands on approach of the upper management. Since Aygaz is a company of Koç Group, the guidance and involvement of the management of its parent, is also an important factor in making decisions about corporate social responsibility projects. Among the criterion they employ when they are choosing a project to sponsor, the first one is the fit of the projects into one of the four social responsibility areas; health, education, environment and culture and arts. When it comes to choosing a performing arts projects to sponsor, the most important criteria for them is the sustainability of not only the project but also the relationship built with the institution they are collaborating with, just like their long lasting relationship with IKSŞ. The order of importance for the criteria they consider when choosing a performing arts event is; the event reaching the largest audience, the continuity of a the event, the event that supports the arts and the artists the most, the event with most press coverage, the event that only aims to target to a certain segment. Although Aygaz’s sponsorship of the performing arts, through sponsoring IKSŞ’s Istanbul Theatre Festival is part of their thorough Corporate Social Responsibility policy, it is also positioned as a marketing communications strategy by the company. They believe that with this project they not only strengthen their brand image but also supplement their communication channels through which they reach the society. Their

corporate image is constructed upon the family concept and it takes on values that are derived from this concept. With thousands of Aygaz sales representatives entering millions of households all around the country, having an image built on trust, security and caring is very important for Aygaz. That is why with all of their Corporate Social Responsibility projects, they aim to foster their image of being a trustworthy and caring company, becoming part of the families and fulfilling the expectations of these families as a caring and socially responsible company. Within the scope of their corporate social responsibility projects, supporting Istanbul Theatre Festival is aligned with the goal of fostering their corporate image built on family, trust and doing something for the development of the society. As an avid believer in the role of culture and arts in the development of a society, they believe that it is their responsibility to undertake a project that will embrace the society and they choose to do it by supporting performing arts, more specifically theatre. When undertaking a sponsorship project in performing arts, the perceptions and reactions of Aygaz's internal stakeholders, that is its employees, becomes a very important factor. The employees are always informed about new events within the scope of these projects and are encouraged to participate in them. The internal social activity club at Aygaz provides tickets for the company employees at festival times, while the announcements via internal emails or intranet remind the employees about the upcoming performances within the festival. The internalization of such projects by the company employees makes them more successful, while making the employees feel proud about the company they work for. For Aygaz, sustainability is an essential element in the formation of a successful and fruitful sponsorship project. That is why their strong and long –lasting relationship with IKSŞ since 2003 plays a very important role in supplementing their corporate reputation. The reputation research Aygaz conducts biannually, demonstrates the emphasis they put on their corporate reputation and the methods to enrich it. The results of reputation research

feed their decision making process and lead them in the direction they need to follow, which, has been towards IKS V and Theatre in the last eight years.

When it comes to brand equity, Aygaz stands out as a company with a very strong brand equity with deep roots in the market, going back to fifty years. As the leader in the market, its name has become the generic brand for bottle gas in Turkey. Aygaz brand has been in the daily lives of Turkish families for the past fifty years. With projects such as sponsoring performing arts, they are enriching their already powerful brand equity. Just like their corporate image, their brand image and brand personality, which come together to make their brand equity, is constructed upon the concepts of family, trust and fulfilling the expectations of families. Also the sustainability and continuity of their sponsorship of Istanbul Theatre Festival feeds their brand equity as well. They believe that in order to preserve their brand values and supplement their brand equity, undertaking projects that give back to the society and that are sustainable over the years is crucial. Although Aygaz's IKS V sponsorship is not directly intended to differentiate the company from its competitors both in the eyes of its internal and external stakeholders, it ultimately does place Aygaz in a different place in the market. Aygaz is aware of the fact that theatre audiences in Turkey is nowhere near where it should be in terms of size and demographics and that theatre, with its educative aspect and potential to develop the societies both socially and culturally, should be reaching out to a larger group of people in the society. This is precisely one of the goals of Aygaz in sponsoring the Istanbul Theatre Festival, which also is a way for Aygaz to give back to the society and to fulfill the expectations of families, which automatically differentiates the company from its competitors. As for the other elements of brand equity; perceived brand quality and brand personality, they definitely take their share from the positive impact of Aygaz's sponsorship of Istanbul Theatre Festival. In terms of fostering the emotional bonds between the Aygaz brand and

its customers and stimulating brand loyalty, even though the sponsorship of IKSŞ is not a reason for brand preference, that is directly reflected in the sales figures, which is directly and strongly associated with the prioritization of price by the Turkish consumers as a selection criteria, it definitely is a leverage that positions Aygaz very advantageously towards NGOs, academics, media and society in general, fostering its transparency and quality factors in its brand name. Also, as a company that genuinely cares about shaping the future of the society, reaching out to the Turkish youth which represents its potential future employees, and positioning itself as a company that the new generations would like to work for, is of utmost importance to Aygaz and they believe that being a long time sponsor of performing arts and IKSŞ, highly contributes into that positioning. When it comes to the effect of sponsorship of performing arts in raising the financial value of a brand, Aygaz is very aware of the emphasis put on Corporate Social Responsibility projects by foreign investors whose investment criteria also includes the value of a company's stock according to the Corporate Social Responsibility Indexes. Aygaz takes pride in their sustainability reports which include their sponsorship of IKSŞ and believe that they make a good impression on the foreign investors who are on the verge of making investment decisions. The realization of Aygaz's support of the performing arts, by sponsoring IKSŞ's Istanbul Theatre Festival is explained by the prestige and the importance IKSŞ has in the arts sector in Turkey and by the constantly growing group of followers and audiences it reaches out to via its large scale and internationally recognized festivals and events. Aygaz takes its support of the performing arts very seriously and believes that by collaborating with IKSŞ, as a socially responsible company, its efforts in this area will be taken very seriously in the society. Without doubt, the presence of an Aygaz executive at the Board of IKSŞ is another reason in promoting this collaboration but the ease and harmony in working together with IKSŞ can not be neglected in Aygaz's decision to choose a partner

to realize its sponsorship of the performing arts. Finally, Aygaz has a very open and welcoming policy in considering new proposals of sponsoring the performing arts. As long as the project is aligned with their vision and falls within the limits of their budget, they are willing to undertake new projects in sponsoring performing arts. Since the sponsorships they undertake are not positioned as just charity, they sign their name under a project as long as they believe in the potential of the project to generate benefits and returns for not only themselves but also for the parties that receive the sponsorship funds of Aygaz. Their support of the Sevgi Gonul Theatre of Koç University and or the project called “Engelsiz Sanata Destek” which is a Theatre project managed by handicapped actors and actresses, are all examples of the other performing arts sponsorships they have undertaken over the past years.

4.4.5 Opet – Istanbul Theatre Festival

The other co-sponsor of IKSŞV’s Theatre Festival is Opet since 2006. The corporate communications department of Opet, which receives at least three sponsorship proposals on a daily basis, as the architect of most of the sponsorship projects within the scope of the company’s corporate social responsibility agenda, was approached by IKSŞV, who asked for Opet’s collaboration by sponsoring the Istanbul Theatre Festival. Believing that they have made the right decision by accepting IKSŞV’s proposal, today, Opet is proud to say that they have been sponsoring IKSŞV’s Istanbul Theatre Festival for the last five years. For Opet, this sponsorship is a big success that generates benefits for both sides; they believe that through their sponsorship, performing arts in Turkey, specifically theatre, which needs support to develop in every aspect, finds an important medium to reach out to larger audiences while, Opet, as a company reaching out to a very large and diverse end-customer profile, realizes its social responsibility mission by giving back to the people and to the arts. Although the upper management is not actively involved in the project design, their

approval and authority is always marks the start of every project that the corporate communications department intends to undertake. For Opet the two most important criteria they consider when choosing a performing arts event to sponsor are, the event reaching the largest audience and the event that supports the arts and the artists the most, while the rest of the criteria which are; the event with most press coverage, the continuity of the event and the event that only aims to target to a certain segment, are not even significant enough to be ranked in order of importance. As a sales oriented gas company, Opet is sure of its product quality. However, they are very well aware that, since their product is a necessity rather than purchase for pleasure, the gas buying experience of their customer should become a more meaningful one, than just paying for the gas at any other gas station they stop at. They aim to differentiate the experience of their customers by adorning their brand name with important social responsibility missions and values, such as supporting the development of performing arts and the artists in Turkey. They not only would like draw the image of a socially responsible company which aims to solve the problems of the society with its projects but also an art – friendly company, which is actively working to support the development of performing arts through its sponsorship projects in the area. And sponsoring IKSŞ's Istanbul Theatre Festival was a great start in that sense, since it has been enabling them communicate their vision for the last five years, becoming an important vehicle of Opet's marketing communications strategy. The biggest return Opet expects out of its sponsorship of performing arts is the added value it would generate into their corporate reputation. Positioning this project as an investment, they believe that the added value is going to accumulate over the years, as Opet continues in its support of IKSŞ. Without doubt, they are well aware of the fact that the added value of this project is not directly reflected in the sales figure, or is rather hard to measure. However, they believe that with this project they are fostering the presence of their image in the mind of the

consumers, and associating emotional values to their image. With their sponsorship of IKS V's Istanbul Theatre Festival, they would like to foster a young, energetic and innovative corporate image. As a ten year old company, they strive to make a difference both in the sector and in the society by signing their name under projects such as sponsoring performing arts. At Opet, the employees are the internal customers. The internalization of Opet's social responsibility projects by its internal customers is very important for the successful outcome of these projects. Each stakeholder, be it internal or external has a different perception of the company and when designing sponsorship projects, these different perceptions are taken into account. Opet does not like taking chances, so making assumptions about the perceptions of its stakeholders is not their style, instead by planning their next step according to reputation research data, they aim to address to each stakeholder group such as the media, the NGOs, the competitors and the society in general. Opet puts great emphasis on the continuity and sustainability of its sponsorship projects, thus the recurrence of Istanbul Theatre Festival biannually is a very crucial opportunity for them to render their support of the performing arts continuous and long lasting. The contribution of this project into Opet's corporate reputation is directly correlated with its long lasting and sustainable nature.

In the discussion of brand equity and the affect of Opet's sponsorship of Istanbul Theatre Festival on the elements of brand equity, the recurring theme of emotions reveals Opet's mission of forming an emotional attachment between its customers and its brand name and fostering brand loyalty. Although they do not raise their voice very high when promoting their support of the performing arts, they still believe that it is very important to be able to express their efforts in this area in the right way and that it greatly contributes to brand awareness by its nature of being a unique project which directly reaches to the emotions of the people and differentiating Opet from its competitors in the eyes of the

consumers. While it is possible to see the positive returns of their sponsorship of the performing arts in corporate reputation research results, it might be a very bold statement to say that the brand differentiation aimed to be achieved through an emotional attachment between the Opet brand and the consumers, is also reflected on the sales figures. However Opet believes that as a young, energetic brand, that is also giving back to its country and society, the positive effects of their sponsorship of the performing arts is not non-existent. In today's world, people are attached to brands in their daily lives and they have certain expectations from these brands and as a socially responsible company, Opet is striving to fulfill the expectations of its customers. Another important contribution of this sponsorship to Opet's brand equity, is the elevation of the perceived brand quality of the brand. As a young brand that is striving to accomplish long lasting projects, sponsoring Istanbul Theatre Festival is not only an indicator of quality but also a medium to increase its brand quality. When it comes to the effect of sponsorship of performing arts in raising the financial value of their brand, Opet believes that a strong brand equity contributes significantly in the financial value of the stock of the company. This is both explained by the increased revenues generated by the brand loyalty and the leverage that the company achieves by its corporate social responsibility agenda. Opet believes that the sustainability reports have gained a lot of importance and act as an important leverage for the companies in many ways, adding prestige and confidence to the corporate reputation. "Today, success is not only measured by numbers but by also values of companies such as giving back to the society, and designing a future for the new generations and protecting the planet while doing it." ¹⁴⁰ Finally, the reason why Opet chooses to work with IKSVM to support performing arts, is explained by the foundation's success, international recognition, its international network and its strong and prestigious image. Associating their name with

¹⁴⁰ Aydın, Ayşenur. Personal Interview. 9 September 2011

IKSV, gives them trust, increasing their faith in their projects to sponsor performing arts. About considering new performing arts sponsorship proposals, Opet is very open and is ready to help out to struggling artists' initiatives as long as they believe that the project is going to generate real values not just for themselves but for both sides of the sponsorship relationship.

4.4.6 DHL - Official Sponsor of IKS

DHL has been the official sponsor of IKS for the last 11 years and is ready and excited to sustain this collaboration in the future. Extending the scope of their support over the years, DHL constantly strives to advance its collaboration with IKS. As a global company, DHL has worldwide sponsorships in many different areas from sports to performing arts, which are managed by the global marketing department of the company. Since the reach of the company is beyond the limits of any country, DHL strives to diversify its sponsorship portfolio to be able to touch every segment of its customers all around the world. Falling under the marketing communications concern of company, for DHL, its sponsorship projects are mediums through which they aim to reach their customers and increase their brand presence in all runs of life. It is very important to be able to touch their customers with their sponsorship projects since they believe that these sponsorship projects are all designed to engage their customers, with high potential to result in customer activation. As for the development of the IKS sponsorship of DHL, it is based on relationships that has been formed over the years and continues to remain strong as the years go by. When it comes to choosing a performing arts projects to sponsor, the most important criteria for them is, since it is an arts project, is the reach of the project. They believe that the larger the size of the group of people the event reaches, the more they contribute to the socio-cultural development of Turkey as DHL. The order of importance for the criteria they consider

when choosing a performing arts event is; the event reaching the largest audience, the event that supports the arts and the artists the most, the continuity of a the event, the event with most press coverage, the event that only aims to target to a certain segment. Although they position their sponsorship projects as marketing communication vehicles globally, especially the IKSU sponsorship embodies a very important corporate social responsibility mission for them. Sustainability is another important factor effective both in the decision making and projecting processes of DHL. Their relationship with IKSU and their support of the performing arts is intended to be long lasting and as a global company DHL is ready to assume any responsibility to sustain its collaboration with IKSU, which also serves as a model for the other offices of DHL all around the world. In order to take their support of the performing arts to another level, they add onto their official sponsorship of IKSU and also sponsor specific concerts within IKSU's Jazz Festival. These sponsorships while acting as a medium to reach their clients and foster their collaboration with IKSU, also have a social responsibility value for DHL. They believe that, through the sponsorship of performing arts, DHL can communicate its vision of social responsibility and the value it attributes to culture and arts, to all of its stakeholders in a more effective language. As a company with presence in over 220 countries, DHL's main concern when undertaking a sponsorship project, is to be able to achieve the extensive reach to all segments of its market. While it aims to highlight the energy and speed in its image with its Formula 1 and windsurf sponsorships, with its sponsorship of IKSU, both as an official sponsor or event based sponsorships, it aims to emphasize the value and importance it gives to arts and culture, and aims to contribute in the socio-cultural development of Turkey.

Within the brand equity framework, being a global company, with a world wide recognized brand, complicates the situation for DHL, coming with its perks as well as some risks. Since all of the sponsorships of DHL are managed by the global marketing

department, the IKS SV sponsorship also needs to fulfill the expectations global office, serving to the benefit of the DHL brand. In addition to emphasizing the socially responsible and respectful image of DHL in Turkey, the IKS SV sponsorship also acts as a leverage that provides DHL close contact with its customers, increasing brand loyalty and brand attachment. The same leverage also applies to the perceptions of DHL's internal stakeholders, namely its employees. The concerts that DHL sponsor within IKS SV's festival become social gatherings for the company employees, increasing their motivation and their dedication to their company. Also, the prestige that comes with being one of the official sponsors of IKS SV makes the employees proud of the work they do. The recurring theme for DHL in engaging itself with supporting IKS SV for the last 11 years is to become the "preferred company" by all of its stakeholders, not only its customers and investors but also its current and future employees. Needless to say, another contribution of this sponsorship to DHL is increasing its the quality factor in its brand equity. They are confident enough to say that they would not be engaged in any project if they do not believe in its quality and the contribution it will make to increase the perceived brand quality in their brand equity. As a logistics company, with each box they deliver acting as a channel of communication, DHL exploits this opportunity by putting a sticker on every box they deliver, saying "DHL Express is proud to be the official carrier of Istanbul Foundation for Culture and Arts" and including the logo and the website of IKS SV. With approximately 5000 packages delivered to Europe daily, and with each package passing through the hands of at least 2 or 3 people, DHL announces its sponsorship of IKS SV to at least ten thousand people every day. They know that they can reap the long term benefits of this sponsorship over time, such as strengthening their corporate reputation, while their proactive approach takes their support of performing arts to a different level, differentiating them from their competitors. The IKS SV sponsorship of DHL and its support for the performing arts is a unique project for

DHL since among the wide range of sponsorship projects the company has undertaken over the years globally, none of the projects had such a social responsibility edge focusing on values such as developing arts and culture and giving back to the society both socially and culturally. Also in terms of generating close customer contact and building brand loyalty and attachment, both the official sponsorship of IKSŞ, and the sponsorship of some concerts within IKSŞ's festivals, act as important leverages for DHL. The reason why DHL chooses to support performing arts through collaborating with IKSŞ is the prestige and the sustainability that comes with that partnership. Finally, although most of the sponsorship decisions are made by the global marketing department, DHL is very open to consider supporting other performing arts groups, festivals or initiatives in Turkey, as a continuation of their efforts to contribute in the socio-cultural development of Turkey.

4.4.7 THY – Official Sponsor of IKSV

As the youngest sponsor of IKSV, Turkish Airlines –IKSV collaboration officially started in June 2011, making Turkish Airlines have become one of the official sponsors of IKSV, as its official airline. This collaboration marks the start of a new era for THY since it is designed to be a long-lasting one. The project is a design of the corporate communications department of THY, which creates and manages all of the sponsorships of the company. With the THY chamber orchestra, its sponsorship of Boğaziçi University's Albert Long Hall classical music concerts, the Istanbul Recitals that took place in June 2010 and the Chamber Oda Orchestra and the sponsorships they give to the production of classical Turkish Music Cd's, THY's support to the performing arts is a not new phenomena. However, by becoming one of the official sponsors of IKSV, they have demonstrated that they take their mission of supporting the performing arts very seriously and would like to take it to another level by undertaking larger scale commitments. So when they were approached by IKSV with a collaboration proposal, they have accepted to collaborate without hesitating since their intentions and actions plans were leading them to such a collaboration in the near future. Sponsorships in general, are so important for THY that the entire marketing communications strategies of the company is being constructed upon them. Having a very wide sponsorship portfolio, including many sports branch, society, culture and arts and even science and aviation, THY puts great emphasis on its sponsorships projects. They work with two agencies that assist them in considering proposals and making return analysis of their sponsorships. With their formalized "sponsorship proposal acceptance" strategy, they openly express the criteria they set in considering sponsorship proposals. They have adapted a very result-oriented and pragmatic method of decision making in terms of sponsorships. The sponsorship proposals they consider are filtered with the following criteria; the project should generate values that can

be measured, be in harmony with THY's brand personality and strategy, have a positive effect on customer relationships and should foster customer loyalty, contribute to brand awareness and visibility, offer opportunities of customer participation, differentiate THY from its competitors, provide THY with some complimentary opportunities and perks. In addition to all of the above listed criteria, cohesiveness of the sponsorship with THY brand is also very important. All of these criteria and the formalized sponsorship evaluation process employed clearly demonstrate the emphasis THY puts on its sponsorship projects and the results that these projects will yield. Since their sponsorship of IKSŞ is still very young, they have not yet achieved any specific returns that can be measured. However, all of the criteria listed above also constitute their expected returns out of this collaboration. Specifically for performing arts, when they are asked to rank the criteria of choosing a performing arts event, in terms of importance, the most important criteria they employ is, the event that supports the arts and the artists the most, followed by the continuity of the event, the event reaching the largest audience, the event with most press coverage, the event that only aims to target to a certain segment. The criteria THY employs when evaluating sponsorship proposals also define their expected returns out of the collaborations they take part in. For their performing arts sponsorships, specifically their IKSŞ sponsorship, their main goal is to increase awareness about THY's support of the arts and culture and identify their name with arts and culture sector in Turkey and ultimately feed their corporate image of being a company that supports a more sophisticated area of arts and culture sector, that is performing arts. Sustainability is a key element in their collaboration with IKSŞ. Although it is a very young project, THY views it as a long term commitment and investment, that will feed their corporate reputation over the years. Aiming to increase the scope of their sponsorship over the years, by expanding it into sponsoring one of the festivals or events of IKSŞ, THY is dedicated and committed to

make its name identified with IKS V and the performing arts in Turkey. The perception of their corporate image of being a company that supports arts and culture, by its employees and the internalization of its performing arts sponsorships by the employees makes up a very important part of their corporate communications strategy. That is why they conduct internal communications applications such as the air tv, an intra-company tv channel that informs the company employees about the company news and the new sponsorship projects that THY undertakes, and the internal magazine called “empathy”. Eventhough their collaboration is still very new, it has already been internalized by company employees who are constantly informed about the events of IKS V and who feel like they are part of THY’s cause of supporting the performing arts. With the start of their collaboration with IKS V, they have distributed out biennial tickets to the company employees who were very interested and eager to participate and the demand for tickets were very high.

In terms of the contribution of the sponsorship of IKS V to THY’s brand equity, THY believes that such a collaboration is not only very cohesive with their brand name and but also aims to feed its brand equity with values such as dynamism, and the support of arts and culture and increase its perceived brand quality. Providing differentiation of THY is another leverage that is expected out of performing arts sponsorships. Again, as part of their set criteria, formation of emotional bonds between their brand and the enhancement of brand loyalty is also of utmost importance for THY, and is believed to be achieved through sponsoring performing arts, which is realized by collaborating with IKS V. In fact, they are aiming to test this effect of the IKS V collaboration with a campaign that will test customer participation. THY business class passengers will have access to the 12th Istanbul Biennial with their boarding passes. Also after seeing the biennial, they can go to the facebook page of THY, where they can answer a quiz and win a free ticket to an international destination they choose. For such a new sponsorship, THY is very active in taking important steps in

integrating its customers into its support of IKS V. As a company that allocates serious budgets for supporting performing arts, THY believes that the returns of this sponsorship will also contribute into the financial value of their brand in the future. Finally, it looks like THY's vision of supporting the performing arts groups, festivals and institutions is going to last for long years, branching out to collaborate with other actors in the performing arts sector in the near future, as long as they are sustainable and cohesive projects with high potential to generate values for both sides.

4.5 The General Outcome of the Research

After examining each case individually, and it is possible to see some common points and patterns among the outcomes of the research. The findings from the seven in depth interviews conducted with the sponsor companies support the argument of the thesis which argues that the corporate sponsorships contribute to the development of independent performing arts, while creating strategic advantages to the companies, in terms of corporate image, brand equity and corporate reputation.

Although each company has its own story behind its sponsorship of IKS V and the performing arts, their vision of supporting the performing arts is one. For all of the companies interviewed, the sponsorship of performing arts has a significant *corporate social responsibility* characteristic. All of the sponsors except Borusan, has indicated that these sponsorship projects are positioned as an important part of their *marketing communication strategies*. Borusan's support of classical music is a fruit of the company's chairman's passion for classical music and his vision of supporting it in Turkey. Although this support was not positioned as a marketing communications strategy, just the fact that, it is being managed by the corporate communications office of Borusan Holding Company signifies that, over the years it has turned into an important vehicle in the marketing communications strategies of the company. *Sustainability* is one of the most frequently recurring themes in the interviews. For all the sponsor companies, sustainable relationships with institutions they support, and sustainable sponsorship projects are essential both as a sign of success and in terms of generating values and feeding their corporate reputation. The active involvement of upper management in the decision making process of these sponsorships is directly correlated with the special *relationships of higher management with the management of IKS V*. Of the seven companies, the executives of the three of them also have position at the board of IKS V, which makes takes their collaboration to

another level, changing the dynamics of the decision making processes of these companies about potential sponsorship projects. Except those three companies, Borusan, Garanti and Aygaz, the primary reason the remaining four choose to realize their support of the performing arts by sponsoring IKSŞ, is the *positioing of IKSŞ and its image as the most prestigious and internationally recognized arts foundation* in Turkey. Another common pattern that stands out among the findings is the emphasis all of the sponsor companies give to the perceptions of their *internal stakeholders*, namely their employees, formed through the performing arts sponsorships projects they undertake. For all of them, the internalization of these projects by their employees and making their employees feel proud about the company they work for is of crucial importance. It is a common belief that these projects increase employee motivation and foster a sense of belonging to the company they work for. In terms of corporate image, each company believes that these projects highly contribute to their corporate image and the values their image signals. All of the seven sponsors agree that the sponsorship of performing arts, and their collaboration with IKSŞ *differentiate* them from their competitors in the sectors they do business in and provide them with a leverage in their relationships with their suppliers, banks and other institutions they interact with. *Differentiation* does not only come in terms of relationships with competitors or suppliers but also takes place in terms of brand equity. *Differentiation of brand personality* is a return commonly aimed to be achieved through an *emotional attachment* of customers to the brand of the sponsor. Except Borusan and Garanti, all of the sponsor companies highlight the importance of the formation of the *emotional bonds* formed through performing arts sponsorships they are engaged in. For Borusan, which is an industrial company with less interaction with end users compared to others, the main concern is to achieve brand visibility, while for Garanti, which has created a brand, “Garanti Jazz Green”, out of its sponsorship of performing arts, brand image and

positioning stand out as more pragmatic aspects they focus on, rather than the emotional attachment between brands and customers. Another frequently recurring theme in the brand equity discussions that took place during the interviews is the contribution of these performing arts sponsorships to the *brand quality* element of brand equity. In addition to the other positive values generated by these sponsorships, *higher perceived brand quality* is a common one, agreed upon by each sponsor company.

The last question addressed to each sponsor company was designed to investigate their *attitude towards sponsoring other independent performing arts institutions, groups, festivals or artists' initiatives* in the future and what their expected returns would be out of such a support. Surprisingly, although most of the sponsors companies first stated that they would surely consider such proposals, all of the answers to this question was followed with a "but". Since the IKS V sponsorship these companies are engaged in require large budgets and bring along heavy financial responsibilities and commitments for these companies, the availability of resources could become a hurdle in getting engaged in another performing arts sponsorship similar in size and scope. All of the sponsor companies, except Garanti, which, ironically as one of the biggest supporters of performing arts, stated that they are not planning to deviate their focus from their current projects and that the share of their budget allocated for performing arts is strictly focused on their Jazz sponsorship, seem *open and welcoming to consider to new proposals*, as long as their budgets allow them and as long as the project has potential to generate values for both sides. Especially Aygaz, DHL and Opet has a very welcoming attitude towards independent performing arts groups, artists' initiatives or even young individual artists.

Below is a matrix demonstrating the sharing of the common patterns among the sponsor companies. Although they are clustered as "Performing Arts Festival Sponsors" and "Official Sponsors", the findings of the research yield a similar pattern in issues

concerning the motives of these companies, behind their sponsorship of the performing arts through collaborating with IKSŞV.

		Sustainability	CSR	Relationships of management	Mark. Comm.	Emotional bond	Differentiator	Brand Quality	IKŞV's Image / prestige	Open for new prop	Internal Stakeholders
Performing Arts Festival Sponsors	Garanti	✓	✓	✓	✓		✓	✓			✓
	Borusan	✓	✓	✓			✓	✓		✓	✓
	Aygaz	✓	✓	✓	✓	✓	✓	✓		✓	✓
	Opet	✓	✓		✓	✓	✓	✓	✓	✓	✓
Official Sponsors	DHL	✓	✓		✓	✓	✓	✓	✓	✓	✓
	The Marmara	✓	✓		✓	✓	✓	✓	✓	✓	✓
	THY	✓			✓	✓	✓	✓	✓	✓	✓

Figure 5. The Findings Matrix

5 The Findings of the Thesis and The Suggestion of the Findings to ÇGSG

The findings of the research and the thesis demonstrate that the independent performing arts in Turkey has highly benefits from the private sector support, while the sponsor companies generate positive values out of these sponsorships, that contribute to their corporate image, corporate reputation and brand equity in many different ways. However, the independent performing arts sector still suffers from lack of resources and needs more support to develop. Among the major problems faced by independent performing arts groups is not having a venue to practice and to perform. Without establishing a set performance calendar it is not possible to for these groups to generate a loyal audience for themselves, which ultimately turns into a survival problem for them.¹⁴¹ When looked in terms of the performing arts sector in Istanbul, many independent performing arts festivals can not turn into continuous and sustainable projects that would potentially contribute to the socio-cultural development of the society, due to lack of funding and lack of financial support from other actors such as the private sector.¹⁴² There is also a huge need for new performance spaces in the city. The number of venues available for the use of the independent performing arts groups is very small and the very few ones suffer from technical inefficiencies.¹⁴³ So, in the midst of the all these problems they face, independent performing arts actors facing many challenges of survival, they should turn to the support of the private sector. As the findings of the thesis suggest, corporate sponsorships are mutually beneficial collaborations that generate values for both sides of the collaboration. The sponsor companies engage in these collaborations with certain expected returns out of

¹⁴¹ Ertürk, Eylem. "İstanbul'da Gösteri Sanatları." İstanbul Kültür Mirası ve Kültür Ekonomisi Envanteri 2010 Aralık 2010. 25 Temmuz 2011. <<http://www.istanbulkulturenvanteri.gov.tr/index/site-haritasi>>

¹⁴² Ibid.

¹⁴³ Ibid.

them, in terms of corporate image, corporate reputation and brand equity. Whether they position it as part of their corporate social responsibility project or a marketing communications vehicle, performing arts sponsorships have come to constitute an important part of their corporate actions. The in depth interviews conducted with sponsor companies of IKSU reveal that while most of them are willing and open to further their support of the performing arts by considering new proposals from independent performing arts groups or institutions, they are constrained by their budgets. So it would be a wiser decision for actors in the performing arts sector, such as ÇGSG- Contemporary Performing Arts Initiative, to approach companies that are not readily engaged in big collaborations such as IKSU sponsorships. Most of the sponsor companies of IKSU are ready to assume new sponsorships as long as their budgets allow them to. So this could be an opportunity for some performing arts groups artists' that look for support for small scale projects or one-time events. A general suggestion to all of the independent performing arts actors that look for support is making sure that the collaborations they propose to their potential sponsors clearly express the values that would be generated out of such a collaboration for both parties. Also sustainable projects since they are more effective in fostering the success and the value generation of such projects, would be preferred by most companies that are interested in realizing a vision of supporting the performing arts by engaging in corporate actions such as sponsorships.

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APPENDIX : Interview questions

1. . Şirketiniz ne kadar zamandır sahne ve gösteri sanatlarına sponsorluk vermektedir?
2. Şirketinizin verilecek sponsorlukları seçerken nasıl bir karar mekanizması ile hareket ediyor? Sahne ve gösteri sanatlarına verilen sponsorluklar kurumsal iletişim ve pazarlama departmanlarının çalışmaları sonucu olarak mı, yoksa, yönetimin uyguladığı kararlar sonucu olarak mı veriliyor?
3. Şirketinize yönlendirilen sponsorluk tekliflerini değerlendirirken uyguladığınız belirli bir yöntem veya belirli kriterler varmı?
4. Şirketiniz tarafından sahne ve gösteri sanatlarına verilen sponsorluklar şirket bünyesindeki yetkililer (kurumsal iletişim yöneticileri ve ekipleri veya üst yönetim) tarafından yaratılan fikirler olarak mı hayata geçiyor, yoksa, IKSV'nin size teklifinin değerlendirilmesi sonucu olarak mı gerçekleşiyor?
5. Şirketinizin sahne ve gösteri sanatlarına verdiği sponsorlukların şirketin pazarlama iletişimi politikasındaki önemi nedir?
6. Sahne ve gösteri sanatlarına sponsor olan bir şirket olarak, şirketlerin sponsor olacağı sahne ve gösteri sanatı dalını veya festivalini seçerken değerlendirdiği kriterleri, sizin için en uygun önem sırasına göre değerlendiriniz. (en önemli kriter 5, en az önemli kriter 1 ile değerlendirilmek üzere)
 - Geniş kitlelere ulaşan etkinlik
 - Her sene gerçekleşen etkinlik
 - Basında en geniş yer alan etkinlik
 - Sadece belli bir kitleye hitap eden etkinlik (yüksek sanat dalları)
 - Sanata ve sanatçıya destek imajının en çok oluşmasını sağlayacak etkinlik
7. Şirketiniz sahne ve gösteri sanatlarına verdiği sponsorlukları nasıl bir geri dönüş beklentisi içinde gerçekleştiriyor?

8. Sahne ve gösteri sanatlarına verdiğiniz sponsorlukları sosyal sorumluluk projeleri olmanın yanısıra pazarlama iletişimi stratejisi olarak da konumlandırıyor musunuz?
9. Kurumsal kimliğin oluşmasında ve iletişiminde sahne ve gösteri sanatlarına verilen sponsorlukların önemli bir rolü olduğunu düşünüyor musunuz?
10. Sahne ve gösteri sanatlarına verilen sponsorlukların kurum hakkındaki farkındalığı arttırmayı hedefleyerek amaçlanan kurumsal imajın oluşmasında önemli rol oynadığı konusundaki düşünceleriniz nedir? Şirket olarak bu konuda sahne ve gösteri sanatlarına verdiğiniz sponsorluklar ile nasıl bir kurumsal imaj oluşturmayı hedefliyorsunuz?
11. Sahne ve gösteri sanatları sponsorlukları ile hedeflenen kurumsal imaj ve kimlik oluşturulurken, sadece rakipler ve müşteriler tarafından nasıl algılandığı değil, şirket çalışanları ve kurum bünyesinde bulunan diğer paydaşlar tarafından da nasıl algılandığını göz önünde bulunduruyor musunuz?
12. Sahne ve gösteri sanatlarına verilen sponsorluklar uzun soluklu projeler olmaları durumunda kurumsal imajı besleyerek hedeflenen kurumsal reputasyona dönüşmesine katkıda bulunmaları konusundaki düşünceleriniz nedir? IKSŞV'ye verdiğiniz sponsorluğun devamlılığını ve sürekliliğini bu konu ile ilişkilendirmek mümkün müdür?
13. Sahne ve gösteri sanatlarına verilen sponsorluklar marka farkındalığı ve marka imajı oluşumunda önemli rol oynar. Şirket olarak sahne ve gösteri sanatları sponsorluklarınız ile nasıl bir marka oluşturmayı hedefliyorsunuz?
14. Sahne ve gösteri sanatlarına verdiğiniz sponsorlukların hedeflenen marka varlığının oluşmasındaki katkısı nedir?

15. Sahne ve gösteri sanatlarına verilen sponsorluklar pozitif bir marka imajı yaratarak kurumu hem hedef kitlesi hem de çalışanları gözünde rakiplerinden farklılaştırmasında etkilimidir?
16. Sahne ve gösteri sanatlarına verilen sponsorluklar marka imajındaki kalite faktörünü beslediğini ve marka kişiliğini yükselttiğini düşünüyor musunuz?
17. Sahne ve gösteri sanatlarına verilen sponsorlukların kurumun hedef kitlesi ve markası arasındaki duygusal bağlarını güçlendirerek markaya olan bağlılığı ve sadakati artırdığını düşünüyor musunuz?
18. Sahne ve gösteri sanatlarına verilen sponsorluklar ile marka imajındaki kalite faktörünün artması ve yüksek bir marka varlığının oluşmasının sonucu olarak markanın finansal değeri de artar. Bu konudaki düşünceleriniz nedir?
19. Şirket olarak sahne ve gösteri sanatlarına destek verme politikanızı IKSV'ye sponsor olarak gerçekleştirmenizdeki ana sebep nedir? Bu işbirliğinin size şirket olarak getirisi nedir?
20. IKSV'ye verdiğiniz desteğin yanısıra bağımsız Sahne ve Gösteri Sanatları Gruplarını veya Topluluklarını (Devlet Desteği almadan kurulmuş ve devlet desteği almadan ayakta kalmaya devam eden özel orkestra, topluluk ve tiyatroları) desteklemek konusundaki düşünceleriniz nedir? Bu tarz sanatçı girişimlerini ve toplulukları desteklemeniz için nasıl bir getiri beklentiniz olur?