

Corporate Support on Art: A Vicious or Virtuous Cycle?

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Corporate Support on Art: A vicious or virtuous cycle?

Gökçe Dervişoğlu

The state's view of culture and art varies according to geographical, sociopolitical and economic conditions of the period. In Europe, cultural policies gave the state influence over the fields of culture and art, becoming one of the most important topics in the transition from the European Community to the European Union. The foundation for creating a 'European Culture' via cultural integration was laid with the introduction of various programs.

We more frequently come across the approaches known as 'philanthropy' and 'corporate citizenship' in American cultural policies. These approaches increased their influence in the years following the Second World War. The view expressed in 1948 by Frank W. Abrams, chairman of a large oil company in 1950s and one of the pioneers of American philanthropy, reflects this point: 'The long term interests of the shareholders cannot run counter to the long term interests of the American people.'(1)

By the 1980s, winds of privatisation were blowing in two countries dominated by Anglo-Saxon culture, both in Great Britain, the European representative, and in the United States. The Reagan and Thatcher administrations put signature to many steps announcing the liberalization of economy in many fields referred to as 'business culture.' Another difference between countries in terms of their approach to culture involves the establishment of 'Ministries of Culture'. At the first meeting in the field organized by UNESCO in 1967, a common definition of culture and cultural policies was abandoned, the existence of differences were accepted in order to concentrate on mutual production.(2)

The 'need for culture and art'(3) emerged historically towards the end of the 18th century with the bourgeoisie wanting to emulate the aristocracy. This 'need' was registered in Article 27 of the Universal Declaration of Human Rights adopted by the United Nations in 1948 as 'Everyone has the right to participate freely in the cultural life of the community,' referred to in UNESCO work as 'cultural rights,' and seen as an important step towards the 'democratization of culture.'

We see that globalization does not only shape the international political arena but also, in an environment reinforced by economic actors and civil society, forms the internal structure of the nation-state through Non-Governmental Organizations (NGOs). As a result of external interventions in the central structure of the State of the Republic of Turkey, itself an 'example' of modernization; and also the postmodern impact of globalizations, the deficiencies in the services provided by the state within the scope of the 'social state' are now being 'compensated for' by non-state sources. In the cultural policies of the 1923-1950 period, the protection and subsistence of the nation is important; the concepts of 'unity' and 'being a nation' were already underlined following the War of Independence. During the reign of İsmet İnönü, the monolithic and absolute theory of national culture of the Atatürk period gradually lost its influence, and was replaced by a more accepting stance towards the West. The mission art was ascribed with during the foundation years of the Republic was to facilitate modernization and make the public embrace the revolutions. A protectionist policy towards art meant that the state has to organize artistic activities. However, various surveys of the period (1930-1940) reveal that

some groups among intellectuals, artists and writers of the period did produce outside this monopoly and criticize this model.

Köy Enstitüleri (The Village Institutes), as institutions bringing together Anatolian values with contemporary technique, faced accusations of neglect towards national values following the transition to the multi-party system in 1946 and were eventually closed in 1954 by the Democrat Party. In a similar manner, the attempts of the Democrat Party to restrict art resulted in the dispersal of groups like the ‘D Group’ and ‘The New Ones’ that brought a new quest and vitalism to contemporary painting. In this period, not only the state but also private institutions and organizations preferred to remain uninterested in art events. In 1955, there was an attempt to select paintings for the new parliament with a campaign inaugurated by the state. However, an ‘interventionist’ approach dominated, in contrast with the ‘facilitatory’ approach of the single-party period.

During the 1960s art began to be discussed in public, and the rights and security of the artist were placed on the agenda in the light of changes in the political environment. Important topics of the period include state support for creative freedoms and the questioning of art museology. The founding of the Culture Undersecretariat at the Ministry of National Education in 1965 was followed in 1971 with the establishment of the Ministry of Culture.(4)

The program of the 1974 Ecevit government spoke of ‘measures to be taken to streamline culture and art institutions, develop art for the public and in a way everyone can benefit from and to spread these activities to the farthest regions of the country’ and emphasized that the government aimed to bring function to art. However, the element emphasized by the coalition government that followed was national culture, described as being ‘ours with its smell, colour and air, expressing our national values, customs and traditions, our heroisms and superior human qualities to caress our national tastes.’ The Ministry of Culture was dissolved in 1977 and was joined with the Ministry of Tourism and Publicity in 1982.(5)

Meanwhile, culture and art activities continued through various initiatives within areas left untouched by the state, although there wasn’t intense support from the private sector. The Maya Art Gallery opened in İstanbul, Beyoğlu, in 1950, Kemal Erhan emerged as the first collector, the Yapı Kredi Bank organized a painting competition within the framework of the 10th anniversary of its foundation (1954), and from the 1960s on banks opened galleries, organized various competitions and awarded prizes, all being examples of the changing economic view and initiatives taken up by the private sector.(6)

Developments in artist’s rights in the framework mentioned above, which were first discussed in the early 1960s, led to the establishment of a professional organization. The opening of the İstanbul Municipality Art Gallery in 1967 and the exhibition of the Kemal Erhan collection in 1972 were important examples of support to art outside the state until the establishment of the İstanbul Foundation For Culture and Arts (İKSV) in 1973, the institution which still leads cultural life in Turkey today.

The 1980s opened with the ‘National Security’-focused government policies following the September 12 1980 military coup; in other words, the period when the State Planning Organization and the Atatürk Culture, Language and History High Commission were responsible of cultural planning and programming followed by the process when the National Security Council was gradually transformed from an

advisory institution to an authority that must be taken into account. All state institutions and public officers including the Ministry of Culture, the Ministry of National Education and the Higher Education Council were rendered responsible by law.(7) On the other hand, the newly liberalized economy with the January 24 1980 decrees reduced state support in some areas and emphasized the support of private initiatives instead of state policies.

In the same period we see a development in art investments of private sector companies. The 1980s also witnessed the emergence of the Turkish-Islamic synthesis and elements of ‘national culture’ underlined above. Although this concept developed by the Aydınlar Ocağı(8) did not have a mass following throughout the 80s, it did make its influence felt from the mid-90s both in Turkish political life and in cultural policies as a strategic notion within the framework of the ‘tolerance’ shown by the September 12 regime to religious elements and sects.

Influencing in diverse manners phenomena like the formation of holdings, the bankers’ boom and bust, the emergence of new industries and professions, an increase in image-making and advertisement activities, the development of the media, contempt against ‘leftwing’ values, the establishment of an arabesk lifestyle and the rise of chauvinist nationalism;(9) the power of capital that made its impact on post-September 12 society and left its stamp on the following 25 years also played an important role in cultural policies, investments in culture and the rise of the entertainment industry.

In parallel to its development in the world, the concept of cultural management was introduced with cultural products presented to the consumer in the late 80s and early 90s. This was followed by a differentiation in products for consumers in different social segments and the formation of a culture industry. International biennials and the European Capital of Culture project funded by the European Union have an impact on our period in the field of financial support within a spectrum ranging from philanthropy to social responsibility.(10)

In the mid-1990s, a number of new private universities were founded, and graduate and postgraduate programs for the culture and arts sector and management programs aiming to train professionals for the field were opened. Professionals trained in educational programs would both support cultural policies on a macro-scale and manage culture and art organizations or culture and art investments of enterprises on a micro-scale.

The private sector has played(11) an increasing role in the state’s cultural policies since the September 12 1980 military coup. The branding of İstanbul as a city, the opening of many new museums and the inclusion within privatisation of certain areas specified as art performance areas were not only requirements created by the EU negotiation process but also attempts to form long-term infrastructure.

The Support of the Private Sector

While the macro efforts in terms of cultural policy were influenced by the political developments directly, the global economic environment have put more emphasis on corporate support of art which resulted in new ways of communication in the period of experience economy. Business life first defined this process in efforts to include all employees in all stages of the operation. This process began with the Total Quality Management fad, rooted in kaizen(12), the philosophy of continual improvement, and

has been at the focal point of business life since the early 1980s. 'Participatory democracy' and the stakeholder theory were in the foreground of the process. The process was not limited to efforts aimed at the inner structure of the enterprise and were reflected especially in external stakeholders like the customer, customer relations and customer perception.

Elements of differentiation were no longer only components of the marketing strategy and they became a main asset field structured by the management with a total outlook. The product or service was designed according to this field, and in fact the aim was to maximize customer participation in the process. At the same time, creativity and the field of culture and arts within which it blossomed began to be used as an advantageous tool to provide differentiation in the competitive environment. As a result of this, systems of presentation, assessment and sales developed and gained importance, and in fact, the production and consumption aspects of art drew closer. Today, supporters of and investors in art come together and socialize with artists whose careers they follow at art fairs, specially designed trips and private dinners.

'The new type of art patron' we encounter at these events, is either an executive in the private sector, at one of the multinational companies or an entrepreneur in charge of his/her own business, or often a company director and a second- or third-generation member of a family business now revealing a tendency to institutionalize. This might be a peculiar aspect of Turkish bourgeoisie, the social group that evolved at the wake of the foundation of a rather young republic that refused any connection with aristocracy, which had been supporting artists in the Ottoman era. This change, which both art and business management are going through, has meant the meeting of both fields in a variety of environments and their reciprocal activation.

The culture industry used to be a field containing the activities of culture and art institutions, an extension of the support given by the 'social state,' focusing on the diversity of participation. Now culture and art are located in a far narrower field in terms of the margins of production and consumption, however the imprint of this field in the general economy is now far more comprehensive. So much so that 'added value,' a term used in business management and a frequently used term, and 'creative industry' have now combined to present the 'creative industries' as part of a viewpoint that presents art as a market economy and in fact, in the context of urban planning, adorns the integration of the two fields with examples of gentrification.

The individual profile of 21st century, occupied with creative production in a more general sense, working not only in one industrial field but also towards the interaction of these fields, making an effort to include this in his/her own experience and to also exist in the 'experience economy' (13) has become more prominent with the development of the creative industries. Although the developments listed above also generate examples that might lead to the criticism of strict state policies across the world, it was often institutions operating in the private sector that presented, in the economy of experience, an 'experience' the state could not to the 'metropolitan individual'.

With the development of technological devices available to all, in the economy of experience patrons have been promoted from being a follower and consumer of creativity to a producer of it. And the managers in the private sector who live within the perception of production dynamics have begun to claim the 'value added,' a different type of economic contribution that does not get clogged up in classic cost definitions.

As a result of this, the phenomenon of art within the institution began to be structured beyond the concept of the patron. For institutions that provide support without interfering with the autonomous production of the artists, art patronage began to be understood in a different light than individual patronage. These institutions now began to attempt the patronage of the creative field of movement that promotes the expression and freedom of the individual.

At the same time, the evolution of the 'project' logic and long term ventures towards the concept of 'sustainability,' a term frequently mentioned in the business world in a strategic context too, forms both a platform of discussion for the formation of cultural policies and creates institutions that manage to survive with their own resources rather than the support of others (sponsorship, funds, competitions, etc.) More management knowledge is required in the process design of these institutions, and they need to learn to speak the same language with the business world.

Recently, examples like declaring support to the 'European Capital of Culture'(14) project five years in advance or becoming the 'sponsor of the International İstanbul Biennial for 10 years'(15) shows how important a strategic viewpoint is in companies' relationship with art. In addition to this, we are also witnessing the development of a professional field of 'social responsibility' under the interdisciplinary tuition of professional graduates.

On the other hand, since it was happy with the progress it showed in the administration of tangible assets and the tools it developed, the administration perception in the business world now turned its attention towards the measurement, assessment and use on different platforms of intangible assets that created the concept of added value. Developments in the cognitive field and the emphasis on qualitative methods enable the business world to increasingly use art, a field where a contemporary conceptual questioning can be carried out and a paradigm shift can be created through diverse methods of thought.

The arena of culture and art shaped entirely by the state in line with the model that remained valid until the 1970s, began gradually to transfer some of its functions to non-state institutions. The İstanbul Foundation for Culture and Arts (İKSV) is in fact one of the first examples of this transformation, and continues to have a strong influence in the world of art and culture.

In the beginning, personal intent and leadership qualities played a significant role in this structural transformation. However, institutionalization did eventually begin to develop parallel to the field that was still in its early stages. Being both an entrepreneur who founded his own family company on pharmaceuticals in 1940's and a dedicated supporter of arts, the interest of Dr. Nejat Eczacıbaşı in art gave birth to the İstanbul Foundation for Culture and Arts (İKSV); the İstanbul Modern museum received great support from the Eczacıbaşı family and group of companies, and this support given to cultural policies from outside the state was presented as the face of 'Modern Turkey' by the state itself prior to EU negotiations.(16)

The İstanbul Festival began at the time of the 50th anniversary celebrations of the Republic and has a style that runs parallel to the modernization project of the Republic. Especially for major companies providing sponsorship today, İKSV is a means to support this identity. Nilgün Mirze, the former director of the Press and Public Relations Department of İKSV, defined the Foundation during an interview by saying, 'İKSV is an institution that aims to promote Turkey in the international field,

with its modern face, in the most progressive manner, in line with the principles of Atatürk.’

Besides, when explaining the importance attributed by the Foundation to the visual arts, Nejat Eczacıbaşı stated in 1973 that the emphasis was to revitalize thousands of years of Anatolian painting and sculpture culture that lay dormant because of the ban imposed for centuries by Islamic religion. The priorities of İKSV include understanding Western art, sharing its knowledge with the people, and supporting the project of Westernization.

From 2005 on, private sector initiatives in art and culture increased significantly. Turkish holdings, including Eczacıbaşı who provided support to the arts as a holding since the early 70s, began to open their own museums. Already involved in promoting and cultivating awareness of the arts with the festivals it organizes, İKSV began to be represented in the field of visual arts with the founding of the İstanbul Modern museum; for the Koç group this interest emerged with the establishment of the Pera Museum; and the Sabancı Museum exhibited the masters of modern art and their original work, going beyond the usual trend of showing the permanent collection and calligraphy exhibitions.(17)

In view of the developments mentioned above, we see that the cultural policy of the state is not clearly defined. Investment by the state in culture is shared with tourism, and municipalities use the public spaces and transportation means they control for certain cultural activities.

Charity-Arts Patronage-Corporate Elite

In contrast with the notion of the ‘leader displaying social responsibility for personal reasons’ often encountered in Turkey, support for the field can actually be provided through a corporate viewpoint, often exemplified in the cases of companies with international partners or multinational companies. In a similar manner to the historical evolution of companies as social institutions, this evolution is also reflected in their stance on charity.(18)

In the late 1950s, Roger M. Blough, an American businessman, who ran steel companies for years, recommended a wider examination of the charitable support provided by companies. He described this new style as the ‘new voluntary corporate approach’ and argued that this approach was the protector of free society.(19) Managers who developed this sensitivity, initially met with reservations and criticism in the 1950s, examined the targets of their corporations more intensely in the 1960s, and had the chance to express themselves with their own ideologies and corporate social identity. This system aims towards supporting basic American values of ‘individual independence’ and ‘human dignity.’

Corporate support forms a vital part of the strategic management within the company. The aim to attain the highest material donation results in a professional approach to organize this effort, administrators make various arrangements to ensure these efforts, and they are properly managed and sustainable rather than one-offs.(20) Strategic charity field selection in line with fields of activity and customer potential is expected to create a positive impact on the company’s image. Shell’s choice of environmental activities in line with its own field of activity, and Philip Morris’s position as a considerable supporter of the arts are among the best examples regarding the stance of large multinational companies.(21)

In addition to this, social approval and prestige engender different ways of expression for individuals controlling large fortunes. A philanthropist who previously would have his statue placed in the public domain, until recently would have wanted to see this social approval on the 'richest people' list prepared by the print press which deciphered centers of power for the rest of the public. But now Fortune magazine publishes the list of the 'most generous' next to the 'richest' and this list is also considered an important indicator.(22)

Contemporary management approaches can also be deemed among factors influencing this process. Especially in a period when basic organization is preferred and hierarchy reduction and contraction strategies are frequently applied, companies that have made employees redundant and therefore suffered damage to their social images may seek repair in consolidating their social support programs.(23)

This approach has also meant that companies that previously showed awareness regarding the issue have assumed what is often called, 'leading roles in resolving social problems.' Committing to long-term projects in strategic partnerships with non-profit organizations and public institutions has earned them the guise of 'corporate citizenship.'(24) The definition of this term suggests self-regulation of one's personal benefits in line with social norms.

In Turkey, especially after the transition to the multi-party system in 1946, the influence of the USA asserted itself in economic policies. Actors in the industrial sector formed alliances with actors of the US business world both to follow developments in business management and in organizing their social lives. From this viewpoint, the structure of philanthropy in the Turkish business world resembles that of the 'Boston Brahmins'(25) often referred to in the history of US cultural policies. In this field, where the Koç and Sabancı families are pioneers as industrial entrepreneurs, educational investments were supported first and foremost in line with the requirements of the country.

Third generation executives of these families who have become directors of TÜSİAD, described by some critical circles as an 'elite club', are participants, and in fact sometimes actors of art and culture events.(26) These individuals are often educated at American schools in Turkey or complete their education in the US. In contrast with their first generation antecedents, they fulfill the contribution of the class they belong into art and culture not as donations without return but within a corporate and strategic structure.

As classic departure points, philanthropic acts have been based on the market economy, technological developments, diversity in social life as a result of urban demographic changes, unfair distribution of income and the weakening of the social role of the state.(27) As a result of this, we witness changes both on the side that provides the support (corporate elites –individuals from either aristocratic families or families who made large fortunes in industry– or corporate departments oriented by them have today been replaced by entrepreneurs seeking profit in a far shorter-term economic environment) and different approaches in terms of the aim of the support.

A donation is no longer an unreturned act that can be described as a donation in terms of its dictionary definition. Terms often preferred to describe corporate targets such as strategic thinking, reaching stakeholders and win-win situation have now entered the jargon of the philanthropist as well.

The notion of 'shared value,'(28) discussed today especially within the scope of corporate social responsibility projects, is a value that can influence social policies and is derived from ties between companies and society. An evolution is taking place from concepts like charity, philanthropy and patronage towards an environment where the expectations of both sides are met. At the heart of this transformation is the institution of sponsorship, an old example that first comes to mind, and the change in perception within this institution.

According to research conducted by Bilişim International Research Company in 2002, sponsorship is related to promotion at a rate of 68%; 81% of sponsors describe it as an 'activity presenting the company to society,' and in addition to promotional perception, where sponsorship activity is also seen as public support, the product of the company supporting this activity is preferred even if it has a higher price positioning. Sponsorship search, according to data of the same research carried out across Turkey, focuses 60% in the field of theatre, 21% in film, 12% in music, 5% in painting and 1% each in opera and ballet.(29)

According to research conducted by the İstanbul Bilgi University Management of Performing Arts Department in 2004, the average sponsorship term is 6 years. 97% of companies declare that they have corporate strategies, however only 59% of these state that sponsorship activities are a part of their corporate strategy. The first reason for companies to sponsor art and culture activities is the contribution to the corporate image, the second reason being the overlapping of the activity with the target audience's interests. Other reasons include collaboration with a good organization company, compatibility with the marketing strategy, differentiation, cost, whether it is a mobile event that will introduce the product to more people, personal field of interest and 'co-sponsorships' and 'networking' possibilities.

The duration of the activity depends most on the person in charge of monitoring the activity remaining at their position at the company. The expiry of the project's predicted duration often means the end of the collaboration; budget cuts can also determine the duration of a project. Press sponsorship is first in kind, followed by financial sponsorship and in-kind sponsorship.

All developments in the field point towards an increasing interest in the field of the new generation executives of family companies now at the stage of industrialization. The interest of this group which describes itself as the 'corporate elite' oriented us towards a study to determine with which fundamental values and through which individuals these companies allocated their support to culture and art.

The research managed to access 80% of the companies that supported İKSV more than once since the year 2000. 80% of these companies were major competitive companies with a turnover in excess of 60 million TL, employed

more than 200 people with their market share better than their competitors at a rate of 90%.

Companies find it important to create their own collections, more than half own oil paintings, and almost half hold a selection of sculptures. They concentrate more on Turkish artists, followed by artists from Western Europe and the USA. Almost all companies that took part in the research stated that they provide support in the field of music, followed by performing arts like film and theatre. The sub-fields of music include support for 'Classical Music' at a rate of 75% both because of a more established tradition and the İKSV's festivals, followed by 'Jazz.'

The first reason for companies to support the arts is 'prestige' (86%), followed by criteria of 'brand recognition/awareness.' The question was rephrased as a check-question and the most significant factor in the presentation of works was asked. The most important factor was 'Corporate Social Responsibility Awareness' and activities within this scope; followed by 'improvement of the company image' and 'raising public awareness.' In other words, the direct relationship between corporate image and prestige and this type of support is proven with two different questions.

The decision to organize art events is often taken by professional executives like the CEO or senior management figures like the Board of Directors or the Partners. Half the companies taking part in the research took decisions in this way, while the other half prefer that these decisions are taken by corporate communication or public relations managers. This second group is followed by art centre directors, consultants, art committees and corporate curators, employed in relation to the arts. None of the companies taking part in the research take decisions regarding the organization of activities with its employees.

Again, in the selection of works to be included in corporate collections, senior management has a 48% influence, followed by the 'Art Committee' and 'Corporate Communication Manager' they receive support from (17%). In 53% of cases a direct relationship with the artist is formed in the purchasing process; in 24% of cases purchases are made from galleries or exhibitions.

31% of these works are exhibited at the headquarters of the company, 14% at branches, and 28% are held in storage. 14% of companies exhibit their collections in a museum. 45% of the works are owned by the company, and 17% by the artists.

90% of the companies taking part in the research stated that they continue to provide sponsorship in the field of culture and art, 38% declared that they made donations and only 7% reported that they manage art institutions. Research reveals that culture and art centers formed in this manner cannot exist without the financial support of the mother company and can only continue to exist within various legal structures –either as commercial enterprises of a foundation or often units tied to corporate communication–marketing departments.

A further aspect relates to sustaining collectorship on an institutional level, considering the work of art as an investment tool. In this field, 17% of institutions described their financial support as financial investment.

Following the section with multiple-choice questions where percentage data was recorded, the similarity between corporate support to arts and culture was examined with a measurement tool used in the field of strategy in order to determine whether these corporations can be grouped in terms of their support. As a result, the financial category was renamed 'finance-and product-focused,' and the 'customer-focused' category was renamed 'customer, image, prestige and brand value.' Two other categories include 'ethical values, contribution to society' and 'education and team-work.' In other words, this classification was used to define the main components of the support of companies to culture and art.

In the groups that emerged, 18 companies established a relationship between corporate management, training, corporate culture and culture and art investments; 16 established a relationship between customer, image, prestige and brand value and their support; 12 established a relationship between financial contribution and quality

and culture and art support; and 12 companies considered the support beneficial for team work.

Conclusion

A general overview of the study reveals that all companies have concerns regarding their prestige and promotion. There is one group using their support to art and culture to gain financial advantage and emphasize quality; but also another that presents this support as a consequence of corporate culture and uses art and culture as an instrument in certain steps of the company's institutionalization like management and training.

Taking into account the generally positive economic situation in 2008, the year the research was conducted, it would be accurate to say that support for the arts stemmed from an effort to communicate with the outside. In recent times, in the picture that has emerged with the severance or reduction especially of marketing and promotion budgets because of the economic crisis, it can be observed that companies that genuinely attribute strategic importance to the topic continue their support.

The point we would like to question more closely is how much of 'social responsibility' activities, as a field of competition between companies, are 'corporate' or 'socially responsible.' We can imagine that corporate social responsibility, sponsorship and support activities will increase in this competitive environment and that in fact, corporate bodies that have proven themselves in the field may create alternatives to actors intending to support the field.

On the other hand, when we construct the circle negatively, we come across the established fact that a very restricted selection of familiar actors in the corporate and contemporary art field (known as the 'usual suspects' in culture and art circles) collaborate and use existing funds and their corporate collaboration within the same pool.

(1) Frank W. Abrams, 'The Theory of Corporate Social Responsibility, 1945-1960', *Social Responsibilities of Business*, 1/1/1970, p. 270.

(2) Füsün Üstel, 'Kültür Politikaları' (Cultural Policies), in *İstanbul Bilgi Üniversitesi Ders Notları*, 2006-07.

(3) This trend has been manifested in a newspaper ad published in Austria, in 1789 as such: 'A rich person is seeking for a housemaid who is able to play violin and can sing along with piano.' Üstel, *Ibid.*

(4) Kaya Özsezgin, 'Plastik Sanatlar ve Kültür Politikaları' (The Plastic Arts and Cultural Policies), *Hürriyet Gösteri*, 1986, (68): 96.

(5) *Ibid.*, p. 98.

(6) Ayşegül Güçhan, 'Major Changes in Cultural Sector in Turkey', Vienna, ICCPR International Cultural Policy Conference, 2006.

(7) Aydın Çubukçu, Mehmet Esatoğlu, Şirin Sümer, 'Refahiyol Hükümetinin Kültür Politikaları' (The Cultural Policies of the Refahiyol Government), *Evensel Kültür*, 1997, (62): 25-39.

- (8) lit. The Hearth of Intellectuals, a religious-nationalist club.
- (9) Ibid., p. 28.
- (10) Serhan Ada, 'İstanbul and Cultural Management', www.labforculture.org, 5 August 2007.
- (11) Vasıf Kortun, Erden Kosova, 'E. Kosova ve Aydan Murtezaoğlu'yla' (With E. Kosova and Aydan Murtezaoğlu), <http://www.resmigorus.org/arsiv/2005/e-kosova-ve-aydan-murtezaogluyla>, 2007.
- (12) Kaizen means 'continuous improvement' in Japanese. This concept also shows a paradigm shift in the sustainability and strategic approach compared to the concepts, which bring a radical change in terms of improvement.
- (13) Businesses must orchestrate memorable events for their customers, Pine and Gilmore argue, and that memory itself becomes the product –the 'experience.' More advanced experience businesses can begin charging for the value of the 'transformation' that an experience offers, e.g. as education offerings might do if they were able to participate in the value that is created by the educated individual. This, they argue, is a natural progression in the value added by the business over and above its inputs. [B. Joseph Pine & James H. Gilmore, *The Experience Economy: Work is Theater and Every Business a Stage* (Cambridge: Harvard Business Press, 1999)]
- (14) The efforts of a civil venture group for applying to become a ECC started in 2000 and İstanbul became officially one of the ECC's in November 13th, 2006. The other ECC's for 2010 are Pécs from Hungary and Ruhr area from Germany.
- (15) The Koç Group became the main sponsor of the International İstanbul Biennial, starting from 2007 to support 5 Biennials until 2016.
- (16) Turkey-EU relations have always been one of the most important and popular issues of political discussion in Turkey. Efforts to become a EU member started after the preliminary Rome agreement in the beginning of 1960s. This approximately half century long relationship had its ups and downs but especially in the period of AKP government, EU regulations and adjustments has taken more seriously also as a tool of 'democratic change.' However, these intensive efforts proved to be short-term and both the government and the public lost their major dedication in the strategic change promised by EU regulations, due to political and economic developments.
- (17) Founded by Vehbi Koç, an entrepreneur in the first years of the new Republic, Koç (RAM) Company is the oldest and biggest conglomerate in Turkish economy. Although Koç has many investments in industry (especially automotive and energy) the group of companies are strategically focused on retail businesses where the other big conglomerate in Turkey, Sabancı, coming from textile background, especially focused on industries like tires and chemistry as well as energy. Both conglomerates have financial institutions: Sabancı's bank, Akbank, that has a vital role in the sector and Yapı Kredi Bank that Koç Group recently bought, a bank with an old engagement in cultural field with its publishing house and the gallery.
- (18) Frank W. Abrams, 'The Theory of Corporate Social Responsibility', p. 270.
- (19) Ibid., p. 271.
- (20) Timothy Mescon & Donn J. Tilson, 'Corporate Philanthropy: A Strategic Approach to the Bottom-Line', *California Management Review*, Vol 29, Nr.2, 1987.

(21) Ibid.

(22) Hamish Pringle & Marjorie Thompson, *Brand Spirit: How Cause Related Marketing Builds Brands* (West Sussex: Wiley, 1999), p. 258.

(23) Craig Smith, 'The New Philanthropy', *Harvard Business Review*, May-July 1994, pp. 107-116.

(24) Ibid., p. 108.

(25) Boston Brahmins, also called the First Families of Boston and cold roast Boston, are the class of New Englanders who claim hereditary and cultural descent from the English Protestants who founded the city of Boston, Massachusetts, and settled in New England.

(26) Among third generation managers of the institutions I based the research on, Ferit Şahenk, Bülent Eczacıbaşı and Güler Sabancı are participants in culture and arts activities whilst Cem Boyner has been active in culture and arts field as an 'artist' who realised solo photography exhibitions.

(27) Nina Kressner Cobb, *Looking Ahead: Private Sector Giving to the Arts and the Humanities* (Boston: President's Committee on the Arts and the Humanities, 1996)

(28) Michael E. Porter & Mark. R. Kramer, 'Strategy and Society', *Harvard Business Review*, December 2006.

(29) Metin Belgin, www.artsmanagement.net, April 2005.