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**YEDİTEPE UNIVERSITY  
GRADUATE INSTITUTE OF SOCIAL SCIENCES**

**Reasons of Holdings Support Of Contemporary Art In The Context  
Of Globalization In Regards To Review In Turkey**

by

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**Submitted to the Graduate Institute of Social Sciences  
In partial fulfillment of the requirements for the degree of  
Master of  
Art Management  
Istanbul, 2014**

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## LIST OF ABBREVIATIONS

AKMED	Akdeniz Medeniyetleri Araştırma Enstitüsü (Research Institute for Mediterranean Civilizations)
ANAMED	Anadolu Medeniyetleri Araştırma Merkezi (Research Institute for Anatolian Civilizations)
BİFO	Borusan İstanbul Filarmoni Orkestrası (Borusan İstanbul Philharmonic Orchestra)
BKS	Borusan Kültür Sanat (Borusan Art & Culture)
CEO	Chief Executive Officer
Cİ	Contemporary İstanbul
EFG	European Financial Group
GFK	Gesellschaft für Konsumforschung
GOP	Genişletilmiş Ortadoğu Projesi (Project Middle-East Expanded)
IAA	International Advertising Association
İDOB	İstanbul Devlet Opera ve Balesi
IEG	International Events Groups
İKSV	İstanbul Kültür sanat Vakfı (İstanbul Foundation of Arts & Culture)
KDV	Katma Değer Vergisi (Value-Added Tax)
MOMA	Museum of Modern Art
THE MET	New York Metropolitan Museum
TÜSAK	Türkiye Sanat Kurumu (Turkish Art Institute)
UBS	Union Bank of Switzerland
VEKAM	Vehbi Koç ve Ankara Araştırmaları Merkezi (Vehbi Koç and Ankara Research Center)
WBCSD	World Business Council for Sustainable Development

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## ABSTRACT

In the era of neoliberal politics and globalisation after 1989, the intertwining of art and culture with media and advertising is becoming more apparent. In the art market with an approximate size of 300-350 million USD in Turkey, contemporary art continues to increase its share.

The purpose of this thesis is to examine the effects of globalisation on Turkey, the motives of large organizations to support contemporary art with examples from our country.

In the thesis, the history of sponsorship both in Turkey and in the world is mentioned and motivations behind the support of contemporary art is laid out. Brand organization and image concerns became the priority for corporations as manufacturing was outsourced to the developing countries. It is observable that in a rapidly changing modern world, corporations seek to project an image of innovation, change and creativity to the consumer. Contemporary art is a feasible platform to create such lasting images. That is why contemporary art is used to create a positive corporate image, to increase brand awareness and to increase sales by achieving the goodwill of the public via social responsibility. While realizing these objectives, corporations took advantage from tax incentives, made good impressions on their employees, and benefited from the financial revenue of art related activities. While not expressed directly, art is also used as a tool to obtain higher social status. The fact that the market for fields like impressionist art is narrow increases the need for living artists; this results in a rise of sponsorship in this area.

For the research, texts were read, interviews were conducted with the primary holdings and corporations in Turkey which engage in contemporary art sponsorship, and answers to the questionnaires sent to the PR departments of these corporations were analysed.

Keywords: Contemporary art, globalisation, sponsorship, corporate image, social status

## ÖZET

1989 sonrasında uygulanmaya başlayan neoliberal politikalar ve küreselleşmenin kültürde medya, reklam ve sanatın giderek daha çok iç içe geçtiği gözlenmektedir. Ülkemizde de 2013 itibariyle 300-350 milyon USD olacağı tahmin edilen sanat piyasasında çağdaş sanatın payı yükselmeye devam etmektedir.

Tezin amacı Türkiye’ de, büyük kurumların çağdaş sanatı desteklemelerinin arkasındaki motivasyonları, ülkemizden örneklerle incelemektir.

Tezde sponsorluğun dünyada ve ülkemizdeki tarihine değinilmiş ve çağdaş sanata verilen desteğin ardındaki motivasyonlar incelenmiştir. Üretimin gelişmekte olan ülkelere kayması ile marka örgütlenme ve imaj kaygılarının kurumlar için etkili olmuştur. Hızla değişmekte olan modern dünyada kurumların tüketiciye yenilik, değişim, yaratıcılık imajını vermek istedikleri görülmektedir. Çağdaş sanat bu amaçla tüketicide kalıcı imgeler yaratmak için uygun bir mecradır. Bu nedenle çağdaş sanat olumlu bir kurum imajı yaramak, marka bilinirliğini arttırmak, sosyal sorumluluk projesi olarak halkın iyi niyetini kazanarak satışları arttırmak amacı ile kullanılmıştır. Bunları gerçekleştirirken devletin vergi avantajlarından yararlanmış, kurum çalışanlarında olumlu bir izlenim bırakmış ve sanatın finansal getirilerinden faydalanmaya başlamıştır.. Doğrudan dile getirilmemekle birlikte sosyal statü elde etmek için önemli bir araç olmuştur. Empresyonist resim gibi alanların pazarının dar olması, yaşayan sanatçılara yani çağdaş sanata ihtiyacı arttırmakta ve bu konudaki sponsorluklar ağırlık kazanmaktadır.

Tez çalışması için konu ile ilgili okumalar yapılmış, Türkiye’ de çağdaş sanat konusunda ilk akla gelen holding ve kurumlar ile yüz yüze görüşmeler gerçekleştirilmiş, kurumsal iletişim bölümlerine gönderilen soruların cevapları incelenmiştir.

Anahtar kelimeler: Çağdaş sanat, küreselleşme, sponsorluk, kurumsal imaj, sosyal statü



## 1. INTRODUCTION

Especially after 1990, contemporary art became known as art of the new age. According to Johanna Drucker, who studies the art of these years, new age is the times when postmodernism is surpassed and “autonomy, opposition and radical dissent is replaced by conforming and cooperative conduct.”<sup>1</sup>

As Octavian Esanu (2013) states in his article “What was Contemporary Art?”, contemporary art stresses its existence much more than other art movements. Although we do not see a formation with the name of postmodern art museum, we do see museums, art centers, organisations and academic courses including the name ‘contemporary art’. In the same article, Esanu states that if there is the notion of imitation in the model of fine arts, the priority of the contemporary paradigm is an invention which is its complete opposite, and that the essence of contemporary manner is the discovery of new tools and media for individual expression, or constantly inventing or constructing artistic sentiments, perceptions and concepts. Another proposition offered by Esanu is the concept of “project” in contemporary art. The work before modern art, of which its end is unknown, is replaced by work which is designed and its end planned. Esanu argues that in this situation, artists have become entrepreneurs.

In his interview with Hürriyet newspaper, Akbank Art Consultation Committee Member and art critic Hasan Bülent Kahraman says that today’s talent aggregation is not in areas of music and literature, but in contemporary art, and that there are more collective, progressive and revolutionary artists.<sup>2</sup>

Modern architecture’s principle “form fits function” leaves its place to the principle “form fits consumption”.

Artists need to learn how to depict the tiniest details of the work they will create in the future; design what, why and how to produce beforehand; explain whether if their projects are compatible (or the extent of compatibility) with the missions of new institutions; stand up for their artistic aspirations without confronting managers or curators.<sup>3</sup>

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<sup>1</sup> Johanna Drucker, *Sweet Dreams-Contemporary Art and Complicity*, (2005) quoted by Artun, Ali, 2011, *Çağdaş Sanatın Örgütlenmesi*, İletişim Yayıncılık., İstanbul ISBN: 978-975-05-0947-6,s.40

<sup>2</sup> Kahraman, Hasan Bülent., *Hürriyet Gazetesi*, 12.01.2014, <http://www.hurriyet.com.tr/pazar/25550753.asp>, access date: 10.07.2014

<sup>3</sup> Esanu, Octavian, 2013, *Neoliberal Dönemde Çağdaş Sanatın Örgütlenmesi*, What was Contemporary Art? isimli makaleden çeviren Nursu Öрге, skopbülten

Ali Artun (2011) states that the biennials of present day can be analyzed as the post-modern and global reflections of this modern, universal demonstrations.

Biennials, with their themes put up by curators and company logos that is visually dominant in their space, resurrect the magnificent imperial collections from the times of Renaissance, when art is practiced on purchase order and supervised by sponsors.<sup>4</sup>

On the other hand, he says that museums privatized by neoliberal policies stir up the competitive attempts by art events to impress sponsors. He criticizes the becoming of art events into pleasers of masses and avoid meddler exhibitions as a result:

Since art is no longer viewed as a hobby of “refined snobs” and has become an integral part of today's entertainment culture, PR specialists believe that associating themselves with culture will improve the reputation of their customers in public.<sup>5</sup>

Cuauhtémoc Medina, says that in the new global social context which defines contemporary art, individuals who lost their privileges (their managerial roles of industry and commerce to CEO bureaucracy) are in pursuit of achieving a form of citizenship identity by being aesthetic philanthropists. This way, they interact with a social economy which comprises of services ranging from the utilities provided by artists, critics and curators to the commercial abilities in the context of evoking the *contemporary* as well as symbolic capital. In other words, contemporary art becomes a social construct which is defined by the dialectic between the new high society and a jet set proletariat.<sup>6</sup>

In Seçkin Aydın's article *Art-Capital Relationship In The Context of Globalization* (2012)<sup>7</sup>, it is stated that the most effective weapons of capital in globalizing culture is media, advertising and art. Today, it is very difficult to structurally as well as functionally separate these three. What makes art distinct from media and advertising is that it has both a commodity value and a spiritual dimension. Because of these two features, art has been used by the ruling classes throughout history.

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<sup>4</sup> Artun, Ali, 2011, op.cit., s.129

<sup>5</sup> Haacke, Hans., 1997/1999, *Symbolic Capital Management, The Society of Control The Academy and the Corporate Public*, <http://www.societyofcontrol.com/research/haacke.htm>, access date: 03.06.2014

<sup>6</sup> Medina, Cuauhtémoc., 31.08.2012, *Skopbülten, Çağdaş Sanat: 11 Tez*, (çev. Ö. Çelik, *Contemp(t)orary: Eleven Theses*)

<sup>7</sup> *Relation Of The Art And Capital In The Context Of Globalization*, *Güzel Sanatlar Enstitüsü Dergisi*, issue 29, 2012

What is called neoliberal politics is the economic system which gained pace after 1989, the primary applications of which is privatization, deregulation of markets, less intervention on foreign currencies, liberalizing trade, flexible currency regime and market-led interest rates.

Such policies were implemented in Turkey in Turgut Özal period, with the January 24th Economic Stability Resolutions; such economic policies continued to exist and expand in the Justice and Development Party period which started in 2002.

Nation states which could resist neoliberal policies were at a loss of power while corporations established networks of production on a global scale. Industrial cities were very much worse off with the global decentralization in production; countries with advanced economies prioritized organising brands. As Ali Artun states, the great transformations reveal themselves first in art, at the same time, art has a transformative power.<sup>8</sup>

The motives behind the support of art by global capital cluster around art being an instrument of investment, serving to the formation of a global thinking and lifestyle, establishing brands and legitimately/effectively creating a corporate image.

As it can be seen in through content of the thesis, in the reports compiled by IEG (International Events Groups), the support of art is increasing by the years.

The purpose of the thesis is analyzing;

- The history of sponsorship both in our country and in the world,
- The declared motivations of corporations in an economy shaped by neoliberal politics,
- Other motivations although not classified as art sponsorship revealed by research,
- Example cases in Turkey.

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<sup>8</sup> Artun, Ali., 2011, op. Cit.

## 2. THE DEFINITION AND HISTORY OF SPONSORSHIP

### 2.1. Definition

The word 'sponsorship' originates from the word 'spondere' which means "deep pledge" in Latin. In context of Christianity, sponder is associated with prayer, beseech and entreat.

Tench and Yeomans (2006) define sponsorship as the totality of market-oriented decision making processes which provide monetary, service or know-how support in fields of sports, culture, charity, environment, education or publishing to individuals, groups or institutions. The purpose is to reach to organisational communication goals determined by activities which leave a potential commercial and psychological effect.<sup>9</sup> Metin Kazancı (2002) defines sponsorship as the material support by an organization, with the purpose of profit or publicity, to a planned event or activity outside of its field of responsibility.<sup>10</sup>

The IAA also makes a definition of sponsorship as: "An monetary or real investment that aims to reach a commercial potential to take advantage of in the field which is being supported".

Sponsorship, unlike charity or maecenasship, involves a mutual relationship of interest. The sponsor aims to reach the target audience, creating a positive self-image by triggering the desired effect on that audience, present itself and increase sales in return of the support it provides.

Sponsorship also differs from product placement and advertisement. While the content of the programme is of importance in sponsorship, in product display, this content is not essential to the owner. In product display, the attention of the audience is primarily directed to the product itself. In sponsorship, however, it is the supported activity which gets the primary attention. Subjects like the name of the sponsor or what it produces are in the background.<sup>11</sup>

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<sup>9</sup> Tench ve Yeomans, Exploring Public Relations. England: Pearson Education Limited, 2006. s.522.

<sup>10</sup> Metin Kazancı, Kamuda ve Özel Kesimde Halkla İlişkiler. 4. basım Ankara: Turhan Kitabevi, 2002, s.277.

<sup>11</sup> Bülbül Rıdvan, 2000 Halkla İlişkiler ve Tanıtım, Ankara, Nobel Yayın-Dağıtım

## 2.2. History and Development

### 2.2.1. History and Development Worldwide

The first application which resembles sponsorship is maecenasship. The etymological origin dates back to 1st century BC, from Gaius Clibius Maecenas. He had supported the important artists in his time. That is why in many languages, protectors of art and science are called maecenases.

Later, the renowned Medici family's supportive approach made its place in history as one of the first cooperation between capital and art. The family had started their business in textile and continued in banking, gaining power and being very effective between 13th and 17th centuries in Florence. Medicis had 3 popes and multiple rulers in Florence. They have affected the development of the Italian Renaissance by supporting the artists who have left their mark in their era like Fra Angelico, Boticelli, Leonardo da Vinci, Michelangelo, Raphael, Andrea De Castagno and Benozzo Gozzoli.

Throughout history, musicians like Mozart and Beethoven have produced their work with the support of maecenases. In the US, people such as Rowntree and Cadbury from religiously inclined Quakers, Unitarian president's son tate, Rockefeller from Baptist Church have supported art not with a commercial agenda but out of philanthropy and an ambition to leave a personal legacy to the world.<sup>12</sup>

There are some fundamental differences between maecenasship and sponsorship.

*Table 2.1*

*Differences Between Sponsorship and Maecenasship*<sup>13</sup>

	Sponsorship	Maecenasship
<b>Motive</b>	Sales	Gaining social value
<b>Target</b>	Establishing connection between brand and activity	Seeking identity on organisational level
<b>Message</b>	Marketing	Purely organisational
<b>Audience</b>	Consumers	Public
<b>Interest</b>	Direct, apparent and permanent	Discreet and "moral"
<b>Time pediod</b>	Short and medium term	Medium and long term

<sup>12</sup> Philips, Deborah., Whannel, Garry., 2013, The Trojan Horse : The Growth of Commercial Sponsorship, Bloomsbury Publishing, Chennai, India, ISBN/EAN: 9781472508386

<sup>13</sup> Caroline Phillips, "Le Mécénat et Le Chef d'Entreprise", Jean-Pierre Allinne et Renaud Carrier (Ed.), La Culture au Risque du Marché- Le Mécénat Face à Ses Acteurs içinde (193-195), Paris: L'Harmattan, 2010 dan aktaran Kösem, İkbal Begüm ., 2010, Sosyal Sermaye Kuramı Çerçevesinde Türkiye'de Özel Sektörün Kültür Ve Sanat Yatırımları, M.Ü. Sosyal Bilimler Enstitüsü, Doktora Tezi

In sponsorship, sales-titled motivation can be evaluated as the increase in sales due to the reinforcement of brand image and prestige as well.

The first known sponsorship is made in 1861; an English food company called Spiers and Pond, despite having no connection whatsoever to sports in terms of commercial activity, had sponsored the English cricket team in their Australia tour.<sup>14</sup> There are no specific examples on the first sponsorships of art.

Referring to Marwick, Philips and Whannel states that sponsorship starts at the end of 19th century, first in sports and partially in cultural activities. Whisky producers Lipton and Dewars are the first companies to support competitive sports. Again, Coca Cola and Kodak have placed advertisements in 1896 Athens Olympic Games; Oxo and Coca Cola were among the companies which regularly sponsored sports activities in the beginning of the 20th century. Commercial sponsorship in 1920 England had a negative reception since it was believed that sponsors would ultimately decide the programme. It was banned in 1922.<sup>15</sup>

While cultural philanthropy was in the form of bosses –in line with their passion of art and their duty as a citizen- handing gifts and donations to the non-profit art organisations of their choosing in the pre-Fordist era, towards the end of 1950s, this understanding has changed. Art donation, as it is known today, is acknowledged to be discovered by the Ford Foundation at the end of 1950s. Sponsorship in the contemporary sense begun to be seen in the US after the Second World War and moved to Europe in 1970. Concepts like the welfare state, social benefits and public awareness gained prominence in England as well after 1945. With Labor Party's victory in the elections, cultural centrality and conceptualization of public space was promoted.<sup>16</sup> After 1945, concepts like public sector, public goods, justice, equal opportunity and freedom were associated with one another into a body of utopic post-war vision. This was not thought of as a commercial sponsorship; it was approached as a social program which channeled tax revenue into public services.<sup>17</sup> In the following years, sponsorship was identified as “Companies Fulfilling Their Citizenship Duties” in France and this was

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<sup>14</sup> Karadeniz, Mustafa, 2009, Pazarlama İletişimi Kapsamında Sponsorluk Faaliyetlerinin Önemi, Journal of Naval Science and Engineering 2009, Vol. 5 , No.1, pp. 62-75

<sup>15</sup> Philips, Deborah., Whannel, Garry., 2013, op.cit.

<sup>16</sup> Philips, Deborah., Whannel, Garry., 2013, op.cit.

<sup>17</sup> Philips, Deborah., Whannel, Garry., 2013, op.cit.

turned into a slogan later on.<sup>18</sup> First sponsorships in the US started with radio and TV shows having phrases like “The Maxwell House Showboat presents”, “With the contributions of The Everyday Hour” when they began. Towards the end of 1980s, this practice gained acceleration. In England, for example, the total art sponsorship budget increased from 3 million USD in 1980 to 26 million USD in 1986, 58 million USD in 1992, 96 million USD in 1997 and 111 million USD in 2002.

In 1984, the total sponsorship expenditure in the United States of America was 2 billion USD; this amount increased to 10,8 billion USD in 1994.<sup>19</sup> According to the IEG Sponsorship Report, this number is 17,2 billion USD for the year 2010.<sup>20</sup> In the United States, the sponsorship budget reserved for art alone is 914 million USD in 2013. For 2014, the estimate budget is 927 million USD<sup>21</sup>. Sponsorship applications which are increasingly prominent today and which became one of the most efficient presentation methods are observable in almost every field. The reason why sponsorship expanded especially after 1980s is the economic and political transformations in the social structure. According to IEG’s research, the development in the general sponsorship budgets since 2011 is more compared to advertising, promotion and marketing expenditure.<sup>22</sup>

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<sup>18</sup> Bülül Rıdvan, 2000 Halkla İlişkiler ve Tanıtım, Ankara, Nobel Yayın-Dağıtım

<sup>19</sup> Quester, Pascale G, 1996, Consumers’ Perceptions of Sponsorship Sources, via Pacific Advances in Consumer Research Volume 2, s. 13-18

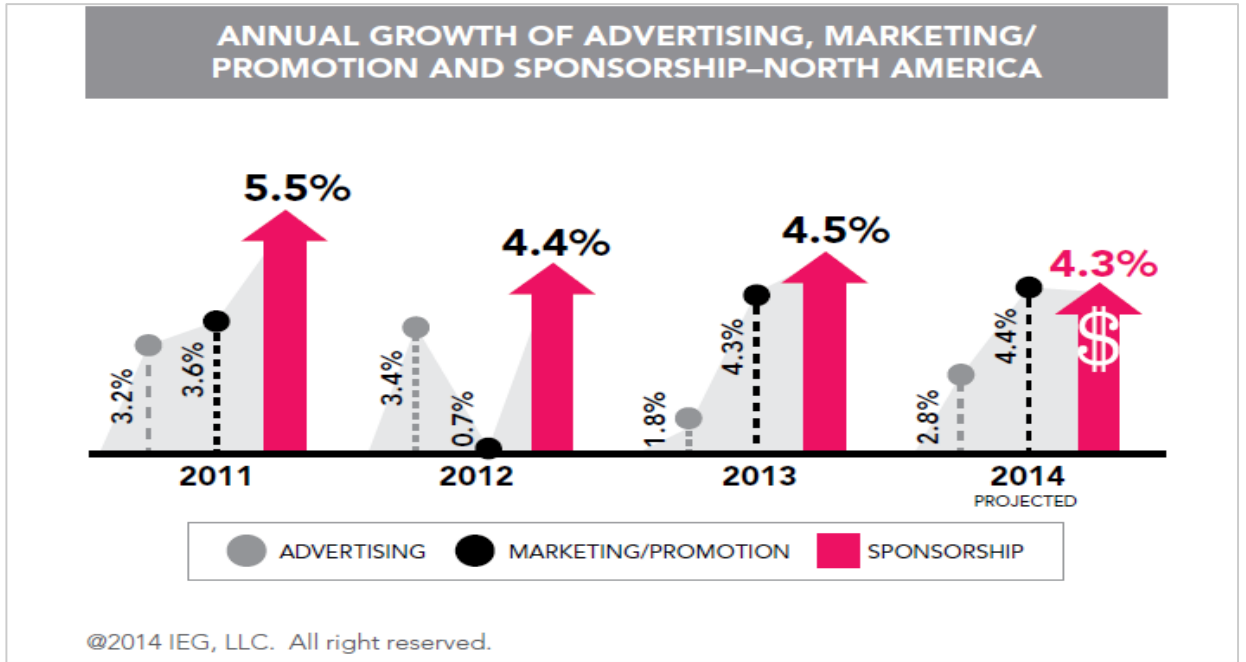
<sup>20</sup> <http://www.sponsorship.com>, erişim 02.04.2014

<sup>21</sup> IEG Sponsorship Spending Report, Where The Dolars Are Going and Trends For 2014, <http://www.sponsorship.com/Resources/Sponsorship-Spending-Report--Where-The-Dollars-Are.aspx>, erişim 24.04.2014

<sup>22</sup> IEG Sponsorship Spending Report, Where The Dolars Are Going and Trends For 2014, <http://www.sponsorship.com/Resources/Sponsorship-Spending-Report--Where-The-Dollars-Are.aspx>, erişim 24.04.2014

Table 2.2

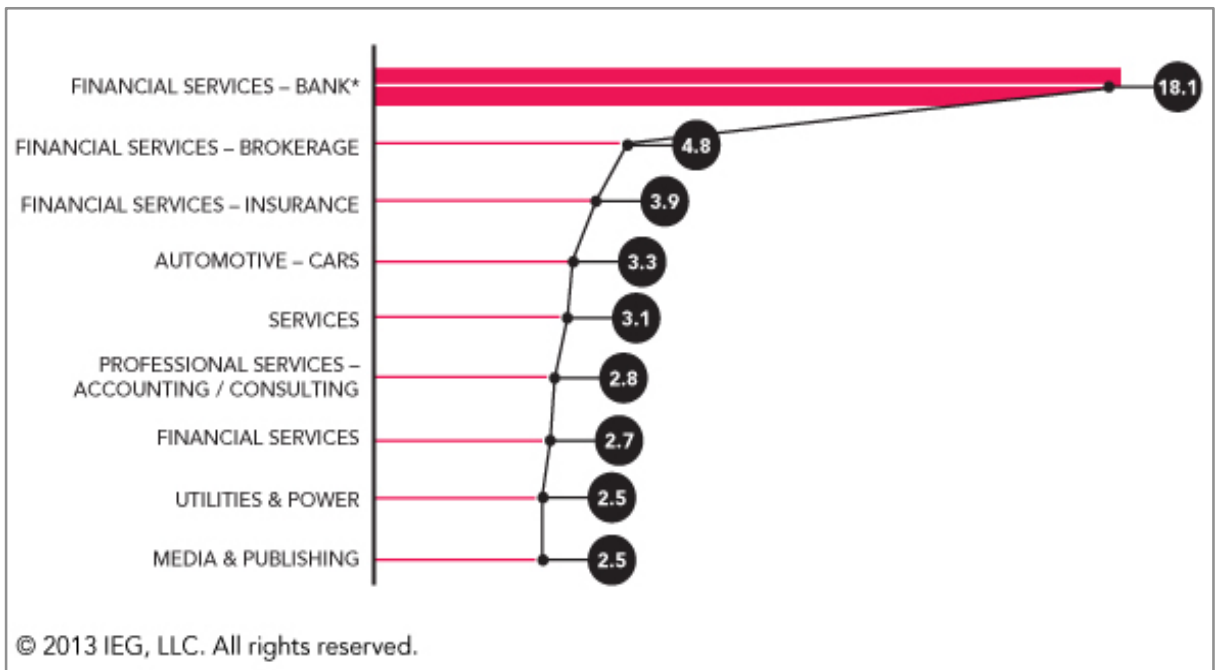
Annual Budget Development for Advertising, Marketing-Promotion and Sponsorship



The chart below illustrates that the banking sector engages in art sponsorship 18,1 times more than other sectors.

Table 2.3

Most Active Categories Sponsoring The Arts 2013<sup>23</sup>



<sup>23</sup> [http://www.sponsorship.com/Latest-Thinking/Sponsorship-Infographics/Arts-Sponsorship-Spending-to-Total-\\$920-Million-in.aspx](http://www.sponsorship.com/Latest-Thinking/Sponsorship-Infographics/Arts-Sponsorship-Spending-to-Total-$920-Million-in.aspx), access date: 06.04.2014

### 2.2.2. History And Development In Turkey

During the Ottoman rule, until the reign of Murad the 2nd, poets clustered around Emir Süleyman Çelebi and his father Yıldırım Bâyezîd who complimented the work of poets like Şeyhoğlu Mustafa, Ahmedî and Bursalı Niyazi, also Çelebi Mehmed who sheltered Ahmed-i Dâi and Şeyhî. The interest of rulers in poetry and art activities was turned into a tradition of supporting art during the reign of Murad the 2nd (1421-1451).<sup>24</sup> Maecenasship was something Ottomon sultans adopted; they made significant contributions to artists of poetry, literature and music. Although the practice of painting and sculpture was not well received due to religious beliefs, miniature artists and calligraphers have worked under the palace's structure, and delivered orders from the palace itself. These people who were known as "Has" or "Hassa" also carried out the tasks given by the sultans themselves. The first painters who graduated from military schools in the first half of 19th century were supported by progressive sultans like Mahmut the 2nd (1808-1839) and Abdülmecid (1839-1861). One of the greatest benefits by Sultan Abdülaziz to Turkish painting was sending Seyyid Bey and Ahmet Ali Bey and others to Europe for their education in the art of painting.<sup>25</sup>

The Ottoman State opened a school named Mekteb-i Osmani in 1851, for the students who were sent to Paris; the school was regarded as a failure and closed down in 1874. Ahmet Ali Bey organized exhibitions after his return to İstanbul, in 1873 and 1875. An exhibition made in a school in Sultanahmet under care of Sadrazam and Maarif Nazırı in 27 April 1873 can be considered the first painting exhibition made in İstanbul. The second exhibition was made in the Darülfünun Building, in 1 July 1875. In addition to Ahmet Ali, Osman Hamdi Bey, Halil Paşa and other foreign and levanter artists also gave paintings to this exhibition. According to the art critic Sezer Tansuğ, these two exhibitions were important not only because they are the first, but also because they stressed a necessity for an institution for art education around the network of the government and the enlightened.<sup>26</sup>

With the efforts of Sanayi-i Nefise-i Mektebi Alisi, Osman Hamdi Bey, Sadrazam Sait Paşa and other laymen, architecture, painting and sculpture training started in today's

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<sup>24</sup> İsen Durmuş, Tuba Ilınsu, 2006, İ. Selim Dönemi Sonuna Kadar Osmanlı Edebî Hamilik Geleneği, Bilkent Üniversitesi, Türk Edebiyatı Bölümü, Doktora Tezi

<sup>25</sup> Cezar, Mustafa; 2009, Sanatta Batıya Açılış ve Osman Hamdi, s.153

<sup>26</sup> Erden, Osman., 19 uncu Yüzyıldan 1960'a Kadar Türk Resim Sanatı, İstanbul, 2012, Boyut Matbaacılık

Museum of Old Eastern Works. In addition, Abbas Halim Paşa's facilitation of the departure of Feyhaman, who made the portraits of his daughters, to Paris is an example of maecenasship.<sup>27</sup>

After graduating from at top of his class from Sanayi-i Nefise, İzzet Ziya was sent to Paris in 1903 to continue with his education. Hüseyin Avni (Lifij) was also referred by Museum Manager Osman Hamgi Bey to Abdülmecit, as a candidate student to send to Paris for painting studies; he was sent to Paris in 1909.

In the context of international history, one of the most important painting collectors of Turkish origin was diplomat Halil Şeref Bey (1831-1879). He is known to collect the work of the most famous painters by paying the highest possible price. In January 1868, when he did not have any more money to spend, he had to auction off some of his inventory. Among the 108 pieces he had to sell, there were artists like Gustave Courbet, Théodore Rousseau and Dominique Ingres. L'Origine du monde (Origin of The World), dated 1866 and one of the most famous paintings of Musée d'Orsay today, was in fact ordered by Halil Şerif Paşa.<sup>28</sup>

As the distance grew from the cultural centers of the grand empire, the protectors of poets became banner governors, viziers exiled from Istanbul for various reasons, margraves who are responsible for the enforcement of borders or affluent treasurers in many provinces. Margraves in Ottoman Empire such as Mihalloğulları, Turhanlı and Yahyâlı are known to protect poets and scholars while serving the state.<sup>29</sup>

The Kamondo family can be listed among the maecenas of their time when the development of Istanbul's architecture, visual culture and art is considered. Abraham Belor, one of the most prominent names in the Kamondo family, had been interested in Europe's cultural and educational works; he supported them as well.<sup>30</sup>

During the First World War, as a solution to the need of propaganda, exhibitions were organized which gained the support of statesmen like Enver Paşa. Vienna Exhibition was realized with the work of Onfört Kuşağı artists in this context. Abdülmecit himself

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<sup>27</sup> Üstünipek, Mehmet., Türk Resim Sanatı Tarihi  
[http://lebriz.com/pages/doc\\_View.aspx?docID=143&pageID=21&lang=TR&bhcp=1](http://lebriz.com/pages/doc_View.aspx?docID=143&pageID=21&lang=TR&bhcp=1), erişim 03.04.2014

<sup>28</sup> Skopbülten, 13/2/2013, "Dünyanın Kökeni" O mu: Courbet'nin Ünlü Resminin Diğer Yarısının Bulunduğu İddiası, <http://www.e-skop.com/skopbulten/dunyanin-kokeni-o-mu-courbetnin-unlu-resminin-diger-yarisinin-bulundugu-iddiasi/1136>

<sup>29</sup> İsen Durmuş, T.İ., 2006, op.cit.

<sup>30</sup> Alankaya, Mert, 2008, Türkiye'de Sanat Sponsorluğu, Beykent Üniversitesi Güzel Sanatlar Fakültesi, Sahne ve Gösteri Sanatları Yönetimi Bölümü, Lisans Tezi

has observed the work of these artists, this is especially notable since it shows the importance given to war in war environment.<sup>31</sup>

In the Republican Era, artists were sent to Europe with state scholarship. With a decision made in 1926, exhibitions in Ankara were regarded as official. Rewards were given, official institutions were anticipated to buy paintings from these exhibitions.<sup>32</sup>

Atatürk had voiced his desire to focus on fine arts when he was declaring his 10th year speech. Painting and Sculpture Museums were opened in 1937 in Istanbul. In the years between 1933 and 1936, İnkılap Exhibitions were organized at 29th of October. Between the years 1938 and 1943, there was a Nationwide Traveling Painters programme started by CHP's community centers, which involved traveling and painting scenes throughout the country. The paintings done in these travels were bought by institutions like C.H.P. and Maarif Vekaleti. This way, material support was provided to artists and our contemporary art was encouraged to have local aspects. Wonderful Children Act was implemented in 1948 and artists like İdil Biret and Suna Kan were sent abroad to receive education in their own field on a short budget.

After 1937, State Painting and Sculpture Exhibitions started to open and official institutions like İş Bankası and Ziraat Bankası have started to make the purchases which formed the base of such collections as well as encouraging artists. The seventh Painting and Sculpture Exhibition in 1945 is exclusive with a special attempt to support art. In the total of 562 works in the exhibition, the ones apart from the works which received awards were granted a monthly reward of 1500 liras by Amaç Journal and Ahmet Çanakçılı.<sup>33</sup> Amaç Dergisi is a culture, arts and literature publication which comes out every 15 days.<sup>34</sup> Ahmet Çanakçılı is a businessman who later became the Rice Supervision Committee<sup>35</sup>, after being charged three times for being involved in the black market for rice. Yapı Kredi Bank, founded in 1944, shortly started to finance the art scene like the other banks. In the origins of this sensitivity lies the important contributions of Vedat Nedim Tör, who was an arts and culture counsel in Yapı and Kredi Bank for many years. Another important benefaction by Yapı Kredi Bank to the

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<sup>31</sup> Üstünipek, Mehmet., Tanzimat'tan Cumhuriyet'e Çağdaş Türk Sanatında Sergiler 1850-1950., Artes Yayınları, İstanbul, 2007, ISBN: 978-975-8716-76-0

<sup>32</sup> Üstünipek, Mehmet., 2007., op.cit.

<sup>33</sup> Üstünipek, Mehmet., Türk Resim Sanatı Tarihi,

[http://lebriz.com/pages/doc\\_View.aspx?docID=143&pageID=21&lang=TR&bhcp=1](http://lebriz.com/pages/doc_View.aspx?docID=143&pageID=21&lang=TR&bhcp=1), erişim 03.04.2014

<sup>34</sup> <http://www.eskieserler.com/Eski/Eserler/Dergi/223/Amac-Dergisi.asp>

<sup>35</sup> VanderLippe, John M., The Politics of Turkish Democracy, State University of New York Press, 2006, ISBN: 9780791464366

art scene in 1950s was a competitive exhibition the theme of which was Production, an activity which left its mark in the history of Turkish contemporary art.<sup>36</sup>

Turkish Republic Ideas and Artwork Act is a law which was passed in December the 5th, 1951 and still in effect as Article 5846. It was published in the 7981st issue of the Official Gazette and entered into force in 13 December 1951.

It is a significant shift that after 1960s, the subsidy to art by the state was replaced by the support by private persons and organizations. Banks like Yapı Kredi (first gallery opening in 1964), and Akbank (first gallery opening in 1993), were organizing art exhibitions; Vakko (first gallery opening in 1978) has started a gallery on İstiklal Street. Organizations like DYÖ (first gallery opening in 1967) and Çanakkale Seramik started to set up competitions with rewards.

The inclination towards expansion in the private sector is important in the sense that it casts the foundations of the limited collector's interest. Businessman Ali Koçman begun to form a collection in 1960s and became an example to his milieu. With people like Kemal Erhan, Ali Koçman, Mustafa Taviloğlu, Halil Bezmen, Nejat Eczacıbaşı, Rahmi Koç collector's consciousness had gained acceleration and was predisposed to expand in time. Starting with intellectual interest, the pursuit of social prestige and the purpose of investment, this sympathy had encompassed a wider segment of the society in 1980s.<sup>37</sup>

Yahşi Baraz used the following expressions about the collectors in an interview with Downtown Magazine: "Oya and Bülent Eczacıbaşı, Şakir Eczacıbaşı, Ali Koçman, Suna Kıraç, Nurettin Koçak, Sevda and Can Elgiz and Can Has were the first important buyers who contributed to the painting market. After 1980, a serious change came about with Özal. Turkey was opening up to the world for the first time. From the beginning on the 80s, other capital owners also started to buy paintings. Halil Bezmen, Sakıp Sabancı, Barbaros Çağa, Mustafa Taviloğlu, Erol Aksoy and Cem Uzan were big buyers."<sup>38</sup>

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<sup>36</sup> Üstünipek, Mehmet., Türk Resim Sanatı Tarihi, [http://lebriz.com/pages/doc\\_View.aspx?docID=143&pageID=21&lang=TR&bhcp=1](http://lebriz.com/pages/doc_View.aspx?docID=143&pageID=21&lang=TR&bhcp=1), erişim 03.04.2014

<sup>37</sup> Üstünipek, Mehmet., Türk Resim Sanatı Tarihi, [http://lebriz.com/pages/doc\\_View.aspx?docID=143&pageID=21&lang=TR&bhcp=1](http://lebriz.com/pages/doc_View.aspx?docID=143&pageID=21&lang=TR&bhcp=1), erişim 03.04.2014

<sup>38</sup> Downtown Dergisi, Eylül- Ekim 2009, 30. Sayı, <http://www.downtowndergi.com/haberoku.php?hbr=48>

In 1973, the 50th anniversary of the Republic, with the leadership of Dr. Nejat F. Eczacıbaşı and with the participation of 14 other organizations, Istanbul Kültür Sanat Vakfı started an event called Istanbul Festivali.

The increased activity of Istanbul festivals after their first appearance in 1973 is closely associated with the fact that the nationalization attempts of the Republic in its first 50 years were replaced by a globalization project.<sup>39</sup> Istanbul Biennial, which is held independently since 1987 was a part of Istanbul Festivali until that date, as a plastic arts exhibition. During the days between 10 – 17 July 1991, Tüyap and PSD organized 1. Istanbul Sanat Fuarı. Akbank Sanat was founded in 1993. The first exhibition was opened by Kenan Evren's paintings. Today Akbank offers services with their Contemporary Art Gallery in Beyoğlu. Akbank is also the main sponsor of Contemporary Istanbul. In addition, it sponsors exhibitions like Rodin, Salvador Dali and Anish Kapoor. Some of the sub sponsors of Contemporary Istanbul are Zorlu Center, Yıldız Holding and Vestel. The 10 year sponsorship between 2007 and 2016 is being carried out by Koç Holding. Siemens Sanat, opened in Fındıklı in 2004, is supporting contemporary art and young artists under the social responsibility of Siemens. In April 2011, Salt Galata which is located in Ottoman Bank and Salt Beyoğlu which is sponsored by Garanti Bankası opened their doors with the purpose to save the sense of sponsorship from unidirectionality.<sup>40</sup> Platform Garanti Contemporary Art Center which opened in 2001 was named as Salt Beyoğlu in 2011. Another new contemporary art event is ArtInternational art fair, co-founded by İnterteks Uluslararası Fuarçılık A.Ş. and Angus Montgomery. The fair did its first activity in September 2014 and is sponsored by furniture, hotel, media and other sectors.

The new order which started in the early 2000s with the help of the sponsorship system has served and continues to serve the private culture industry directly or indirectly by private museums, increasing auctions, art production centers and civil initiatives.<sup>41</sup>

Nazlı Pektaş quotes Emre Baykal (2010) in her article: “On art institutions and sponsorship relations, the institutional critique practices of the West which existed in 70s and 80s continues to exist; while these practices were neither simultaneously

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<sup>39</sup> Yardımcı, Sibel., 2005, Küreselleşen İstanbul'da Bienal, İletişim Yayınları, İstanbul, ISBN: 975-05-0357-0, s.27

<sup>40</sup> Pektaş, Nazlı, 2013, “Kültürün Özelleştirilmesi” Adlı Kitabın Yayımlanmasının Ardından Türkiye’de Sanat Ve Sponsorluk İlişkisi Hakkında Bir Değerlendirme, Sanat - Tasarım Dergisi, Cilt 1, Sayı 4 (2013)

<sup>41</sup> Pektaş, Nazlı, 2013, op.cit.

observable nor were experienced at the same degree in Turkey; until 2000s, no private organization other than İKSV participated in the contemporary art scene". Art also benefited from the priority given to the expansion of the private sector; art was now being administrated with a management culture, surrounded by the institution of sponsorship. The companies took advantage of the new context in which the right-wing governments removed the social state.<sup>42</sup>

According to the "Turkish Sponsorship Research 2004" by Serhan Ada and instructor Burcu Yasemin Çavuş from Bilgi University Management of Performing Arts Department, the companies who engage in sponsorship the most are from media, textiles/garments, cultural centers, banks and holdings. The same research states that the average duration of sponsorship is 6 years. 59% of the companies have stated that sponsorship is a part of their corporate strategy. 90% of the companies who supported İKSV more than once since 2000 are in better position compared to their competitors in terms of market share and 80% of these companies have a turnover of 60 million TL.<sup>43</sup>

The sectoral distribution of the organizations which sponsor art according to the survey done by Dervişoğlu in 2008 containing 58 companies is given below.<sup>44</sup>

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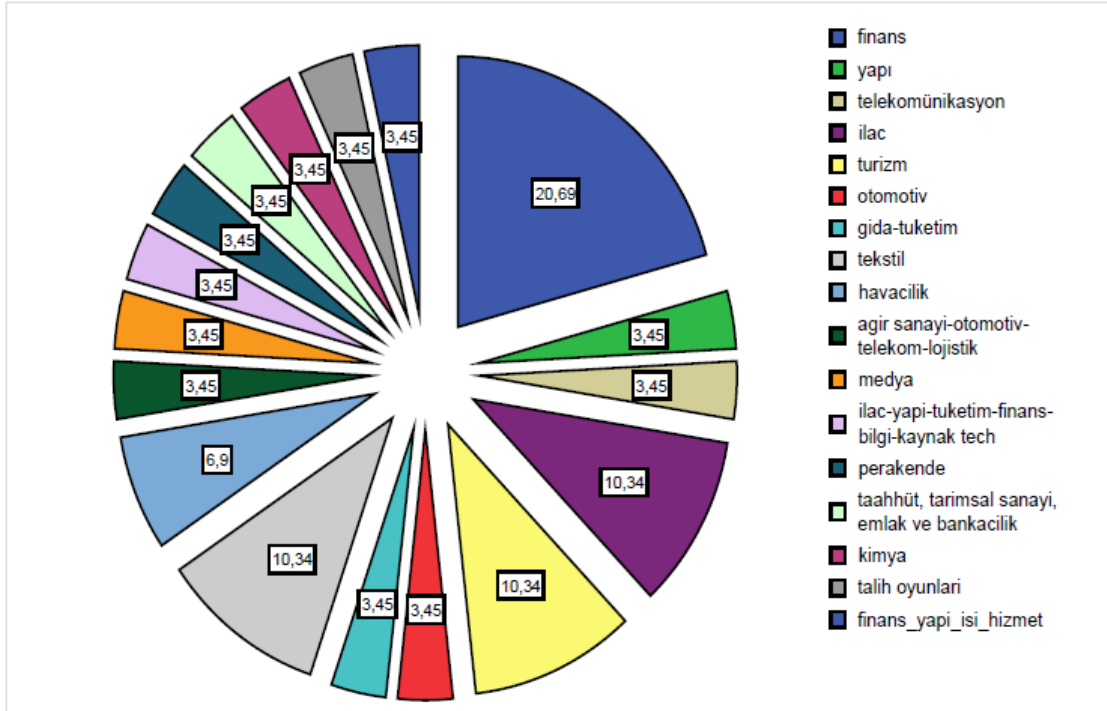
<sup>42</sup> Pektaş, Nazlı, 2013, "Kültürün Özelleştirilmesi" Adlı Kitabın Yayımlanmasının Ardından Türkiye'de Sanat Ve Sponsorluk İlişkisi Hakkında Bir Değerlendirme, Sanat Tasarım Dergisi, Cilt 1, Sayı 4

<sup>43</sup> Dervişoğlu, Gökçe, Corporate Support on Art: A vicious or virtuous cycle?, The Texts- 11th Biennial, [https://www.academia.edu/1823562/Corporate\\_Support\\_on\\_Art\\_A\\_Vicious\\_or\\_Virtuous\\_Cycle](https://www.academia.edu/1823562/Corporate_Support_on_Art_A_Vicious_or_Virtuous_Cycle), access date: 18.04.2014

<sup>44</sup> Dervişoğlu, Hatice Gökçe, 2008, İşletmelerde Sanatın Rolü Ve Yönetimin Bir Stratejik İletişim Aracı Olarak Sanata Bakışı , Sosyal Bilimler Enstitüsü İşletme Ana Bilim Dalı İşletme Yönetimi Ve Organizasyon Bilim Dalı Doktora Tezi

Table 2.4

The Sectoral Distribution of the Organizations Sponsoring Art In Turkey



According to a study done by Can Has, the head of the Board of Trustees in Kadir Has University, the art market has increased 60-fold in the last decade; while the market size was 5 million USD in 2001, it is 105 million USD in 2010 and is estimated to be 300-350 million USD in 2013.<sup>45</sup> In line with these predicaments, it is possible to argue that art sponsorship will increasingly continue in our country.

<sup>45</sup> <http://www.bloomberght.com/haberler/haber/1459477-sanat-piyasasi-43-milyar-euroyu-asti>, 19 Kasım 2013 access date: 04.04.2014

### 3. THE EXPECTATIONS OF ORGANIZATIONS FROM ART SPONSORSHIP

#### 3.1. Constructive a Positive Image

For Bernstein, institutional image is briefly the totality of values relevant to and reminiscent of the organization, attitudes, beliefs and behavior (Bernstein, 1984). For Graham Dowling, institutional image serves a function of creating and maintaining trust in internal and external target populations by finding expression in institutional appearance, institutional communication and institutional behavior (Dowling, 1997).<sup>46</sup>

Chin-tao echoes Whitney American Art Museum Board of Trustees member Gorge Weissman's frank statement: "As a company, our purpose in making decisions was not to contribute to the development of art; as a company, our main purpose was to be unique; (in the tobacco industry) we had to have a different character, image and identity from the traditional companies".<sup>47</sup>

Jean Efron, an art counselor to companies, expresses how she recommends artwork which fits to corporate image in an interview she gave to The New York Times: "Each project is different, related to the goals of the client. One company wanted to stress that they were a global organization. I advised for a series of rugs, scarfs, bed linens from 18th century England, Indian embroidery, batiks, costumes, ethnographic art and antique textiles for their offices worldwide".<sup>48</sup>

George Weissman, the CEO of Philip Morris which is in the foreground with their sponsorship of art in this strategic conduct perspective has stressed that "activities regarding management should involve a social message while activities in the social field should include a management message".<sup>49</sup>

According to the "Turkish Sponsorship Research 2004" by Serhan Ada and instructor Burcu Yasemin Çavuş from Bilgi University Management of Performing Arts Department, the primary goal of companies who engage in cultural and art sponsorship

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<sup>46</sup> Doğan, Serap Yücel, 2009, İşletmelerde Sosyal Sorumluluk Anlayışı ve Kurumsal İmaj İlişkisi: Balıkesir'deki Banka Müşterilerine Yönelik Bir Araştırma, Erciyes Üniversitesi Sosyal Bilimler Enstitüsü, Doktora Tezi

<sup>47</sup> Wu, Chin-tao, 2005, Kültürün Özelleştirilmesi, s.158, İletişim Yayıncılık, İstanbul, ISBN 975-05-0356-2

<sup>48</sup> Efron, Jane, 31.03.2012, Art Makes a Statement for Business, Too, [http://www.nytimes.com/2012/04/01/jobs/art-as-an-extension-of-the-corporate-image.html?\\_r=0](http://www.nytimes.com/2012/04/01/jobs/art-as-an-extension-of-the-corporate-image.html?_r=0), access date: 10.04.2014

<sup>49</sup> Dervişoğlu, Hatice Gökçe, 2008, op.cit.

is *contributing to their corporate image*, the secondary goal is intersecting the activity with the interests of the target audience.<sup>50</sup>

İkbal Begüm Kösemen's research on 10 leading Turkish companies yields a different result. The activities that support art are preferred because of their *positive contribution to brand recognition and corporate image* come second with the percentage of 33,3. The first reason of choice is social prestige and social responsibility with a share of 58,8 %.<sup>51</sup>

In an article titled *The Measurement of the Value of Art Sponsorship in Sponsormap.com* it is said that the value of sponsorship does not lie in being consumer oriented but *within the content of the given message*.

According to Chin-tao Wu's study, 92,7% of UK companies and 78,2% of American companies have acknowledged art sponsorship as a way of consolidating corporate image.<sup>52</sup>

In Swedish Music Festivals Association Secretary General Bengt Lidström's research with 44 art institutions, 10 large national and 20 local small companies, it can be seen that national companies primarily aim for a better corporate image with sponsorship (43%) while in local companies this tendency is lower (34%).<sup>53</sup>

Koç Holding's President of the Board of Directors V. Koç, in his interview with Jülide Karahan has said "The main factor which lies under our decision for sponsorship is the overlap of Istanbul Biennial's success and Koç Congregation's mission and vision." And continues "The 2007 Biennial had visitors twice the amount of the one before, reaching 100.000. Us making a more intense relations campaign has an important role in this. Apart from this, the 10th Biennial appeared more in the media compared to the ones before. All these indicators show that we have done a good job. This year, we aim to increase the number of visitors even further by co-operating with İKSV."<sup>54</sup> In the 13th Istanbul Biennial in 2013, the number increased to 337.429.

Stallabrass interprets the effect of contemporary art on corporate reputation as the following:

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<sup>50</sup> Dervişoğlu, Hatice Gökçe, 2008,op.cit.

<sup>51</sup> Kösemen, İkbal Begüm ., 2010, Sosyal Sermaye Kuramı Çerçevesinde Türkiye'de Özel Sektörün Kültür Ve Sanat Yatırımları, M.Ü. Sosyal Bilimler Enstitüsü, Doktora Tezi

<sup>52</sup> Wu, Chin-tao, 2005, op.cit., s.215

<sup>53</sup> Lidström , Bengt , 2003, Arts and Business – Attitudes Towards Arts Sponsorship, Akademik Makale

<sup>54</sup> <http://aslindacokbasit.blogspot.com.tr/2009/10/evet-sanat-ile-sermayenin-iliskisi.html>, 27. 10.2009, access date: 22.04.2014

Sponsorship is a qualitative indicator of cost, therefore it results in the production of striking and expensive work. This ostentatious consumption earns reputation to the artist, the museum and the sponsor at the same time; it creates a propelling power for large scale installations, videos and other display with advanced technology. Beyond that, big companies, when they assume sponsorship of an art institution or make alliances with it, –when the scope of field worldwide and economies of scale they hope to achieve are considered– they expect to interact with an international culture if not global. This is another type of pressure which forces artists and art institutions to organize mixed exhibitions.<sup>55</sup>

In light of what Stallabrass says above, prominent contemporary art exhibitions and organizations in areas like Istanbul Modern and Sabancı Museum gain a different meaning.

Organizations may choose to hold reward ceremonies for art in order to strengthen their image and obtain prestige. For example, known as the first contemporary art prize, Full Art Prize was given in November 2012 by Full Akaryakıt company which was founded by Ar Şirketler Group in 2010 to expand in the petroleum business. Similar prizes are given with names like Henkel Art Award, Akbank Today’s Artists Prize, Sedat Simavi Visual Arts Prize.

As clarified in the statements above, the message carried across to consumers is very important in art sponsorship. Organizations seek to consolidate their image which can also be referred to as social capital by sponsoring art events with overlapping missions and visions.

### **3.2. Presenting The Organization And Increasing Brand Recognition**

Türk Dil Kurumu makes the definition of the word ‘brand’ as a name, known product, reputable person or a sign the function of which is to describe a commercial product or an object or distinguish it from its alikes. Naomi Klein (2002), on the other hand, in beginnng of her classic book No Logo, suggests that we think of brand as the main meaning of modern company. Advertising is one of the ways of transmitting that meaning onto the world. According to Klein, towards the end of 1940s, brand was realized to be more than just a sticker mascot or a slogan. The essence of brand, the real

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<sup>55</sup> Stallabrass, Julian., 2009, op.cit., s.122-123

meaning was sought; psychological and antropological studies were conducted on what brands expressed in terms of culture and human life. This project encompassed more than advertisement; it included the imagination of new fields in which the brand could expand and making secret sponsorship deals. Klein cites this statement of brand creators: Brands are not to be the products with promising futures presented as mere “goods”, but as concept, experience and lifestyle.<sup>56</sup>

There is a close relationship between art sponsorship and product placement. In the Product Placement / Sponsorship Compatibility chapter of the article titled The Measurement of the Value of Art Sponsorship in Sponsormap.com shows that the art passion of the target audience and brand recognition are positively correlated with trustworthy and high quality brands.<sup>57</sup>

In Harvard Business Review Turkey magazine, Tofig Husein-zadeh states that values like high art connoisseurship, family relations, respect to craftsmanship, the importance of a journey full of discovery and cultural codes are embedded in the root of the message given by luxurious brands with the help of their sensitive brand identity.<sup>58</sup>

Done by Sponsormap in 2009 and used 40 countries worldwide, a research which measures sponsorship efficiency reveals that as sponsor recognition by audience increases, brand recognition also increases. The results of the research are given in the chart below.

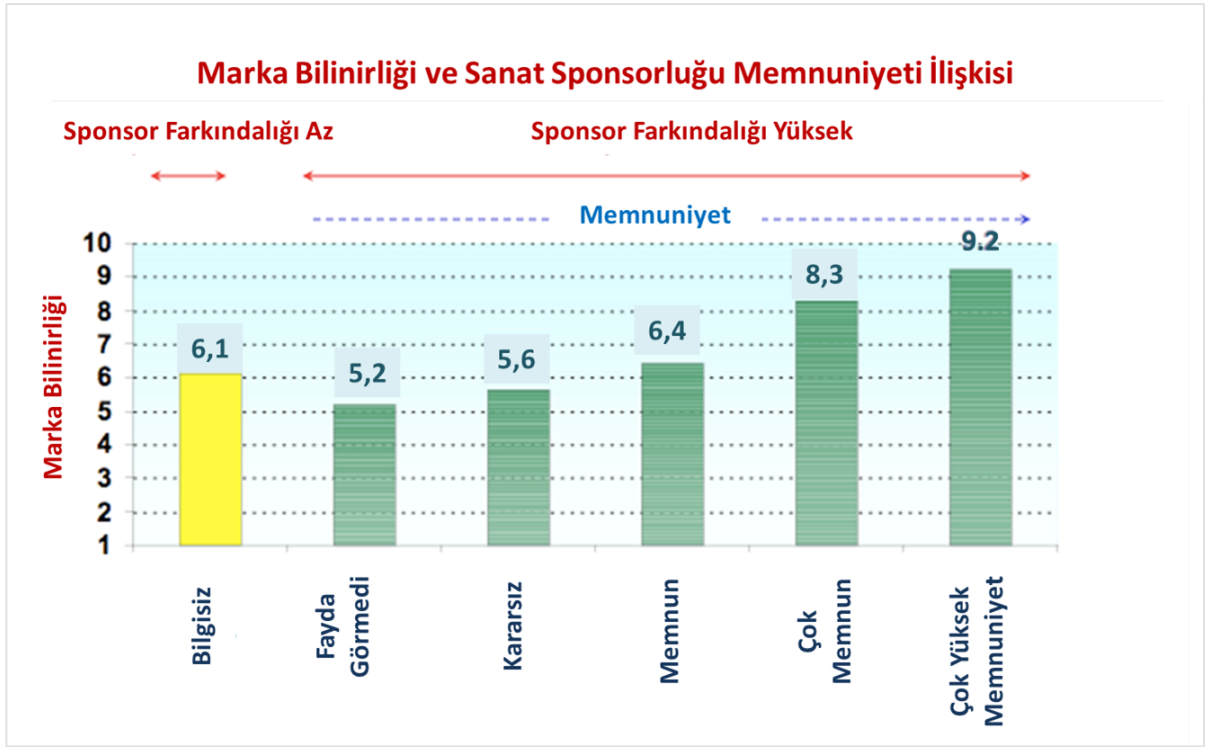
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<sup>56</sup> Klein, Naomi., 2002, No Logo, Ankara: Bilgi Yayınları, ISBN: 975-22-0021-4

<sup>57</sup> <http://www.sponsormap.com/measuring-arts-sponsorship>, Measuring the Value of an Arts Sponsorship, 31.10.2009, access date: 06.04.2014

<sup>58</sup> Tofig Husein-zadeh, Lüks Marka İşbirliğinin Dinamikleri, Harvard Business Review Türkiye, 30 Ocak 2014

Table 3.1  
The Relationship Between Brand Recognition and Art Sponsorship Satisfaction<sup>59</sup>



Carrillat, d’Astous and Colbert’s research shows that high art sponsorship increases the credibility before customers. While popular art sponsorship creates an impression of insincere commercial interest, high art sponsorship is perceived as more candid and well-disposed.<sup>60</sup> For example, Celement Greenberg’s Art Forum Magazine, once an opposer to modernism, is now a ‘flashy gallery’. Again, in Turkey, Art Unlimited magazine which is published Galerist, later taken over by Akbank Private Banking, also makes publications in this manner.<sup>61</sup> Alem magazine which has a high circulation and is very well-known in Turkey for writing about the high society life as well as Alem Artfulliving magazine started by member of the Bay İnşaat and 42 Maslak board of directors Erol Özmandıracı are being published since 2012.

In Turkey, Dervişoğlu’s 2008 research shows that reasons of corporate art sponsorship primarily clusters around the criterion “Reputation”, followed by “Recognition”.<sup>62</sup>

<sup>59</sup> <http://www.sponsormap.com/measuring-arts-sponsorship/>, access date: 28.04.2014

<sup>60</sup> Carrillat ,François A., d’Astous, Alain , Colbert, François., The effectiveness of art venue sponsorship: An attribution perspective, Journal Of Sponsorship, VOL. 1 NO. 3. 274–285 April 2008

<sup>61</sup> Artun, Ali, 2011, op.cit., s.21

<sup>62</sup> Dervişoğlu, Hatice Gökçe, 2008,op.cit.

Another critical development results in the commodity being non-material: because companies spend the surplus they gained by outsourcing production overseas, branding became more important in 1990s.<sup>63</sup>

In the Returns of Sponsorship section of the İKSV web page, the positive effect of sponsorship on brand and organizational image is stressed in the first sentence: “Sponsor institutions obtain the means to carry their media endeavours about their brand and corporate image to large festival crowds via the sponsorship categories determined by İKSV’s corporate identity principles”.

Klein (2002) who argues that advertising and sponsorship is the use of imagination in order to render the product the same with positive cultural and social experience, states that advanced level branding mostly seeks to push the host culture to the background and make the brand the star of the show.

As Naomi Klein points out, with the effect of globalisation and as production is outsourced to cheaper countries, brand becomes very important for the consumer who is alienated to the production process; it virtually becomes the product itself. The most important data which supports this argument is the 1998 United Nations Human Development Index. According to this index, “growth in global expenditure on advertising is 1/3 times more than the growth of the world economy. In 2011, a year in which natural disasters, political and financial crises were experienced worldwide, advertising expenditure showed 7,3% increase compared to 2010. In light of this information, we can expect the continuation of an increasing cooperation between art sponsorship and brands.

### **3.3. Gaining The Goodwill Of The Public Through Social Responsibility**

Known as one of the pioneers of social marketing and shown as the 4th most important person of all time by Financial Times, Philip Kotler defines corporate social responsibility as the following: “Corporate social responsibility is a commitment to improve community well-being through discretionary business practices and contributions of corporate resources”.<sup>64</sup>

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<sup>63</sup> Stallabrass, Julian., 2009, Sanat A.Ş. Çağdaş Sanat Ve Bienaller (Art Incorporated: The Story Of Contemporary Art) İletişim Yayıncılık A.Ş. İstanbul ISBN : 978-975-05-0699-4, s.76

<sup>64</sup> Philip Kotler, Nancy Lee., 2005, “ Corporate Social Responsibility”, Wiley, New Jersey, s.3

WBCSD's definition, on the other hand, is: "Working with employees, their families, local population and the public in a general sense and increasing their life standards for sustainable economic development".<sup>65</sup>

Kate Daellenbach's research in 2012 on decision making processes about art sponsorship which encompasses 10 companies state that companies' purpose and aims also affect the decisions on corporate sponsorship.<sup>66</sup> The author also makes clear that while art is key in image management, the personal interests and networks of the managers of sponsor companies also play an important role in social responsibility projects.

According to the 2003 "Corporate Social and Financial Performance"<sup>67</sup> study that received the Moskowitz Prize in the Social Investment Forum, 52 projects were analyzed and 4 hypotheses were tested. Analyses were conducted in a total 33,878 observations; as a result, a simultaneous and mutual positive correlation between corporate social performance and corporate financial performance was found. Reputation is an important "negotiator" in this relationship.<sup>68</sup>

In the two researches done in 2001 and 2003 by Sabahat Bayrak which took samples from the first 500 big companies in Turkey, it was stated that the traditional approach is outdated and social responsibility is regarded as promising in bringing success and profits to the business in the long run.<sup>69</sup>

In Kösemen's research with 10 leading Turkish companies, the first motive for supporting art activities is social prestige and social responsibility with a percentage of 58,8.<sup>70</sup>

"Corporate Social Responsibility Leaders" research by GfK (Gesellschaft für Konsumforschung) and Kapital magazine was published in April 2013. While only the 4% of the people who participated in the research declare that they are aware of the ongoing projects, 42% declared that they are partially aware. 30% said they are not

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<sup>65</sup> <http://www.wbcd.org>, Nisan 2007, access date:10.04.2014

<sup>66</sup> Daellenbach, Kate., Understanding The Decision-Making Processes For Arts Sponsorship, International Journal of Nonprofit and Voluntary Sector Marketing, Published online 12 September 2012 in Wiley Online Library

<sup>67</sup> Orlitzky , Marc., Schmidt, Frank L. , L. Rynes, Sara., 2003, Corporate Social and Financial Performance: A Meta-Analysis, Sage Journals, <http://oss.sagepub.com/content/24/3/403.short>

<sup>68</sup> Dervişoğlu, Hatice Gökçe, 2008, op.cit.

<sup>69</sup> Berkman, Ümit, İşletmelerde Toplumsal Sorumluluğa İlişkin Türkiye'deki Akademik Çalışmalardan Bazı Örnekler ve Gözlemler", İstanbul Üniversitesi İşletme Fakültesi İşletme İktisadı Enstitüsü Dergisi, Şubat 2007, Sayı:56, s. 5-6.

<sup>70</sup> Kösemen, İkbâl Begüm ., 2010, op.cit..

aware at all. Moreover, the fact that 50% of the people evaluated the work as “neither sufficient nor insufficient” lead us to question the quality of the work itself.<sup>71</sup> According to the same research, ranked 9th in the 10 most important projects, Eti’s Children Theatre Ferry project being related to art calls for a more specific research on art.

The ranking in GfK’s and Kapital Magazine’s 2014 research Most Responsible Leader In Business World is: Rahmi Koç, Bülent Eczacıbaşı, Güler Sabancı, Mustafa Koç and Ali Koç.<sup>72</sup>

As mentioned before, in his talk with Julide Karahan, Mustafa V. Koç uses these remarks about their sponsorship:

As a company and a brand which is over 80 years old, we have the sensitivity to introduce Koç Group to younger generations. We display this sensitivity with our social responsibility projects. Apart from the Biennial, we have our own projects for the youth that we take credit for years, like KoçFest. One of the most important aims in sponsorship is making sure that contemporary art is better understood by many segments of the society. Therefore we are happy to sponsor such projects. We believe that people will enjoy following the Biennials and participating in contemporary art activities. Contemporary art is perceived to be very inaccessible, incomprehensible and distant. The truth is, contemporary art is a branch of art which is about society and its problems; it is by essence very close to the average person on the street. It is very important to form a contemporary art consciousness in young people. Because contemporary art will help a thinking, creative, productive, free and progressive generation come to existence.<sup>73</sup>

In a 2013 report called Contemporary Art Financing of International Biennials, İKSV states: “Private sector can declare its assumed corporate social responsibility and its contribution to art and the artist by sponsoring biennials which creates impact on international scales.”

As its clear from the data presented, social responsibility comes in the foreground when art sponsorship is considered. With this, İkbâl Begüm Kösemen right fully asks these questions about social responsibility influenced art sponsorship in her doctoral thesis:

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<sup>71</sup> Nisan 2013, Capital Dergisi Kurumsal Sosyal Sorumluluk Araştırması, <http://www.pazarlamasyon.com/2013/04/capital-dergisi-kurumsal-sosyal-sorumluluk-arastirmasini-yayimladi> access date:11.04.2014

<sup>72</sup> <http://proje2.capital.com.tr/arastirmalar/sosyal-yaris-hizlaniyor-haberdetay-10558?page=3>

<sup>73</sup> <http://aslindacokbasit.blogspot.com.tr/2009/10/evet-sanat-ile-sermayenin-iliskisi.html>, 27. 10.2009, access date: 22.04.2014

Why do these donating companies choose to publicly declare their names and their brands if this donation which is supposed to be for the public good is “unconditional”? Or why is the economic profit is denied if these investments are a part of corporate strategy?<sup>74</sup> Ali Artun also states his criticism on this subject as below:

Inverting the notion of modern society, private enterprises take over society’s right to govern their possessions. Establishing art collections are the primary instrument of making people believe that “social responsibility” is within their authority.

### **3.4. Overcoming Advertisement Bans In Certain Products**

The Turkish counterpart of advertising, reklam, originates from the word “réklame”, want, in French. Türk Dil Kurumu makes the definition of advertising as “Describing something to the people, any means tried to make people like and obtain it”.

Naomi Klein (2002) states in No Logo: “Although these two words are used interchangeably, branding and advertising are different processes. Advertising a product, creating sponsorship or logo designs are only a part of a bigger branding plan. Let us think of branding as the fundamental meaning of of modern company and advertising as a means of transmitting that meaning onto the world”.<sup>75</sup>

Problematic situations in terms of media and competition law are removed thanks to the indirect communication in the essence of sponsorship. For products under advertisement bans like cigarettes, tobacco products, alcohol products, prescribed medicine, alternative tools for marketing is costly, therefore sponsorship is the most preferred means.<sup>76</sup>

Like Philip Morris being the sponsor of Virginia Slims ladies tennis tournament, with sponsorships like R.J. Reynolds Winston Cup and Lucky Strike Bowling, advertisement bans are surmounted.

European Union Countries, with the 2010/13/EU Audio-Visual Media Services EU Directive, have legislated that any audio-visual commercial elements like advertisement, sponsorship, sales via TV regarding alcoholic beverages cannot target people below 18 years of age or encourage the excessive consumption of such beverages for this age group. Relations between promotion of tobacco products and

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<sup>74</sup> Kösemen, İkbâl Begüm ., 2010, op.cit..

<sup>75</sup> Klein, Naomi., 2002, op.cit..

<sup>76</sup> Dervişoğlu, Hatice Gökçe, 2008, op.cit.

sponsorship were banned in most countries under the World Health Organization Tobacco Control Treaty; in case of alcoholic beverages, there are limitations for especially advertisements, sports and sponsorship.<sup>77</sup>

In 2010 Turkey, it is remarkable that Yeni Rakı is the service sponsor for Istanbul European Cultural Capital Project. While earlier there were events Parliament Jazz Concerts, Efes Pilsen Blues Festival, along with the advertisement prohibitions, such events sponsored by alcohol and tobacco producers do not exist anymore.

Alcoholic beverages (and all activities related to their use), tobacco products, hospitals, pharmacies, doctors and medical drugs are forbidden to be advertised in Turkey. With the Article 6487 published in 11.06.2013 it was ruled: "Whoever produces, imports or markets alcoholic beverages may not support to any event, using their brand, emblem or sign in any way".<sup>78</sup>

In addition to this, with the Öncü Sponsorship application which includes Istanbul Modern Art Museum, Istanbul Biennial and Istanbul Design Biennial, it can be said that pharmaceutical producer Eczacıbaşı Holding and Koç Group have bypassed the prohibitions with the health sector.

### **3.5. Increasing Sales And Presenting New Products**

Potentially qualified as a high art, contemporary art sponsorship allows the promotion of the company by putting its goodwill in the front and concealing its commercial purpose.

In researches done by Carrillat, Alain d'Astous and Colbert, we can see the results summarized below:<sup>79</sup>

Sponsoring high art events are perceived as more noble and distanced from commercial interests, hence more sincere. Consumers are more willing to buy products marketed by the sponsor company so long as the sponsor and the sponsored are in accord.

Stallabrass makes a similar remark: Long term arrangements with art institutions along with sponsorship earn obvious and solid benefits to companies. It helps them get potential customers whom are difficult to reach otherwise. Art audience is richer and

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<sup>77</sup> Tütün Ve Alkol Piyasası Düzenleme Kurumu web page

[http://www.tapdk.gov.tr/kamuoyuna\\_bilginotu.asp](http://www.tapdk.gov.tr/kamuoyuna_bilginotu.asp), access date:17.04.2014

<sup>78</sup> <http://www.resmigazete.gov.tr/eskiler/2013/06/20130611-1.htm>, access date:17.04.2014

<sup>79</sup> Carrillat ,François A., d'Astous, Alain , Colbert, François., 2008, op.cit.

more sophisticated than the average society; they are more valued in the view of companies.<sup>80</sup>

According to Chin-tao Wu, there are two main reasons which encourages sponsorship in companies. The first is a sales campaign, however well masked; if a ‘right’ connection between the sponsored event or institution and the products or services of the company is established. The second is advertising a respectable company image by associating with art, since there are no immediate connections between the sponsored event and the product which can directly benefit the company.<sup>81</sup>

Jack L. Boulton, art advisor of the Chase Manhattan Bank, says that doing work side by side with art gives an impression that the work is more qualified. One branch of the bank started to make offers to art devotees, which helped it rise from 185th to 15th place in ranking.<sup>82</sup>

Nowadays, “artotels”, residence sites, fashion and design stores all market themselves with art. Twenty six contemporary artists produced two hundred and sixty five private artworks that “interpret hotel spaces” for Point Hotel.<sup>83</sup> 1997-registered corporate brand Bay İnşaat’s last project 42 Maslak is another example. With the purpose of putting project art and creativity to the center of life, residence flats, hotel, shopping, sports centers as well as the Artful Living art space is included. These exhibitions, concerts and art events take place.<sup>84</sup> Built as Turkey’s first living art hotel in 2007 by Büyükkuşoğlu Family, Casa Dell’Arte is located in Bodrum, arranging exhibitions for family collections, creating platforms for contemporary painters and sculptors, bring together Torba and art. It is preferred by high-income customers. Inside the hotel, there are contemporary art exhibitions including photography, ethnic culture, and object-related exhibitions. There are 12 suites, each differently decorated, with high technology; they are each a gallery on their own since they have the original paintings of famous Turkish painters like Hamit Görele, Fikret Mualla, Nuri İyem and Mehmet Gülerüz.<sup>85</sup>

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<sup>80</sup> Stallabrass, Julian., 2009, op.cit., s.121

<sup>81</sup> Wu, Chin-tao, 2005, op.cit., s.219

<sup>82</sup> Grace Glueck, “What Big Business Sees in Fine Art?”, New York Times, 26 Mayıs 1985, <http://www.nytimes.com/1985/05/26/arts/what-big-business-sees-in-fine-art.html>, access date:16.05.2014

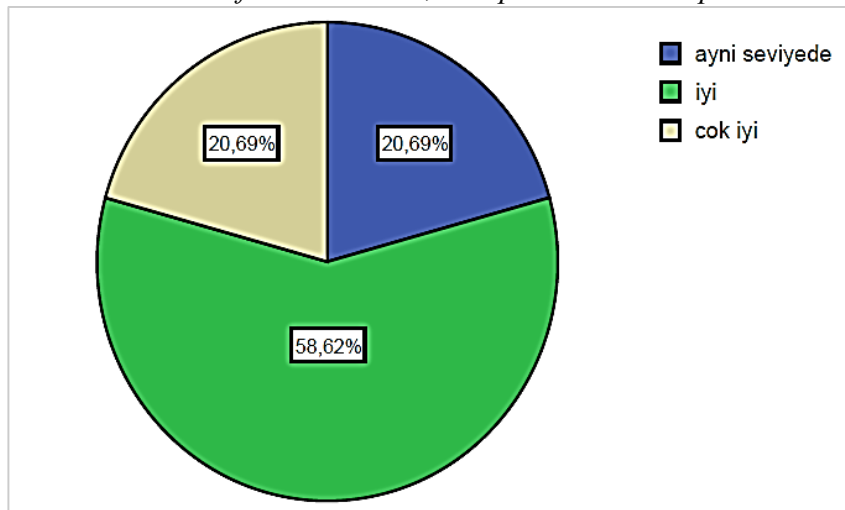
<sup>83</sup> Artun, Ali, 2011, op.cit., s.45

<sup>84</sup> <http://www.bayinsaat.net/>, access date:16.05.2014

<sup>85</sup> Akıncı, Bahar, 19 Ağustos 2013, Hürriyet Gazetesi, <http://www.hurriyet.com.tr/yazarlar/24542107.asp>, access date:16.05.2014

Varyap, a real estate company stresses the art-life relationship with “Life-Art Galleries”; with this gallery, they can participate in Contemporary Istanbul Fair. Dumankaya İnşaat’s Dumankaya Modern project which asserts to carry modern art into living space, Rixos Residences Bomonti which claims to offer a aesthetic life in the arms of art are similar examples. Declared as a contemporary art center, Zorlu Center is investing in a 350 million dollar performance arts center and is claiming to make Istanbul the worlds contemporary art capital. They introduce Quasar-Istanbul complex project which replaced Galatasaray Ali Sami Yen Stadium and Tekel Liquor Factory : “We offer luxury beyond luxury, reflecting artistic depth with the charm of fashion”. A statue of a woman the two sides of whose face represented Asia and Europe was ordered from the world famous interior designer Marcel Wanders, and the display of this statue was arranged in one of the most prominent museums in the Netherlands, Stedelijk, for four months. With grand advertising campaigns, the statue is aimed to be one of the new iconic tokens of Istanbul. Returns of art sponsorship in terms of contribution to sales in Dervişoğlu’s research survey is given in the chart below. According to the chart, only 20,69% of the companies who sponsor art remain at the same level with their competitors, the other 80% is much better in sales when compared to their competitors.

*Table 3.2  
ROI –Evaluation of Market Share, Compared with Competitors*



In addition to all this, being bombarded with advertisements every day reduce the effect of advertisements overall. Advertisements via internet, public transportation, billboards, radio, television, e-mail, cinema, text messages are getting tiresome. According to the

researches on the subject, a consumer is exposed to an average range of 300-600 ads a day.<sup>86</sup> This has gone so far that consumers came up with their own means such as e-mail filters and Chrome AdBlock to protect themselves from advertisements. An “ad hunter” group called Adbusters rearrange advertisements to reveal misrepresentations of various commercials.<sup>87</sup>

*Figure 3.1*  
*Advertising is Brain Damage, Adbusters, 28 March 2014*



The use of the phrase “this is GOLDAŞ gold” in the premier night of “Ali Baba ve Kırk Haramiler” in İDOB is one of the marginal and controversial examples of product presentation.<sup>88</sup>

Media-attraction art sponsorship applications which makes impressions prove to be beneficial in terms of product promotion.

### **3.6. Supporting Internal Communication And Increasing The Loyalty Of Employees**

Orgacom, found in the Netherlands, is etimologically originated from the words “organization” and “communication” and aims to increase the role of arts in organizations. The area this organization focuses on is the work on visualization of corporate culture. Work like these which help employees express team spirit and

<sup>86</sup> Sağocak, Mehtap., Reklamcılık ve Metin Yazarlığı Ders Notu, Uludağ Üniversitesi, Teknik Bilimler

<sup>87</sup> <https://www.adbusters.org/magazine/112/advertising-brain-damage.html>, access date:17.04.2014

<sup>88</sup> Milliyet Gazetesi, 29.11.2006, <http://www.milliyet.com.tr/sanatta-reklam-tartismasi-sahnesanatlar-533164/> access date:27.04.2014

develop cooperation practices also assist individuals with establishing a closer relationship to art and support different art initiatives of companies. Along with this, the exchange of un-used visuals and ideas in the business world via art is effective in forming a new language, new subjects and new methods in the company.<sup>89</sup> One of the important aspects of the Orgacom project is making employees' and management's conscious values play an important role in the organization.<sup>90</sup>

Art can be a tool in expressing and clarifying internal corporate dynamics, interpersonal relations and strategic goals when used as a provocation or expression method. For this field, Orgacom and internal company projects can be given as examples. In this field, one example is Xerox routing researchers and artists as groups of two in projects in same places with the "Artist in Residence" programme.<sup>91</sup> Besides, Siemens example in which a corporate curator employed in the company and gives art lessons also contributed a lot in employees being long term followers of the support the company gives to art and employee cooperation.<sup>92</sup>

According to Chin-tao Wu's research, 52,5% of UK companies, 75% of US companies have stated that art sponsorship benefits their employees in some way.<sup>93</sup>

Another initiative which stresses the "creative" leadership notion with their training is Banff Center in Canada. All their leadership development programs are run by academics who are proficient with leadership and management literature; most of them use art as an instrument and they have a separate programme called art programs.<sup>94</sup>

Capital Magazine's CEO's Favorite Companies research shows that aspects that allure leaders are global vision by 17,1 percent, management quality by 14,7 percent, corporate reputation by 14,1 percent, competitive power by 14,1 percent and innovation capability by 12, percent.<sup>95</sup> As understood from the research, corporate image aimed to attract qualified employees is important.

Ali Artun's (2011) remarks on this matter are as follows:

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<sup>89</sup> Dervişoğlu, Hatice Gökçe, 2008, op.cit..

<sup>90</sup> <http://www.orgacom.nl> access date: 12.04.2014

<sup>91</sup> Lotte Darsø, Michael Dawids, "Arts in Business", The European Academy of Management 2nd Annual Conference on Innovative Research in Management' dan aktaran Dervişoğlu, Hatice Gökçe, 2008, op.cit.

<sup>92</sup> Dervişoğlu, Hatice Gökçe, 2008, op.cit.

<sup>93</sup> Wu, Chin-tao, 2005, op.cit., s.215

<sup>94</sup> <http://www.banffcentre.ca/programs/> den aktaran Dervişoğlu, Hatice Gökçe, 2008, op.cit. access date:12.04.2014

<sup>95</sup> Capital Dergisi, 01.02.2012, <http://www.capital.com.tr/hayalleri-susleyen-sirketler-haberler/23776.aspx>, access date:18.04.2014

Another result of privatization of culture on the quality of critical knowledge is criticism becoming dependent on ‘communication design’ or ‘communication management’ strategies of corporations. This way, criticism form, content, management and administration are appropriated by the companies communication channels, while being subject to the rationality of discipline. In 2009, Akbank, Sabancı University and the Ministry of Education came up with a “critical thinking management” project together.<sup>96</sup>

The third reason for art sponsorship is similar behavior by other companies and differentiating corporate culture by 8,3% according to Kösemen’s research with 10 leading Turkish companies.

### **3.7. Utilizing Tax Benefits**

Art sponsorship is a practice which has tax advantages in different extents in various countries since it is encouraged by states in the framework of art patronship and culture policies. “Each donation made to charity organizations and gets tax benefit is a discreet state subsidy, since be it an individual or a company, the state contributes to the donation by deducting the donated amount from the taxable revenue of the donator.”<sup>97</sup>

Chin-tao Wu explains this situation by giving the example of a US tax benefit given to a donator who granted a painting to a museum. The painting was first bought for 5.000 USD and became 10.000 USD worth after its purchase. This benefit is after the 1986 tax reform, and the amount of the benefit was 6.000 USD. Had the donator sold the painting for its market price, he would have to pay taxes for the increased value over time.<sup>98</sup>

European Union Research Secretary General’s “Information Note for Cultural Sponsorship”, published in 30 September 2003, advised that companies in the private sector should be encouraged in this field by doing reforms in taxing and offering human capital side-advantages to employees.

One of the most important incentives in Turkey is the 7th subclause of the first clause of Article 89 of the Income Tax Law which was changed in 31.07.2004.<sup>99</sup> Another is the D

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<sup>96</sup> Artun, Ali, 2011, op.cit., s.50

<sup>97</sup> Wu, Chin-tao, 2005, op.cit., s.101

<sup>98</sup> Wu, Chin-tao, 2005, op.cit., s.45-46

<sup>99</sup> Gelir Vergisi Kanunu, madde 89,

<http://www.gib.gov.tr/index.php?id=1079&uid=W7DP2HUVX37LB1WJ&type=madde>, access date: 04.04.2014

subclause of the first clause of Article 10 of Corporate Tax Law which entered into force in 01.01.2006, which allowed tax benefits over yearly declarations for expenses which support art activities.<sup>100</sup> According to these laws, it is possible to have 100% of the donation and aid with this specific purpose subsumed by the tax discount, limited by the revenue at the time. If we assume that the corporate tax law load is around 33%, then 33% of the sponsorship value is tax exempt. For example, if the organization donates 300.000 USD, 33% of this amount which equals to 99.000 will not be paid as tax to the state. In addition, the 3065 Added Value Tax Law's 17th article excludes "deliveries and services associated with culture and education activities by managing theatres, concert halls, libraries, exhibitions, reading and conference halls and sports facilities" from added value tax when recognized tax exempt foundations are considered.<sup>101</sup>

One other incentive is 5225 Cultural Investment and Enterprise Encouragement Law. Whoever engages in activities which serve the purpose of this law are given documentation that names them as cultural investors or cultural entrepreneurs. Article 5 of this law clarifies the incentives provided to these entrepreneurs. These are Real Estate Allocation, Income Tax Stoppage Discount, Insurance Premium Employer Share Discount, Water Value Discount and Energy Reinforcement, Ability to Employ Foreign Specialist Personnel and Artists and The Right to Organize Activities in Official Holidays.<sup>102</sup>

If the donating organization is aiding its own museum, gallery or foundation, since the money changes hands and nothing else, the unseen return is higher.

Artists and gallery owners demand decreasing the 18% added value tax in artwork; this can be officially discussed in the near future. Contemporary Istanbul Head of the Board of Directors Ali Güreli said that in Europe, this tax is around 5%; when you buy a car for the first time you pay the designated added value tax, but when you buy a second hand car this amount decreases to 1%. He says there are no second-hand tax discounts

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<sup>100</sup> 5520 sayılı Kurumlar Vergisi Kanunu, legislation: 13.6.2006,  
<http://www.mevzuat.gov.tr/MevzuatMetin/1.5.5520.pdf>

<sup>101</sup> 3065 sayılı Katma Değer Vergisi Kanunu, legislation: 25/10/1984,  
[www.mevzuat.gov.tr/MevzuatMetin/1.5.3065.doc](http://www.mevzuat.gov.tr/MevzuatMetin/1.5.3065.doc)

<sup>102</sup> 5225 Sayılı Kültür Yatırımları ve Girişimlerini Teşvik Kanunu, legislation: 14.7.2004,  
[www.mevzuat.gov.tr/MevzuatMetin/1.5.5225.pdf](http://www.mevzuat.gov.tr/MevzuatMetin/1.5.5225.pdf)

for artwork and when an it is sold for numerous times, the total tax exceeds the real value of the artwork itself.<sup>103</sup>

As it is clear with the incentive examples above, tax incentives and other state subsidies, especially the Corporate Tax discount makes art sponsorship a feasible and attractive engagement.

### **3.8. Having Art As A Financial Asset**

Apart from tax benefits, art also brings revenue as an investment instrument.

Charlene Lau, in her article *Against the List: Contemporary Art's Evaluation Policy Problem*, starts with the question "Can contemporary art be neoliberalism in its most purified form?"<sup>104</sup> It is stated that *ArtReview* magazine's annual "Power 100" list is the art list which unmasks the neoliberal capital plots. The list consists of artists, collectors, art vendors, curators, museum managers and critics. The ones in control in the circulation of global capital are best represented in the art world. Young artists on the rise who listed "Fame of the Future" in *Mart* 2013 issue are insured by EFG (European Financial Group) International which does global private banking. It is important that potential stars are financially supported when they are economically insecure in order to benefit from them later.<sup>105</sup>

Melanie Gerlis, in her 2012 article *Banks Cash In On "Spend And Lend" Strategy*, notes a joke which is made frequently in the banking sector at the end of year 2011: It was said that this year UBS' art collection made more revenues than banking activities. Absolute numbers were never disclosed.<sup>106</sup> Gerlis says art plays an important role in earning and keeping customers with private fortunes.

Charles Saatchi is one of the first names which come to mind when it comes to art investment and his book *My name is Charles Saatchi and I'm an Arthocolic*<sup>107</sup> is one of

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<sup>103</sup> Aldinç, Burcu, 18.11.2012, *Sabah Gazetesi*, <http://www.sabah.com.tr/Ekonomi/2012/11/18/4-gunde-sanata-120-milyon-dolar>, access date:16.05.2014

<sup>104</sup> Lau, Charlene., *Cmagazine*, Summer 2013, *Resist The List: A Problem Of Politics In The Evaluation Of Contemporary Art*

<sup>105</sup> Lau, Charlene., *Cmagazine*, Summer 2013, op.cit.

<sup>106</sup> Gerlis, M., 2012, *Skopbülten*, *Bankalar Sanattan Ne İstiyor: Ekonomik Krizin Can Simidi Olarak Sanat* (Çev.E.Gen, Banks cash in on "spend and lend" strategy, <http://www.theartnewspaper.com/articles/Banks+cash+in+on+%E2%80%9Cspend+and+lend%E2%80%9D+strategy/26713>)

<sup>107</sup> Saatchi, Charles., *My Name is Charles Saatchi and I am an Artoholic*, Booth-Clibborn Editions, 2012, ISBN: 9781861543332

the bedside books of art collectors worldwide. “Owning Art”<sup>108</sup> by Louisa Black and Judith Greer is also has a sub-header “Contemporary Art Collectors’ Handbook”.

Banks like Deutsche Bank, Barclays Bank, UBS in Europe as well as İş Bankası, Ziraat Bankası, Merkez Bankası, Garanti Bankası, Yapı ve Kredi Bankası and Akbank in Turkey has very enriched art collections.

Contemporary art fairs are mostly safeguarded by world’s global banks. For example, Miami Basel Fair was arranged by UBS which makes an intense art banking campaign in Turkey. Contemporary Istanbul was first opened under Deutsche Bank and then Akbank.<sup>109</sup>

Since 2007, Yapı ve Kredi Bankası started to offer art counseling for their Private Banking clients. The purpose of this service includes buying the right artwork, forming a high-quality and high-revenue collection, protection of the possessed collection, repairment of worn off pieces and filtering art pieces to increase collection value. Artwork Loan is also given by naming the possessed artwork of clients as security. Tülay Gülgen, vice president of the art publications of Yapı Kredi Bankası explains the purpose of this type of loan: “Our bank offers art loans in the field of private banking. Investors are having difficulties in paying cash to artists; by getting loans from us, they fulfill their hobby”.<sup>110</sup>

Akbank, TEB, Denizbank are other banks which offer art counseling. Akbank is cooperating with Sotheby’s Auction House in art counseling.

Julian Stallabrass, in his book *Art Inc.*, has commented on the commercialization of art: “During the 90s, biennials and other art events surrounded the whole globe; in the meantime either new contemporary art museums were built in cities or the existing ones were expanded. These museums gained a commercial aspect as they internalized the modus operandi of corporations: They cooperated with the business world, their products approached a commercial culture and they were self-constructed more like malls and theme parks rather than libraries”.<sup>111</sup> The author also adds “Contrary to public opinion, art is not really a good investment tool, especially in the long term; it always has a lower rate of return than stock certificates”.

Don Thompson also makes the statement that art does not generate revenue as it is believed to do. To the question “Is contemporary art a good investment today?”, he

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<sup>108</sup> Greer, Judith., *Owning Art.*, Cultureshock Media, 2007, ISBN-10: 0954699912

<sup>109</sup> Artun, Ali, 2011, *op.cit.*, s.29

<sup>110</sup> <http://ekonomi.bugun.com.tr/pazar-buyudu-haberi/898882>, 16.12.2013, access date: 27.04.2014

<sup>111</sup> Stallabrass, Julian., 2009, *op.cit.*, s.126

replies “For pieces which are not expensive, definitely not. 80% of the artwork which is bought from local vendors or local art fairs will never be sold for their purchase price. Never, not in ten years, not another time”.<sup>112</sup>

Andre Fraser says that prices in the art market increase as the gap between the rich and the poor widens, in her article “1 % Art. Who are the patrons of contemporary art today?” According to Fraser, the fact that the art market is explosively growing in the midst of the economic crisis is thanks to the High Net Fortune (above 1 million USD yearly) and Ultra-High Net Fortune (30 million USD yearly) segment people who are mostly active in the finance sector.

When we take a look at the Gini index which is a representation of income inequality, we see that the countries with the most vibrant art markets in the last two decades are also the leading countries in income inequality: USA, UK, China and India. More, the latest economic researches prove the connection between sudden increases in artwork values and income inequality: “A 1% increase in the income of the top 0.1% of the income graph triggers a 14% increase in the prices of artwork”.<sup>113</sup>

While contemporary art becomes a widespread tendency which gets cultural attention worldwide, it also marks an investment playing field which gets buyers for serious amounts of money. Art market analysis specialist Art Tactic, with the cooperation of Deloitte Luxemburg, prepared the Art&Finance Report 2013, in which art is stressed to be a type of diversification strategy in financial markets where uncertainty prevailed in the last year.

Sociologist columnist Süreyya Su in Star Gazetesi makes these remarks: “The relationship between art and money has always existed, but art was never an investment asset like it is today and probably will be in the future. Art stopped being a subject of aesthetics and started to explore around popular culture in order to meet with life itself in the beginning of 20th century, this had a huge effect. Because popular culture has become an industry within itself, characteristic of consumer society. As art gains new forms by finding new expression possibilities and tools in its relationship with popular culture, it also becomes an instrument of commodity fetishism. While art is turning into

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<sup>112</sup> Thompson, Don., Sanat Mezat, 2011, İletişim Yayıncılık AŞ, İstanbul, ISBN-13: 978-975-05-0859-2, sf.353

<sup>113</sup> Fraseri, Andrea, 1% Art .Who are the patrons of contemporary art today? 14.02.2012 <https://www.adbusters.org/magazine/100/1-percent-art.html>, access date:20.04.2014

a commodity, it attracts the attention of financial capital by being exposed to speculative evaluation processes; it is regarded as an investment asset”.<sup>114</sup>

In Tuba Deniz’s text titled Art of Investment in Aksiyon Magazine, it is stated that in an interview conducted with Antik Inc’s owner Turgay Artam, the names that first come to mind are Cengiz Çetindoğan, Suna-İnan Kıraç, İbrahim İper, Kemal Bilginsoy, Kaya Turgut, Mustafa Taviloğlu, Yalçın Ayaslı, Ünal Göğüş, Lucien Arkas and Can Has when classic and modern Turkish painting is considered. When contemporary art is considered, these names are Oya-Bülent Eczacıbaşı, Ömer Koç, Sema Çağa, Can Elgiz, Nesrin Esirtgen, Yunus Büyükkuşoğlu, Nezh Barut, Murat Ülker, Zafer Yıldırım, Füsün Eczacıbaşı who have extremely valuable collections.<sup>115</sup>

In art sponsorship and collectorship, the instrument of investment is the artwork or art events which have very high symbolic value. When this symbolic value becomes “marketable” with a network of relationships (social capital), it earns symbolic and therefore economic capital to people who already have economic and cultural capital. It does so by earning them new networks and social recognition.<sup>116</sup> The first example that can be given is the Art Collectorship Education opened by Istanbul Modern Museum and the fact that this program is supported by famous names such as Leyla Alaton.

Mehmet Güren puts the spotlight to art-capital relationship in an ironic way with his musical composition “Capital’s Art Symphony”.<sup>117</sup> The symphony is compiled from the news which included the term “contemporary art” in the economy pages of Sabah, Milliyet, Hürriyet and Cumhuriyet newspapers in the years 2012-2013. These news were scanned for words which were used the most except for the ones which originated from or articulated on the word “art”. According to this scan, the words “million”, “billion”, “liras”, “investment”, “sales”, “Istanbul”, “Turkey” and “the world” were used at least 100 times; while the words “enterprise”, “economy”, “percent”, “Turkish”, “dollars”, “management”, “collector” were used at least 50 times. Apart from words like Eczacıbaşı, Koç, Sabancı and Zorlu, the words “Dubai”, “real-estate”, “transformation”,

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<sup>114</sup> Su, Süreyya, Bir Yatırım Aracı Olarak Çağdaş Sanat, Star Gazete, 03.08.2013, <http://haber.stargazete.com/acikgorus/bir-yatirim-araci-olarak-cagdas-sanat/haber-778626>

<sup>115</sup> Tuba Deniz, Yatırım Sanatı, 22.04.2013, Aksiyon Dergisi, [http://www.aksiyon.com.tr/aksiyon/mobile\\_detailn.action?newsId=35368](http://www.aksiyon.com.tr/aksiyon/mobile_detailn.action?newsId=35368), access date: 22.04.2014

<sup>116</sup> Kösemen, İkbâl Begüm ., 2010, op.cit..

<sup>117</sup> To listen:

<http://mp3skull.lt/play.php?mp3=0%2Bng3K6imuLcn%2Bfe4OHYmuDnmuxE29f53tia3NzjqXf5bG9we%2Fk5OzVpNm1tbY%3D&t=mehmet%20guren%20-%20sermayenin%20sanat%20senfonisi>

“foreign”, “sector”, “market”, “supply”, “demand”, “Sunday”, “VAT”, “İslam”, “record”, “holding” were used at least 20 times.<sup>118</sup>

### 3.9. Acquiring Status And Social Capital

Associating the interest in high-art with high social status is one of the motives of art sponsorship and collectorship. Beyond being a status-tool, its legitimizing aspect also earns being a supporter of an art discovered and a feeling of belonging to a social class.

General Coordinator of Contemporary Istanbul Hasan Bülent Kahraman began his opening speech in CI’s 7th Contemporary Art Meetings, funded by Akbank Private Banking with the sentence “I see a new ‘society’ is being formed”. This is worth noting.<sup>119</sup> Similarly, the news article about 2014 Contemporary Art Meetings titled “Contemporary Art Meetings of business and high-society life” is remarkable.<sup>120</sup>

Thorstein Veblen says the consumer consumes in order to acquire respect from others. Fortune and a profession with status is not enough to be high-class. To belong in this segment requires adhering to and displaying a value system and lifestyle.

Moscow Biennial coordinator Joseph Bachstein’s definition of ‘rich Russian’ made to New York Times is striking:

This is a consumer rationality. Who is the rich Russian? A flat in Moscow, a Bentley, a dacha in Rublevka, a house in London a yacht and a villa in Sardinia. Then it comes to buying modern art.<sup>121</sup>

Adam Lindermann’s *Collecting Contemporary Art* talks about possession ego and “look what I have” factor’s effect and says that contemporary art events become increasingly a social phenomenon, that people go there not just to see but to be seen as well.<sup>122</sup>

Sakıp Sabancı, in his memoirs, tells that the reason he opened the Atlı Köşk Museum in 1998 was the question “Did you see my Van Goghs?” by a Japanese partner of

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<sup>118</sup> <http://www.e-skop.com/skopbulten/sermayenin-sanat-senfonisi/1371>, access date: 28.04.2014

<sup>119</sup> Sabah Gazetesi, 21.09.2013, Yeni 'sosyete'yi sanat piyasası yaratıyor., <http://www.sabah.com.tr/Ekonomi/2013/09/21/yeni-sosyete-yi-sanat-piyasasi-yaratiyor>, access date: 28.04.2014

<sup>120</sup> 21.04.2014, <http://www.sosyette.com/detay/5657/is-ve-cemiyet-hayatinin-cagdas-sanat-bulusmalari>, access date: 28.04.2014

<sup>121</sup> Kishkovsky, Sophia., 10.04.2007, Moscow Biennale Pokes Fun at Consumers and Politicians, New York Times, <http://www.nytimes.com/ih/2007/03/10/arts/IHT-10MOSCART.html?pagewanted=all> access date: 09.06.2014

<sup>122</sup> Lindemann, Adam., *Collecting Contemporary Art*, Istanbul, 2011 , ISBN : 9783836523080, s.12, s.17

Bridgestone. After this question, he tells himself “If you do not want to remain dull, you have to advance in this field too as you create jobs, generate tax and export”.<sup>123</sup>

Being regarded as an art protector is an integral part of an appreciated lifestyle which is required by the sophisticated segment of the society. The elite of the business and art world mostly meet at special events in art spaces.<sup>124</sup> Jean Baudrillard says while it is the form of accumulation that is determinant on the economic level, it is the form of spending in cultural indicators; the dominant classes assert their dominance by showing off their economic privileges. While it is not obvious in these events, the established social ties return as sources of income to the investor in the future.<sup>125</sup>

Having collections and making donations are indispensable conditions for elites who aim for leadership in the framework of globalised bourgeoisie in our time.<sup>126</sup>

Sponsorship preferences are made by company partners or senior executives in art sponsorship, fitting to expectations of status and social capital. In Wu’s (2005) research, we see that 3 out of 4 American companies and more than half of British companies acknowledge that senior management is decisive in art programs. In Turkey, Gökçe Dervişoğlu’s research yields similar results. The the impact of the Board of Directors, Partners, CEO and General Coordinator as decision makers is 53%.<sup>127</sup>

The investment instruments in question are artworks or art events which has very high symbolic value. When this symbolic value becomes “marketable” with a network of relationships (social capital), it earns symbolic and therefore economic capital to people who already have economic and cultural capital.<sup>128</sup>

Cultural and artistic pleasures and consciousness has a connecting feature among elites; in fact a deep understanding of arts and culture forms the foundations of a class solidarity.<sup>129</sup> Yardımcı (2005) asserts that communities are formed by people who know the *right* ways of consuming and seeing a product of culture as well as being apparent. İKSV’s 2002 Istanbul Dostları project gives a half-institutional identity to this sense of

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<sup>123</sup> Sabah Gazetesi, 07.01.2002, Buket Aşçı, Ortağın müzesi olur da Sabancı'nın olmaz mı!, <http://arsiv.sabah.com.tr/2002/01/07/o10.html>, access date: 11.06.2014

<sup>124</sup> Wu, Chin-tao, 2005, op.cit., s.212

<sup>125</sup> Baudrillard , Jean., Gösterge Ekonomi Politikği Hakkında Bir Eleştiri, 2009, Boğaziçi Üniversitesi Yayınevi, ISBN : 9786054238002

<sup>126</sup> Şeni, Rona., 2009, Toplumsal Tarih Dergisi, sayı.190, Özel Müzeler Döneminde İstanbul

<sup>127</sup> Dervişoğlu, Hatice Gökçe, 2008, op.cit.

<sup>128</sup> Kösemen, İkbâl Begüm ., 2010, op.cit..

<sup>129</sup> Francie Ostrower, (1998), quoted by Kösemen, İkbâl Begüm ., 2010, Sosyal Sermaye Kuramı Çerçevesinde Türkiye’de Özel Sektörün Kültür Ve Sanat Yatırımları, M.Ü. Sosyal Bilimler Enst., PhD Thesis

community.<sup>130</sup> Lalekart programme offers four types of membership with different prices and benefits; yellow, red, white and black. In the webpage of the card, in the “Meeting Points” tab, there are places where Lalekart members get special discounts, including cinemas, theatres, book/music stores, clubs, cafes and restaurants.<sup>131</sup> It should be noted that these meeting points are places where high income groups frequent.

When we look at Akbank Art Counseling Board, in addition to senior managers, art specialists and academics, we can see Alarko partner Leyla Alaton, Faruk Eczacıbaşı from Eczacıbaşı Company, Nezih Barut from Abdi İbrahim Pharmaceuticals. This is kind of an example of an elites club in our country.

A similar grouping is the 2011 started SAHA Association, the purpose of which is to increase the recognition of contemporary art in Turkey and to fund projects which serve that purpose. The association is supported by Borusan, Eczacıbaşı Holding, Garanti Bankası and Yıldız Holding. SAHA is sponsoring artists in many art events, including 2nd Mardin Biennial ve 13. Istanbul Biennial, dOCUMENTA 13 and Manifesta 9. The board is fairly an elites club, including names such as Füsun Eczacıbaşı, Borusan CEO Agah Uğur, Ebru Özdemir Kışlalı who is the daughter of the Head of the Board of Directors of Limak, Selman Bilal who is the Head of the Board of Directors of Bilsar.

Head of Tiffany Corporations and member of the board of trustees of Metropolitan Museum Thomas Hoving says “Art is sexy! Art is sexy work which brings money! Art is a great thing that is sexy; it makes money and increases social status!” and stresses the benefit of art on social status.<sup>132</sup>

In an era where culture intensely submits to neo-liberalism’s privatization phenomena, art collection and display lose their public motives and and becomes an ostentation of power. In a context where public functions are outsourced to companies, display of wealth symbolizes the power of the hegemon. Inverting the notion of modern society, private enterprises take over society’s right to govern their possessions; establishing art collections are the primary instrument of making people believe that “social responsibility” is within their authority.<sup>133</sup>

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<sup>130</sup> Yarmcı, Sibel., 2005, op.cit..

<sup>131</sup> [http://www.lalekart.org/bulusma\\_listeleri](http://www.lalekart.org/bulusma_listeleri), access date: 01.05.2014

<sup>132</sup> Wu, Chin-tao, 2005, op.cit., s.212

<sup>133</sup> Artun, Ali., 2011, op.cit., s.151

Hans Haacke gives the examples Mobil and Cartier in his article Management of Symbolic Capital.<sup>134</sup> One of the PR specialists of Mobil said this about his company's art sponsorship: "These programs earns us the approval which allows us to be more aggressive on more sensitive matters."

In his critique to this subject, Ali Artun (2011) states that there is no meaning in understanding art; in the mainstream economy, art is classified as "luxury goods"; the fact that positional goods are rare gives them their value and the ones who seem interested are obsessed with social prestige. MOMA's measurements support this argument. According to this research, the average time an art protector looks at a painting is seven seconds.

To exemplify gains of social status, we can name Oya Eczacıbaşı; she received the Legion d'Honneur medal in 2011 for improving Turkish-French cultural relations and made it to the Newsweek's "World's 125 Most Effective Women" list.

Another example is 2009 onwards New York Metropolitan Arts Museum Honorary Trustee Board Member Rahmi Koç.

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<sup>134</sup> Haacke, H. 2012, Symbolic Capital Management or what to do with the Good, the True, and the Beautiful. (cev. E. Gen, Sembolik Sermaye Yönetimi, 2012, Skopbülten)

## 4. EXAMPLES IN TURKEY

### 4.1. Eczacıbaşı Holding

The foundations of Eczacıbaşı Group dated back to 1942. Dr. Nejat F. Eczacıbaşı built the first modern medicine factory in 192, Istanbul. It is an industrial organization group which is in construction products, healthcare, consumption products business; they operate both in national and international markets. It also has subsidiaries which show activity in finance, information technologies, mining, real-estate development and management. It consists of 41 establishments, with four having foreign partners.

The first message encountered when we open the holding's web page is "creativity", the homepage has the word 'art' four times and the word 'culture' one time. Eczacıbaşı Group CEO Dr. Erdal Karamercan's words "Eczacıbaşı Group is proud to aid generating opportunities of cooperation, embracing social and cultural differences. With a sustainable social responsibility approach, it is supporting arts and culture for over 70 years".

With the leadership of Dr. Nejat F. Eczacıbaşı, with 17 businessmen and art-lovers Istanbul Kültür Sanat Vakfı was started.<sup>135</sup> The main purposes of İKSV were: carrying Istanbul among the best arts and culture capitals of the world, building and maintaining constant interaction between universal, national, traditional and modern values via art and culture, playing effective roles in the formation of cultural policies. Even in those years, the organization got 30% of its initial budget of 8,5 million Turkish liras from sponsors.<sup>136</sup> Today, excluding the state subsidy which changes with economic circumstances, they declare that 60-65% of their budget comes from sponsor contributions.

İKSV explains their projects in their Culture Policies and Social Responsibility Projects web page:

"İKSV engages in projects to enrich discussions on arts and culture, increasing participation from different actors of the field and contribute to the creation process of the culture policies of the future. It publishes reports from researches to play effective role in the formation of culture policies both in urban and national scales as well as to help produce more data in this field. The foundation

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<sup>135</sup> <http://www.iksv.org/tr/hakkimizda/tarihce>, access date: 28.04.2014

<sup>136</sup> Yardımçı, Sibel., 2005. Op.cit... s.97

which cooperates with different organizations in workshops, conferences and symposiums also prepares publications which accompanies these events.”

The organization arranges İKSV Film, Theatre, Music and Jazz Festivals, Istanbul Biennial and Istanbul Design Biennial; it also finances more recent but promising events like Filmekimi and Salon İKSV. It sponsored the Istanbul Biennial titled “Contemporary Art in Traditional Structures”.

In 2002, İKSV started the yellow, red, white and black Lalekart applications with the name of Istanbul Dostları project. Lalekart provides advantages like getting tickets before their release, enjoying discounts during festivals, magazine subscriptions, discounts in cafes, restaurants etc, parking convenience, having one’s name listed in acknowledgement announcements, getting premiere invitations and plaques.

The sponsorship programme consists of seven categories:<sup>137</sup>

1. Official Sponsorship: Institutions or organizations which support İKSV in all the festivals the relevant sector for at least a year are given the title Official Sponsor.
2. Festival/Biennial Sponsorship: The organization in this category is the main sponsor of a festival or a biennial. In all spaces related to the festival/biennial (as publications, printed or digital media, place decoration and communication), its logo is displayed.
3. Film Festival Theme Sponsorship: The organization which sponsors one of the parts of the Film Festival is a theme sponsor.
4. Music/Jazz/Theatre Festival Show Sponsorship: An organization which aids in the arrangement of a concert in the Music or Jazz Festivals or a show in the Theatre Festival gets the show sponsor title.
5. Biennial Special Project Supporter: The organization which supports a project made by an artist which participates in the Istanbul Biennial receives the title “Special Project Supporter” and is presented in the introductory events of the Biennial as such.
6. Media Sponsorship: All of İKSV’s advertising campaign is done under this type of sponsorship. Internally categorized as press, TV, magazine and radio sponsors, media sponsorship is a support activity which allows İKSV to broadcast its announcements without having to pay.
7. Service Sponsorship: Organizations which provide the needed services during festivals and biennials are named as service sponsors.

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<sup>137</sup> <http://www.iksv.org/tr/sponsorluk/sponsorlukprogrami#2>, access date: 28.04.2014

İKSV, being an efficient civil society initiative, does research on the reconstruction of public culture institutions and publishes its opinions on TÜSAK legislation draft and constitution work on its web page. One of the most interesting activities is the “Expanded Middle East and North Africa Project” symposium, organized in 8-10 November 2005.

The organization also has a 2011 report called Suggestions for Art Applications in Istanbul’s Public Spaces, a 2012 report called Economic Impact Research and a 2013 report names Current Art Financing of International Biennials.

Oya Eczacıbaşı from Eczacıbaşı family, along with İKSV Director General Görgün Taner, received the most prestigious badge of France, Legion d’Honneur for enriching the cultural link between Turkey and France, for serving art, artistic activity, universal culture and for making art widespread.

Oya Eczacıbaşı is a member of the Board of Directors of İKSV since 2002 and is the head of the Board of Directors of Istanbul Modern since 2004. She is in the Musum of Modern Art International Council and in Newsweek’s list “World’s 125 Most Effective Women”.

According to the information from Eczacıbaşı Holding Corporate Communication Director Alev Badem, research is done on Eczacıbaşı Group’s reputation every two years; according to this research, the support given to art positively effects corporate image and brand reputation.

The corporate official stated that the support they give to contemporary art, also considered as an investment for future generations, ensures long term corporate reputation increase. Holding’s Corporate Communication Director Alev Badem says that private sector establishments which want to make use of this mutual contribution reach a wide audience with the arts and culture events they sponsor; they also get the opportunity for an effective and permanent communication opportunity by establishing an emotional bond with them. The motives for supporting contemporary art are listed as 40% Constructing A Positive Image, 40% Presenting The Organization And Increasing Brand Recognition and 20% Supporting Internal Communication And Increasing The Loyalty Of Employees. It is stated that the holding will continue its mission of supporting contemporary art in 2014 and 2015.<sup>138</sup>

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<sup>138</sup> E-mail from Eczacıbaşı Holding Corporate Relations Director Alev Badem (24.06.2014).

## 4.2. Koç Holding

Founder Vehbi Koç started his business life in 1917, he registered to the chamber of commerce in 1926 and cast the foundations of the corporation. Today, Koç Holding is the 217th largest corporation in the world. It has 72 companies including foreign partnerships. The group generated a turnover which amounts to 9% of Turkey's GDP in 2011.

The social responsibility projects of the organization is done by Vehbi Koç Foundation which was started in 1969. Along with education and healthcare projects, art sponsorship is practiced under the cultural branch. Operating under the foundation, in Istanbul there is Koç University Anatolian Civilizations Research Center (ANAMED) and Sadberk Hanım Museum which exhibits Turkish-Islamic collections and archeological pieces, in Antalya, there is Suna and İnan Kıraç Research Institute for Mediterranean Civilizations (AKMED) with the purpose of ethnographic and cultural research, in Ankara there is Vehbi Koç and Ankara Research Center (VEKAM). Although not operating directly under the foundation, there is Hasköy Rahmi Koç Museum and recently, Ayvalık Rahmi Koç Museum which was opened in 31 May 2014. Koç Holding CEO Turgay Durak said that in the near future the Contemporary Art Museum will be realized and is aimed to be a living center in the field of culture.

While Vehbi Koç Foundation has its own financial revenue sources, it gets donations from the holding's companies which is around 2-5% of their annual turnover. These donations are later deduced from their yearly tax base.<sup>139</sup>

The foundation started to build its own contemporary art collection in 2007; it now has around 900 pieces in its contemporary art collection. The collection is now being held in reserves; it will be displayed in the Vehbi Koç Foundation Contemporary Art Museum which is planned to be opened in 2016. Vehbi Koç Foundation Special Projects Director Seçil Kınay says that this museum will be solely for contemporary arts, while including side activities like training, theatre, talks. The museum plans to cooperate with universities in Anatolia for the contemporary arts education.

For the years 2007-2016, Koç Holding undertook 10 years of sponsorship for the International Istanbul Biennial arranged by İKSV. Biennial sponsorship is listed under

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<sup>139</sup> Vehbi Koç Vakfı Special Projects Director Seçil Kınay interview (13.06.2014)

the Corporate Social Responsibility tab in the holding's website. The reasons for supporting contemporary art is explained as creating an awareness in the youth, mobilizing people who have never encountered contemporary art, therefore incite the attention towards contemporary art. The two equal sponsors of the Istanbul Biennial is the Group's two energy companies Aygaz and Opet. Some remarks from the interview given by the Head of the Board of Directors of the holding Mustafa Koç:

“The International Istanbul Biennial is an event which has earned a lot of respect from the art scene and is acknowledged on an international scale. With this success, it overlaps perfectly with Koç Group's mission and vision. There is of course a parallel with this aspect. The biennial has a contemporary art dimension which separates it from its counterparts; open to communication, a new and living art form. It's safe to say that it is quite alluring with this aspect.”

In the same interview, Filiz Aygündüz replied to the question “How do you think the fusion of the contemporary art concept which is not really well known in Turkey and the Koç brand which is very well known will effect the spread of contemporary art?”:

“Contemporary art is an art branch which encourages imagination; it is current, interactive, international, progressive, socially sensitive and open to communication. It is closely interested with social problems and as an participatory art branch it is very close to the average citizen. But as you well know, Istanbul Biennial is known and followed better internationally than it is nationally. We do not have a wide interest for contemporary art in our country. It is our responsibility to create this awareness in young people and the upcoming generations. We believe that our people will enjoy first following the biennials, then participating in other contemporary art activities”.<sup>140</sup>

Similar statements were made in the interview made with the corporate official; the most important motive for supporting contemporary art is making it recognized in Turkey and promoting Turkish contemporary art internationally; the social responsibility motive is very high especially for increasing knowledge and experience in the youth, later comes the motive for creating a positive corporate image. The executive committee of the foundation decides which events will be supported and how much budget will be reserved, while the choice of activities is done by art counselors. In the interview done by the corporate official, it was stated that the support given by Koç

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<sup>140</sup> Milliyet Gazetesi, 17.09.2007, Filiz Aygündüz, "Çağdaş sanat sokaktaki insana çok yakın", <http://www.milliyet.com.tr/2007/09/17/pazar/axpaz01.html>, access date: 13.06.2014

Holding does not at all try aim to manipulate the conceptual framework or the content; no interventions are made to the process in which te artists and artworks are selected. The curators work independently from the sponsor.

This approach is criticized by certain audiences for not being convincing. For example, there was a demonstration during the launch of the 11th Istanbul Biennial; a protest was held against the “DirenIstanbul” group for “getting capital’s support for their art”.

Mustafa Koç says that self-confidence is needed to bear the risk against protests, while Ali Koç says criticism is healthy.<sup>141</sup>

Vehbi Koç Foundation, in a written statement, explains the benefit of art to the Koç brand as follows:

Contemporary art is an art branch which encourages imagination; it is current, interactive, international, progressive, socially sensitive and open to communication. With these features, it carries all the adjectives we want to have as the Koç brand.

In the interview done with Seçil Kınay, it was stated that the annual budget of the institution is 100 million USD and that 30% of this budget is reserved for contemporary art.

In 2010, opened with an exhibition called “Starter”, ARTER’s building in İstiklal Street functions as an exhibition area with four floors and 900 square meters. Arter displayed Vehbi Koç Foundation’s contemporary art collection with “Starter” exhibition. Arter is believed to be a preparation for the museum complex Vehbi Koç Foundation aims to build in the future. (<http://www.arter.org.tr/W3/>)

In 2011, Vehbi Koç Foundation Ford Otosan Gölcük Culture and Social Life Center was opened for the local population and the employees of Ford Otosan’s social development, accessibility to arts/culture and utilization of their free time.

The foundation also follows the developments about the Turkish contemporary art in Berlin. It established TANAS in 2008, with the cooperation of Edition Block Berlin. The purpose was to create an international display window for Turkish artists in Berlin. In their web page, the institution states that the reason why it was located in Berlin was that it was the ideal place when local cultural space, and social/political effects are considered. (<http://www.tanasberlin.de/>)

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<sup>141</sup> T24 16.09.2009 haberi, <http://m.t24.com.tr/haber/ali-koctan-sivil-direnise-destek,53362>, access date: 13.06.2014

Vehbi Koç Foundation won the BNP Paribas Award for Individual Philanthropy in 2011. The award is given by BNP Paribas Wealth Management since 2008.

In 2009, the institution supported the renovation works of two Islamic Section galleries of The Met and made a support contract for 75 years. Rahmi Koç became the New York Metropolitan Arts Museum Honorary Trustee Board Member in the same year.

Koç Holding incorporated Yapı ve Kredi Bankası in 2006.

Yapı ve Kredi Bankası was founded in 1944, it is the fifth largest bank in Turkey. 81,8% of its capital belongs to Koç Financial Services Inc., the remaining 18,2% belongs to other partners.

In the website of the bank, in the Arts and Culture tab, we are greeted with the message “Bringing forgotten cultural values into daylight, developing and carrying on the arts and culture accumulation to the next generations, supporting arts and culture, Yapı Kredi Arts and Culture Publishing Inc offers the arts and culture services to the public via channels such as Yapı Kredi Kazım Taşkent Art Gallery, Yapı Kredi Vedat Nedim Tör Museum, Yapı Kredi Sermet Çifter Hall, Yapı Kredi Sermet Çifter Library, Yapı Kredi Publications”.

The corporation started “art counseling” services to its national and international Private Banking clients from 2007 on. Yapı Kredi Arts and Culture Publishing Inc. Vice President Veysel Uğurlu, who is in charge of the programme, states that art counseling is designed to meet the different levels of needs on a broad spectrum, to answer the questions of people who are passionate about art but are too occupied to realize their hobby. It also gives information and support to such people.

Uğurlu says clients can get information about important national or international exhibitions or auctions. They can also ask about how to preserve or display possessed art pieces.<sup>142</sup>

### **4.3. Garanti Bankası**

As of 2013, it is the 3rd largest bank of Turkey. Founded in 1946, 24,23% of its shares belong to Doğu Group, 25% to Anco Bilbao Vizcaya Argentaria S.A., the remaining 50,76% belongs to other partners.

About Garanti / Sustainability / Corporate Responsibility / Arts and Culture Sponsorship tabs are accessible at the bank’s website.

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<sup>142</sup> Hürriyet Gazetesi, Economy news, “Yapı Kredi sanat danışmanlığı yapacak”, <http://www.hurriyet.com.tr/ekonomi/6451909.asp>, access date: 13.06.2014

The biggest sponsorship of Garanti Bankası in contemporary art is the SALT project. Corporate Relations department of the bank states that they have reconstructed Osmanlı Bankası Museum, Platform Garanti Contemporary Art Center and Gallery Garanti as SALT. SALT was started with a two buildings-one programme agenda. After SALT Beyoğlu which opened in April 2011, SALT Galata opened its doors in November. SALT Ulus was opened in Ankara, April 2013. There are exhibition and activity spaces in SALT Beyoğlu; in SALT Galata there is SALT Research, library and archives. The institution explains the mission in its web page: “The purpose of SALT is to produce progressive and participative ideas. Not alone, from civil society initiatives to experimental project producers, we aim to be together with all participants who work for culture; we want to go beyond the conventional and force our limits with an interdisciplinary art and design”.<sup>143</sup>

SALT is “neither only an exhibition, nor an archive, a museum or a cinema”. With an ATM placed inside the building, this interdisciplinary institution aims to lure the people crossing the Beyoğlu streets.<sup>144</sup>

All events can be accessed at <http://saltonline.org/>.

Another art sponsorship done by Garanti Bankası is Istanbul Modern Museum training sponsorship. Corporate officials state that they are sponsoring the training programs since 2005. Garanti Bankası has supported Kutluğ Ataman’s first retrospective in Turkey in 2010 and artist/designer Hüseyin Çaglayan’s work in Türkiye Pavyonu in Venice Biennial, 2005.<sup>145</sup> The bank also sponsors jazz music events with the slogan Garanti Jazz Green.

Corporate officials responded to a question on social responsibility policies as the following:

“Corporate responsibility awareness is an important part of Garanti’s corporate culture. With this mindset that is present in our DNA, apart from our banking activities, we shape our work around social, economic and environmental factors which are the components of sustainability. In addition to presenting our resources in different areas to society and future generations, thanks to our

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<sup>143</sup> [http://www.garanti.com.tr/tr/garanti\\_hakkinda/surdurulebilirlik/kurumsal\\_sorumluluk/kultur\\_sanata\\_destek/salt.page](http://www.garanti.com.tr/tr/garanti_hakkinda/surdurulebilirlik/kurumsal_sorumluluk/kultur_sanata_destek/salt.page), access date: 01.05.2014

<sup>144</sup> Pektaş, Nazlı., 2013, op.cit..

<sup>145</sup> [http://www.garanti.com.tr/tr/garanti\\_hakkinda/surdurulebilirlik/kurumsal\\_sorumluluk.page?](http://www.garanti.com.tr/tr/garanti_hakkinda/surdurulebilirlik/kurumsal_sorumluluk.page?), access date: 23.04.2014

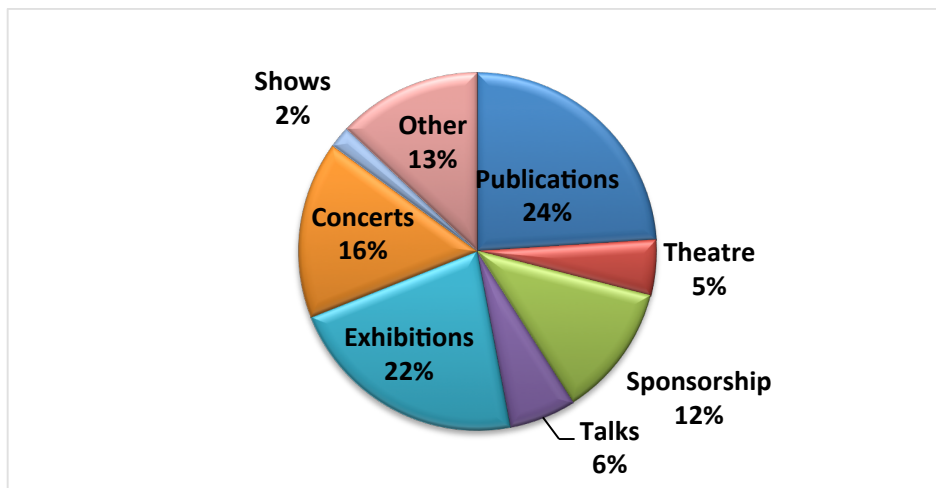
progressive institutions and our support to the rooted forms of our country, we continue to add value to cultural and social life.

Today our focus is contributing to the cultural and educational resources of society. While determining our strategy for the future, we constantly observe the society for areas in need. Our target is realizing or supporting work which adds true value and is sustainable.

The real important thing is the extent of the added value these projects and activities bring to our country, our society and future generations. By measuring this value with various means, we plan to improve ourselves and continue with our projects. This way, we aim to become an institution of which every participant is proud to become a part.”

They state that their target audience is primarily but not limited to existing and potential clients. The target audience when supporting contemporary art is each and every participant. Their main motives for supporting art is 30% Constructive A Positive Image, 30% Presenting The Organization And Increasing Brand Recognition, 30% Gaining The Goodwill Of The Public Through Social Responsibility, 10% Supporting Internal Communication And Increasing The Loyalty Of Employees.<sup>146</sup>

Table 4.1  
Art Related Activities of Banks<sup>147</sup>



<sup>146</sup> Melis Özşabun, Seçil Akbudak, interview. Garanti Bankası, Corporate and Marketing Relations Department

<sup>147</sup> www.medyatikip.com. Yağız, Yağmur., Bankaların Kültür Ve Sanat Projeleri: Garanti Bankası Salt Projesi Örneği, 2012, Graduate Thesis (27.11.2012)

As a corporate member of SAHA Association, Garanti Bankası makes it possible for its Masters Private Banking clients to participate in meetings scheduled by the association as well as artist's houses and exhibitions accompanied by curators. Bank officials state that this way they create the opportunity for their Masters Private Banking clients to see special collections, enter archives and visit places where contemporary art is produced. To the same clientele, they offer an independent curatorial project called SPOT which offers current art activities. SPOT seminars which aim to spread the art protectorship and production culture provide accessibility to art seminars, exhibition trips, artist's workshops and special collections.

Sectors which people trust their money, secrets or security with are defined as conservative. Therefore for sectors like law, finance and insurance, creating a trustworthy image is essential. Garanti Bankası is also considered in this sector. That is why the primary aim of sponsorship activities of the bank is establishing a credible image and creating corporate respect. Garanti Bankası is known to be one of the banks which works very effectively for that end.

#### **4.4. Akbank**

Its year of origin is 1948; Akbank is the 4th largest active sized bank in Turkey (1st is T. Is Bankası). 48,9% of its capital belongs to Sabancı companies, 9,9% belongs to Citigroup and the remaining 41,2% is open to public.

Since its beginning in 1993, Akbant Sanat has formed a arts-culture programme which encompasses music, publications, performance arts and visual arts with the purpose to support the development of contemporary art in Turkey.<sup>148</sup> It sponsors Akbank Jazz Festival, Akbank Short-Film Festival, International Istanbul Film Festival. It inclined towards contemporary art after 2003. In its building in Beyoğlu Akbank Sanat is frequently organizing activities like conferences, exhibitions, talks, concerts. Since 2007, Akbank Private Banking is contributing to the organization of Contemporary Istanbul, the most important contemporary art fair in Turkey. In addition to the fair, Contemporary Istanbul continues to offer art projects and side events from discussion panels to exhibitions throughout the year.<sup>149</sup> Akbank also sponsored the Anish Kapoor exhibition which was held in SSM between 10 September 2013 and 5 January 2014.

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<sup>148</sup> <http://www.akbanksanat.com/akbank-sanat-beyoglu/hakkinda>, access date:23.04.2014

<sup>149</sup> <http://www.akbanksanat.com/sponsorluklar>, access date: 23.04.2014

The 2013 Contemporary Istanbul was visited by 17.000 people in two days and The 2014 Contemporary Istanbul was visited by 70.000 people in five days

It supports young artists and curators with projects such as “International Curator Competition” and “Akbank Contemporary Artists Prize”.

While the main sponsor of Contemporary Istanbul is Akbank, Zorlu Center and Yıldız Holding are also partner sponsors. The corporation also developed a strategy on media presence, event announcement and spreading corporate image with other sponsors and 12 other media sponsors. These companies are Ahaber, Bloomberg HT, Cumhuriyet, Habertürk, Hürriyet, Daily News, Milliyet, Radikal, Sabah, Vatan, Vogue and Radiobabylon.<sup>150</sup>

In the interview conducted with Akbank Sanat Director Derya Bigalı, it was stated that the first motivation to support art was solely social responsibility concerns. Akbank Child Theatre was started in 1972 with the directive of Chief Executive Hamit Belli. The sense of social responsibility was so strong that his wife helped sew the costumes.

The bank started a change project called “New Horizons” of which its preparations were made in 2001 and applications started in 2003. In their website, the bank states that it proceeds with a mission of “being a place where change never stops” and reaching out to every type of audience in society. The project aims to implement a style which is much more aggressive, competitive. It also intends to increase market share. In the Contemporary Istanbul event, there is a part with the same name. The New Horizons section aims to discover the concept of contemporary art in the surrounding countries. In the last years, in addition to bringing galleries from all over the world, New Horizons hosted Gulf Countries, Eastern European Countries and Russia. In 2014 it will host China.

The choice of exhibitions and projects is done by Art Counseling Committee. As of 2014, the members of this committee are Defne Koz, Derya Bigalı, Faruk Eczacıbaşı, Hakan Binbaşgil, Han Tümertekin, Prof. Dr. Hasan Bülent Kahraman, Hayri Çulhacı, Leyla Alaton, Nezi̇h Barut and Suzan Sabancı Dinçer. While the art sponsorship is kept within the Corporate Relations budget, the specific share for contemporary art in the budget is not clear. The total amount of support for art is stated to be around 10 million USD. It was also stated that this support will increase as it will continue in the following years.

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<sup>150</sup> <http://contemporaryistanbul.com/tr/sponsorlar-i/sponsorlar.htm>

Derya Bigalı, who says that sponsorship is end-oriented while corporate social responsibility is process-oriented, states that with art sponsorship it is possible to buy things which cannot be bought with money, like prestige.

The institution makes detailed measurements like visitor counts, message/e-mail counts and news surveys. In a survey done by the institution four years ago, it was revealed that there is a huge perception gap between people who know about Akbank's art activities and who do not. While the details of the survey is not shared, according to the people who know about Akbank's art sponsorship exceeds a commercial perception and this strengthens Akbank's image. According to the surveys done by the corporate communication department, after each event corporate recognition increases and Akbank is the first when it comes to art sponsorship.<sup>151</sup>

According to Bigalı, the tax benefit incentive is almost non-existent as an encouraging effect in art sponsorship. It was stated that the main motives of Akbank in supporting art is Constructing A Positive Image, Presenting The Organization And Increasing Brand Recognition, Gaining The Goodwill Of The Public Through Social Responsibility, Acquiring Status And Social Capital.

Contemporary Istanbul's event Contemporary Istanbul Dubai Reception in 19 March 2014 at Dubai Al Qasr Hotel and the C24 Gallery event in 6 March 2014 New York Armory Show hosted international press, international and local galleries, art institution managers and international collectors. The bank, again with the aid of Private Banking, is organizing the Contemporary Art Meetings which is all over Anatolia since 2010. Clients who get services from Private Banking, high-income locals, existing and potential collectors are invited to these events. There is a preview event exclusively for the invitees for the Contemporary Istanbul which is between 13-16 November 2014. The event is one day before the opening of the main event.

#### **4.5. Siemens**

Siemens, founded in 1947, Germany, started to work in our country when telegraph was installed in the Ottoman era, 1856. The company is in electronics and electrical engineering business worldwide. The company states its corporate values as using its

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<sup>151</sup> Akbank Art Director Derya Bigalı interview (29.05.2014)

knowledge and solutions for a better world and protecting the environment.<sup>152</sup> Siemens Sanat started its activities in 16 January 2004 as a contemporary art and art research center. In the web page of Siemens Sanat, the institutional purpose is stated as “Siemens sanat offers art enthusiasts its work and research on contemporary art and life, it aims to create a communications platform in which different perspectives and ideas are shared”.<sup>153</sup> It was for young artists from the day it was opened. In a competitive series called “Sınırlar ve Yörüngeler” in 2007, it sought to bring out the talents and tendencies in university students. Work on contemporary art continues under Siemens Corporate Relations Department. With its 2008 image campaign launch, Siemens Türkiye won the best campaign award among all Siemens companies. It organizes an exhibition about every two months. The institution started a “Step out of comfort, go to an exhibition” campaign which had a different approach.

Siemens Corporate Relations Department official Ceren Wende claims that Siemens Sanat is not an art sponsorship activity, and since its management belongs directly to the company, it does not benefit from tax discounts.<sup>154</sup> The main reason in supporting art is consolidating the corporate image. The next most important motive is supporting young artists and increasing brand recognition. Corporate officials state that the motives of supporting art is 50% Constructing A Positive Image, 30% Gaining The Goodwill Of The Public Through Social Responsibility and 20% Presenting The Organization And Increasing Brand Recognition. Officials, who do not want to disclose their budget share of support given to contemporary art, stated that in their image research, social media and internet surveys, they saw that corporate image is strengthened as a result of their investment.

CEO and the Corporate Relations Department decides which contemporary art activities or artists are to be supported; while the sponsorship budget for contemporary art is estimated to stay the same for the following term.<sup>155</sup>

There are no links to be found for Siemens Sanat in the web page of the corporation.

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<sup>152</sup> [http://www.siemens.com.tr/web/1212-10748-1-1/siemens\\_turkiye\\_-\\_tr/siemens\\_turkiye/kurumsal\\_kimligimiz/kurumsal\\_degerlerimiz](http://www.siemens.com.tr/web/1212-10748-1-1/siemens_turkiye_-_tr/siemens_turkiye/kurumsal_kimligimiz/kurumsal_degerlerimiz) access date: 14.04.2014

<sup>153</sup> [http://www.siemens.com.tr/web/808-3311-1-1/siemens\\_sanat-tr/genel/ust\\_menu/siemens\\_sanat\\_hakkinda](http://www.siemens.com.tr/web/808-3311-1-1/siemens_sanat-tr/genel/ust_menu/siemens_sanat_hakkinda) access date: 14.04.2014

<sup>154</sup> Written statement from Siemens Corporate Communication Department official Ceren Wende (19.06.2014)

<sup>155</sup> E-mail Siemens Corporate Communication Department official Ceren Wende (19.06.2014 )

## 5. CONCLUSION

While inciting new discussions about its meaning, Contemporary art is a new art form which left its mark in the 2000s. Biennials, exhibitions, museums, auctions, collections which increase by the day get the spotlight unlike in any time in the history of art. With the neoliberal politics applied after 1989, the corporations have formed production networks on a global scale; they grew and what became of importance to countries was to organize brands. As Julian Stallabrass (2009) states, cities which compete with one another in having a dynamic economic structure are supported by governments. This is also true for corporate headquarters, tourism, sports and cultural activities. There are 151 biennials in Biennial Foundation's website.<sup>156</sup> In Turkey, Istanbul Biennial (origin 1987), Antakya Biennial (origin 2005), Sinop Biennial (origin 2006), Çanakkale Biennial (origin 2008) and Mardin Biennial (origin 2012) are being organized.

In a globalizing culture; media, advertising and art gained importance and are becoming intertwined. For corporations, image management has become a pressing concern.

In this context, it is possible to observe that the sponsorship expenditure of corporations are increasing. According to IEG's 2014 research, the annual increase in sponsorship budget is more than the annual increase in advertising or promotion budgets. Art supporting activity is known since 1st century BC with Maecenas and later with Medici family. The notion of art donations which started with the Ford Foundation in the post-war era now has become an increasing trend. According to IEG's data on US, while the sponsorship budget for art for 2013 is 914 million USD, this number is estimated to be 927 million for 2014. The share of financial institutions in this figure is especially high. In Turkish history, the support given to artists in Ottoman palaces became an institutionalized state policy in the Republican era; in 1960s, corporations like Yapı Kredi and Akbank opened art galleries and private sector was involved in the art market. An important step was taken with Istanbul Kültür Sanat Vakfı's opening in 1973. In 1987 an Istanbul Biennial titled "Contemporary Art in Traditional Structures" was organized by İKSİV. Contemporary art sponsorship gained acceleration when Akbank opened Contemporary Art Gallery in Beyoğlu in 1993 and Garanti Bankası opened Platform in İstiklal Caddesi in 2001. This motion continued as Siemens Sanat was opened in 2004 and Koç Holding started making a contemporary art collection in 2007 while at the same time being a sponsor to the Istanbul Biennial. Akbank sponsored

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<sup>156</sup> <http://www.biennialfoundation.org/biennial-map>, access date: 04.07.2014

Contemporary Istanbul got additional sponsors like Vestel, Zorlu Center, and Yıldız Holding. Yıldız Holding made important contemporary art purchases in recent years. All this, as well as the Istanbul Art International fair which started in 2013 show that the trend continuously increases.

The fact that large capital owners become influential on museums and festivals (Koç, Sabancı, Eczacıbaşı), publishers (Yapı Kredi), art galleries (Akbank, Garanti), even universities (Koç, Sabancı, Bilgi) through sponsorships or boards of trustees show that how much forms economic and cultural capital are intertwined and overlapped.<sup>157</sup>

In the table below, the first sponsorship and contemporary art sponsorship beginning dates are given.

*Table 5.1  
Beginning Dates of Sponsorship Activities of Organizations*

	<b>Akbank</b>	<b>Garanti Bankası</b>	<b>Siemens</b>	<b>Koç Holding</b>	<b>Eczacıbaşı Holding</b>
First Sponsorship Beginning Year	1972	1998	2004	1969	1973
Contemporary Art Sponsorship Beginning Year	1993	2001	2004	2007	1987

When we look at the distribution of corporations that sponsor art, we see a picture which resembles the US. The highest share in sponsorship goes to the finance sector by 20%. According to Can Has' research, the artwork market size has increased 60-fold in the last ten years. The art market size which used to be 5 million USD in 2001 became 105 billion in 2010, and estimated to be 300-350 billion USD in 2013.

Sponsorship has benefits like having long and permanent images and being more convincing when compared to advertising. These benefits, the expectations of corporations can be analysed under different categories:

- Constructing a Positive Image,
- Presenting The Organization And Increasing Brand Recognition
- Gaining The Goodwill Of The Public Through Social Responsibility
- Overcoming Advertisement Bans In Certain Products
- Increasing Sales And Presenting New Products
- Supporting Internal Communication And Increasing The Loyalty Of Employees
- Utilizing Tax Benefits
- Having Art As A Financial Asset
- Acquiring Status And Social Capital

<sup>157</sup>Yardımcı, Sibel., 2005. Op.cit... s.96

While, these categories can change in magnitude when different corporations are analyzed, some of them especially come to the foreground.

When we list the art sponsorship motivation percentages of the corporations that became the subjects of the thesis, we come up with the table below:

*Table 5.2*

*Factor Distribution of Support Given to Contemporary Art By Organizations*

<b>FACTOR</b>	<b>Akbank</b>	<b>Garanti Bankası</b>	<b>Siemens</b>	<b>Koç Holding</b>	<b>Eczacıbaşı Holding</b>
Constructing A Positive Image	30	30	50	25	40
Presenting The Organization And Increasing Brand Recognition	30	30	20		40
Gaining The Goodwill Of The Public Through Social Responsibility	20	30	30	75	
Supporting Internal Communication And Increasing The Loyalty Of Employees		10			20
Acquiring Status And Social Capital	20				
<b>TOTAL</b>	100	100	100	100	100

Interviews conducted with Akbank, Garanti Bankası, Koç Holding, Eczacıbaşı Holding and Siemens reveal the importance of Constructing A Positive Image, Presenting The Organization And Increasing Brand Recognition, Gaining The Goodwill Of The Public Through Social Responsibility, Supporting Internal Communication And Increasing The Loyalty Of Employees, Acquiring Status And Social Capital. While Utilizing Tax Benefits, Having Art As A Financial Asset, Overcoming Advertisement Bans In Certain Products, Increasing Sales And Presenting New Products are not seen as significant motives, it was stated that Supporting Internal Communication And Increasing The Loyalty Of Employees had an indirect positive effect.

According to the results of a research done by İkbal Begüm Kösem (2010):

91,6% of the corporate directors said that arts and culture investment increased reputation. 81,1% said it both increased reputation and contributed to the brand (corporate image). 45,4% said that in addition to increased reputation and positive corporate image, it increased trust in the corporation and its products.<sup>158</sup>

In the interviews done with corporations, it was observed that Constructing A Positive Image, Presenting The Organization And Increasing Brand Recognition, Gaining The

<sup>158</sup> Kösem, İkbal Begüm ., 2010, op.cit..

Goodwill Of The Public Through Social Responsibility are evaluated as very similar motivations.

Corporations are concerned with maintaining a positive image by finding expression in the totality of corporate appearance, corporate relations, corporate behavior; by building trust and cogency on internal and external target audiences. They also want to increase their recognition and the popularity of their brand. Sponsormap's 2009 research reveals that as sponsors' recognition by the audience increases, their brand recognition also increases. When İKSV makes its self-description, it stresses the positive effect of sponsorship on brand and corporate image in the first sentence of the Advantages of Sponsorship section.

The corporations that are the subject of this thesis (no data was given by Garanti Bankası) are observed to measure the returns of contemporary art investments such as media coverage, visitor counts for their events and publicity. All corporations state that the results showed that their image was strengthened.

It is also observable that it is desired to reflect the dazzling changes and progressions in the 2000s in the corporate image. The web-site messages on contemporary art given by the investigated corporations are as the following:

*Table 5.3*

*Messages That Declare Support to Contemporary Art in the Web Pages of Organizations*

<b>Akbank</b>	<b>Garanti Bankası</b>	<b>Siemens</b>	<b>Koç Holding</b>	<b>Eczacıbaşı Holding</b>
Change, novelty, new horizons	Producing progressive and participatory ideas, going beyond the conventional and forcing limits with an interdisciplinary approach	New suggestions and research; different perspectives and ideas.	Creativity, forming a creative generation, generating an awareness in the youth, mobilizing people who had never encountered contemporary art	New thinking, creation and cooperation, sustainable social responsibility, sharing and embracing social and cultural differences

As seen in the table, the emphasized concepts are novelty, creativity, change and future. While corporations like Eczacıbaşı and Koç Holding get returns in corporate image, others that have the same brand name as their corporation name like Akbank, Garanti Bankası, Vestel and Vodafone have more advantage in brand recognition.

In François A. Carrillat's (2008) research, we see that while popular art sponsorship is regarded as carrying commercial concerns, high art sponsorship is regarded as sincere

and right minded. This helps in gaining the goodwill of the public through social responsibility.

It was observed that we do not have contemporary art sponsorship, or any art sponsorship, to bypass advertising bans in our country. Keeping presence in the media can be seen as a subtle advertising method if not bypassing advertising bans.

The Google Search counts for the web pages in which corporations that are the subject of this thesis and contemporary art are together between 2000 and June 2014 give us an idea about how much they are on the agenda.

*Table 5.4  
Google Search Results between 2000 and June 2014*

	2000- June2014
Contemporary Art - Akbank	111.000
Contemporary Art - Koç Holding	86.300
Contemporary Art - Garanti Bankası	52.700
Contemporary Art - Eczacıbaşı	47.500
Contemporary Art - Siemens	24.000

The corporations interviewed stated that tax benefits are not a primary motive for contemporary art sponsorship, since the Income Tax Law and Corporate Tax Law provide minimum benefits. According to these laws, it is possible to have 100% of the donation and aid with this specific purpose subsumed by the tax discount, limited by the revenue at the time. If we assume that the corporate tax law load is around 33%, then 33% of the sponsorship value is tax exempt. For example, if the organization donates 300.000 USD, 33% of this amount which equals to 99.000 will not be paid as tax to the state. İKSV General Director Görgün Taner says that while corporations make declarations about goodwill and corporate social responsibility when it comes to contemporary art sponsorship, they might also have different motives such as taking advantage of tax benefits.<sup>159</sup>

While the corporations did not talk about their concerns to increase sales, Chin-tao Wu's argument "no matter how good it is masked, the sponsored event is a sales campaign" is worthy of notice. Especially in contexts where immunity against advertisement has developed, promoting brands is an alternative way of reaching out to the target audience.

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<sup>159</sup> Görgün Taner interview, 10.06.2014

While supporting internal communication and increasing the loyalty of employees are not the main motives, the interviewed corporations have stated that the sponsored events earn prestige and this reflects positively on employees, which is good.

Whether contemporary art is a good investment or not is a controversial subject. While investors like UBS and Charles Saatchi makes important profits from contemporary art investments, there are also figures like Don Thomson and Julian Stallabrass who say that unless the investment is big, the return will not be significant. Adam Lindemann says that today's popular artists may be tomorrows shame.<sup>160</sup> Corporations like Akbank, TEB, Denizbank who offer artwork counseling services to high-income clients, or the loan of Yapı Kredi Bankası which finances the purchase of art pieces can be shown as examples to the financial returns of art.

Even though it is not mentioned very directly, perhaps the best gain from art sponsorship is social capital and status. Being an art sponsor earns a feeling of class belonging, and it forms new business networks which binds elites together with a common culture, artistic pleasures and consciousness.

In Geogina Adam's article which was published in Financial Times, according to Wealth-X research company's data, there are 2.170 billionaires in the world as of 2013 and most of these billionaires either established a museum or an art space. These new collectors, who are much younger than the older ones, play a big role in making contemporary art sought-after. The market for Impressionist paintings or Renaissance sculpture is shrinking; the most valuable pieces for these categories are already in the inventory of museums and important collections. For the new buyers, however, it is almost impossible to build a museum for anything except contemporary art, no matter how deep their pockets are. In order to keep all these fairs, auctions and biennials alive, artists who are alive are needed.<sup>161</sup>

It is expected that, especially when the new contemporary art museum which will be opened by Koç Foundation is considered, art sponsorship will increasingly continue in the following years.

Future predictions on the support from the corporations are given below:





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<sup>160</sup> Lindemann, Adam., 2011 , op.cit..., s.9

<sup>161</sup> Adam, Georgina., How long can the art market boom last?, 06.06.2014, Financial Times, access date: 04.07.2014, <http://www.ft.com/intl/cms/s/2/9f4fff3c-eb27-11e3-bab6-00144feabdc0.html#axzz36UzEx2Va>

Table 5.5

*Estimate Reserved Budget for the Support of Contemporary Art in 2014 - 2015*

<b>Akbank</b>	<b>Garanti Bankası</b>	<b>Siemens</b>	<b>Koç Holding</b>	<b>Eczacıbaşı Holding</b>
Will increasingly continue 	No information given	Will continue as it is 	Will increasingly continue 	Will continue as it is 

This rise in contemporary art is expected to increasingly continue in the following term.

If we are to list the reasons of this expectation;

- With neoliberal policies, production has shifted to the developing countries; establishing brands has become the priority of corporations.
- In this era of rapidly emerging and developing innovations, messages of novelty, creativity and change has gained much importance for institutions.
- Conglomerates act with the motto “Image is Everything”, as said in a soft drink commercial.
- In order to achieve continuity of presentation via art sponsorship, living and productive artists are needed. Thus, art is seen as a discreet means of advertisement that contributes to the new, creative and modern image.
- In addition to these, the image of art patronage which associates capital owners with high society also promote sponsorship in this field.

While contemporary art is quite popular for now, as Georgina Adam states, art market is not immune to the effects of large political turmoils and financial problems on investments. Adam Lindemann makes a similar point and adds that it is not known whether if the contemporary art baloon will eventually pop; it is also not possible to predict when, if it is going to. <sup>162</sup>

<sup>162</sup> Lindemann, Adam., 2011 , op.cit., s.6

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### Work Experience:

1985-1987	Yapı ve Kredi Bankası - Financial Analyst
1987-1993	Esbank Marketing Director
1993-1996	Tekstilbank Pazarlama Yönetmeni -Ulus Branch Manager
1996-1999	EGS Bank Caddebostan ve Istanbul Merkez Branch Manager
2000-2003	Özel Kocaeli Akademi Hastanesi'nde Marketing and Finance Manager
2004 -...	Consulting and Executive Coaching

### Training Sessions:

- Ankara University Faculty of Political Sciences Department of Public Administration
- Harvard Business School, Negotiation and Competitive Decision Making Program, Boston
- Marmara University - Hospital Management Certificate Program
- Maltepe University and Coach Academy of Business and Coaching System - Life Coaching Certification Program
- CTI (Coaches Training Institute) Coaching Programme
- Gestalt Institute of Cleveland - Group Facilitate Programme
- Gestalt Institute of Cleveland - Enhancing Coaching Competency Programme
- International Coach Federation 10 th Annual Conference, 2005 San Francisco
- Bahcesehir University - Career Counseling Program, Center for Credentialing and Education, Inc. -Career Development Facilitation
- Erickson College - Team Coaching Programme.
- Assess – NEO PI-R İşyerinde Ölçme ve Değerlendirme Kişilik Envanteri Kullanımı
- Transactional Analysis Association, Transactional Analysis Training 101

### Publications:

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