

KÜRESELLEŞEN DÜNYADA KÜLTÜR-SANAT SPONSORLUĞU VE FESTİVALİZM*

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Öz

Günümüzde küreselleşme kapitalizmin üretim ve tüketim mantığı üzerinden hareket ederek kendi hegemonyası altında dünyanın tekipleşmesini sağlayarak insanlar arasındaki farklılıkları ortadan kaldırmayı amaçlamıştır. Küreselleşme teknolojik ve kitle iletişim araçlarına bağlı olarak kültürel ürünleri metalaştırarak ve insanları kontrol altında tutma stratejisiyle kültür, sanat ve hayatın her alanına sızmaya çalışmıştır. Günümüzde kurum veya şirketler imajını güçlendirmek için ticari bir fayda beklentisi içerisinde hareket ederek kültür ve sanat organizasyonları gibi faaliyetleri desteklemektedirler. Festivaller geniş kitlelere ulaşabilmek için önemli halkla ilişkiler aracı olarak kabul edilir. Festivaller kültürel ve sanatsal unsurların sergilendiği bir organizasyonun yanı sıra kültürlerarası etkileşime de katkı sağlar. Araştırmada küreselleşmenin günümüz toplumu üzerindeki etkilerine değişen teknolojinin küreselleşmeyle ilişkisine yer verilmiştir. Kapitalizmle birlikte kültür ve sanatın nasıl bir değişim sürecinden geçtiği incelenmiştir. Çalışma kapsamında sponsorluk kavramının tarihi gelişimi kültür ve sanat organizasyonlarının destekleyen kurum yada kuruluşları sponsorluğa teşvik eden nedenler incelenmiştir. Bu çalışma ayrıca festivallerin toplumlara olan katkılarını festivallerin sanat ve farklı disiplinlerle birlikte olan ilişkisini ve festivallerin kültürel etkileşimini içermektedir.

***Ahtar Kelimeler:** Kültür, sanat, küreselleşme, sponsorluk, festival*

Art and Culture Sponsorship and Festivalism in the Globalising World

Abstract

Nowadays, globalisation aims to eliminate the differences between individuals by standardising the world under its hegemony on the basis of the production and consumption principles of capitalism. Globalisation tries to penetrate into the culture, art and all aspects of life by commodifying cultural products and through its strategy of keeping people under control via technology and mass communication. Today, institutions and companies support culture and art events or similar activities to strengthen their images and gain commercial benefits. Festivals are considered to be important public relations tools to reach out to the

* Geliş Tarihi/Received Date: 08.03.2018-Kabul Tarihi/Accepted Date: 28.06.2019

DOI: 10.30913/alinterisosbil.403363

Atıf Künyesi/Citation:

Metin içi/ In Text: (Mutlu, 2019, Sayfa No)

Kaynakça/ References: Mutlu, E. (2019). Küreselleşen Dünyada Kültür-Sanat Sponsorluğu ve Festivalizm. *Alinteri Sosyal Bilimler Dergisi (ASOBİD)*, 3(1), ss.1-21, Doi: 10.30913/alinterisosbil.403363.

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masses. They not only exhibit cultural and artistic elements but also contribute to interaction between cultures. This study deals with the effects of globalisation on contemporary society and the relationship between globalisation and changing technologies. Moreover, the transformation of culture and art, along with capitalism, is explored. The study investigates the historical trajectory of the concept of sponsorship and the reasons that drive institutions and corporations to become sponsors. It also addresses the social benefits of festivals, the relationship of festivals with art and other disciplines and the cultural interactions of festivals.

Keywords: *culture, art, globalisation, sponsorship, festival*

INTRODUCTION

Although contemporary art pretends to be dead set against the current world order and global capital through its subject matter, figures and unique rules, it has actually been further integrated into the masses because of the effects of capitalism, which has become the only economic system in nearly all of the world after the fall of the Berlin Wall and the subsequent end of communism in the Soviet Union (USSR) (Stallabrass, 2004, p.12). The art world also participated in globalisation under the influence of capitalism by organising global events and activities. Because of globalisation, which overwhelmed the world particularly in the last quarter of the twentieth century, global cultural events have become more widespread. This change has not only happened in the field of art but also in sports and the sciences. International events have been organised under the influence of the expansionist policies of big businesses (Aydin, 2016, p.2).

Consequent to globalisation, big corporations and institutions spend some of their profits under the name of social responsibility, thus sacrificing part of their profit. However, all this spending aims at legitimising their future profits and increasing the recognition of their companies and products. Such a method is called sponsorship. Nowadays, sponsorship activities appear as marketing, advertising and public relations instruments to create and publicise a product's or a company's image (Gezgin, 1997, s.5). Corporations plan their sponsorship activities very meticulously to determine the field that they will sponsor and the amount and nature of profit an activity will bring to society and the corporation. As a result of their detailed planning, corporations have developed an interest in festivals. Festivals revive cultural legacy and identity, which are integral parts of society, and contribute to economic development and employment. Moreover, they offer a marketplace for the cultural products that attract specific participants, and by doing so, they involve commercial activities. International trade has recently become an advanced and complex discipline that studies the complexities of the international business environment.

With festivals having thus become increasingly important business activities in the globalising world, a lot of international corporations and companies have established special teams that work on festivals, which can present products that are related to the useful aspects of life instead of hedonic consumption by consumers because they involve various product categories. This study deals with the effects of globalisation on cultural and art events in the contemporary world order and also with the reasons for which these events are supported. Their interactions with festivals, which

attract specific participants and thus provide a good place for marketing and publicity, are also discussed.

GLOBALISATION

Today, globalisation is used to refer to standardisation. In particular, sovereigns have aimed to establish a world where everybody thinks, consumes and basically lives uniformly, thereby consolidating their powers and making societies easier to govern. Globalisation is known as the standardisation of the world according to the capitalist production and consumption principles and under the domination of capitalism. (Aydin, 2012, p.3). The principle of multinational capitalism involves dominating and colonising culture and through culture all aspects of daily life. This phenomenon is considered to be the elimination of critical distance and the possibility of cultural politics that is based on this distance. (Sahiner, 2015, p.134) Moreover, the fundamental dynamic of globalisation, namely, mobility, aims to root out everything local and absorb them to create a global and artificial cultural mobility. This artificial culture is governed by capital to keep the production and consumption relations of individuals and societies under control. Furthermore, capitalism is the strongest force that is employed for globalising culture. It is now hard to distinguish between media, advertisement and art both structurally and functionally (Balzac, 2005, p.130). ‘In the ancient era, sophists could reach a limited number of people, but today they can mislead the whole nation through systematic media’ (Aydin, 2012, p.5).

In this context, communication and communication technologies play a crucial role in globalisation. The close relationship between communication technologies and globalisation can be easily seen, considering the emergence of informatics, privatisation, prodigious growth of some firms, market fluctuations and to a greater extent, the proliferation of satellite communication, penetration of computer technologies into every aspect of our lives and expansion of cultural products through commodification (Coskun, 2014, p.499) owing to globalisation. Conversely, nowadays culture has similarities with many other things. Magazines, movies and radio constitute a system. All these fields are in totality not only in themselves but also among themselves. In this way, culture has become an industry that follows the rules of production in a typical commodity production department. Therefore, cultural production turned into a part of the capitalist economy (Aydin, 2012, p.5).

Simultaneously, by organising global events, the world of art has also quickly adapted itself to the expansionist politics of capitalism, which dominates nearly all the world. The trend of global cultural events began, to a large extent, in the ‘90s. This situation in the fields of modern arts,

other arts areas, sports and science shows similarities to the cultural expansionist aspect of transnational corporations (Aydin, 2012, p.2).

As is well known, the increasing amount of objects and material products around us, in other words, the change in the ecology of the human species, has brought about an astonishing abundance of consumption. People in this abundance are surrounded not by other people but by objects. In the current stage of capitalism, production is clearly organised in a way such that it encapsulates consumption (Coskun, 2014, p.500). According to Yarimci, what Roche calls 'large-scale events', whether they are commercial events such as trade fairs; art events such as biennales or sporting events such as the Olympics, have caused many participants and audiences to travel ever since they began to be organised. Moreover, these large-scale events have attracted the attention of the public opinion worldwide after the development of mass media. Maurice Roche argues that these events create 'global moments of concentration' and that they have the characteristic of constituting, displaying and reflecting globalisation. In other words, the concrete flows that enable large-scale events constitute an important aspect of globalisation (Yardimci, 2014, p.27).

ART AND CULTURE SPONSORSHIP

Sponsorship is the allocation of resources such as labour, money and equipment to an activity or event to realise it through an organisation. In other words, sponsorship can be defined as business investments made in shows and activities on mass media without paying for time or venue (Karadeniz, 2009, pp.63-64). Although the transition to an industrial society and the increasing competition changed the meaning of sponsorship, its beginnings can be traced back to ancient times. Patronage was known as a supportive activity in ancient times. Patronage referred to supporting and protecting artists, and those who engaged in it were called patrons. No publicity or benefit was expected from patronage. This situation corresponds to what foundations do today. The important point is that the aims of these activities do not include advertising. If an activity brings benefits or profit, then that activity can no longer be defined as patronage (Tasdemir, 2001, p.98). While ancient nobility supported art and artists without any expectations except fame, nowadays corporations and companies become sponsors to improve their image, reach their target market and make profits (Yagiz, 2012, p.43). Currently, sponsored festivals are frequently used as an effective communication tool to reach the target market via music, sports or exhibitions (Karadeniz, 2009, p.64). In this context, the goal of sponsor corporations seems to be to improve their corporate image. Moreover, for the managers of these corporations,

sponsorship is regarded as a good marketing communication medium today (Parsehyan, 2016, p.18).

Another reason that drives big businesses and corporations to become sponsors is that the public funding is very low. This situation increases the importance of sponsorship. Public budget allocated to cultural projects is really low in Turkey when compared particularly with European countries. For example, more than 70% of the festival budget of Istanbul Foundation for Culture and Arts (IKSV) is provided by corporations. The spread of sponsorship has caused big business groups to establish their own art galleries, publishing houses and museums; this, in turn, has brought about a shift from the public sector to the private sector (Turkdogan, 2014, s.286). Tao Wu argues that if a 'correct' relationship is established between the products and services of a company and the event or institution that is being supported, regardless of how well hidden the sponsorship is, it will still end up being a marketing campaign. When there is no obvious direct connection between the products of a company and the activity that it sponsors, then it is still marketing; the marketing of the image of an 'enlightened company' (Tao Wu, 2014, p.219).

In the EU and the US, art institutions are managed by professional managers and marketing experts. These people employ culture and art experts and curators. In this organisational structure, artists can only reach out through curators or collectors. Moreover, the only way artists can prove themselves and survive is through obtaining a share from the symbolic capital to get wealthier (Sahiner, 2015, p.134). It is well known that CEOs and executive board members of companies play crucial roles in the management of cultural and art institutions. According to studies, three quarters of the top management from the US and more than half of the managers from the UK are active in sponsorship activities. In the light of these results, it can be seen that top managers are involved in the arts directly during the decision process of their sponsorship activities by determining art and content policies. Despite their busy work schedules and restricted time, these managers are active in well-known charities and non-profit art and culture institutions to improve their images and gain publicity (Tao Wu, 2014, pp.210-211).

Art and culture sponsorship is not only meant to protect and improve the culture of a society but also something to which sponsor institutions and corporations aiming for an enlightened company image can contribute in line with their own goals. A significant part of the cultural and artistic events in Turkey takes place in Istanbul, a city with a historical, cultural and artistic legacy. Istanbul is not only the art and culture centre of Turkey but is also a meeting point of the art and culture of the East and the

West. Istanbul is also a very important trade centre. Istanbul has made great contributions to arts and culture. Most of the contribution to arts and culture organisations are provided by state institutions and companies (Aksoy, 2011, p.30).

Furthermore, galleries and museums nowadays try to introduce new faces into the market as a strategy of propping up those seeking stardom to profit from and create more competition through them. Transnational companies, which pay for the expenses of these large-scale events despite their multimillion costs, emphasise their own brands through the arts by utilising advertisement and marketing techniques. This way, capitalism, as opposed to the avant-garde movement fighting against the commercialisation of arts, can decide which artists will come into prominence (Sahiner, 2015, p.130).

Arts and culture sponsorship generally takes the form of sponsorship of publishing, radio, television, music or exhibition. The sponsorship of performance arts includes ballet, theatre, opera and similar shows with performance focus. The names of the institutions, corporations and companies that sponsor these kinds of events are listed in posters, press releases, invitations and programmes. Exhibition sponsorship holds an important place among arts and culture sponsorship activities. Sponsor institutions can also support the works of fine art such as sculpture, painting and photography by providing venues, transport and/or financial support. The reason behind sponsor institutions, corporations and companies turning their face towards exhibition sponsorships in particular is to leave a permanent and positive image in the eyes of the target group. Furthermore, music sponsorship activities are also an important part of arts and culture sponsorship. Corporations choose the music that they will sponsor according to their target group; conformity of the type of music to the image of the corporation and the fame of the artist chosen enable the company to reach its target group (Tasdemir, 2001, p.100).

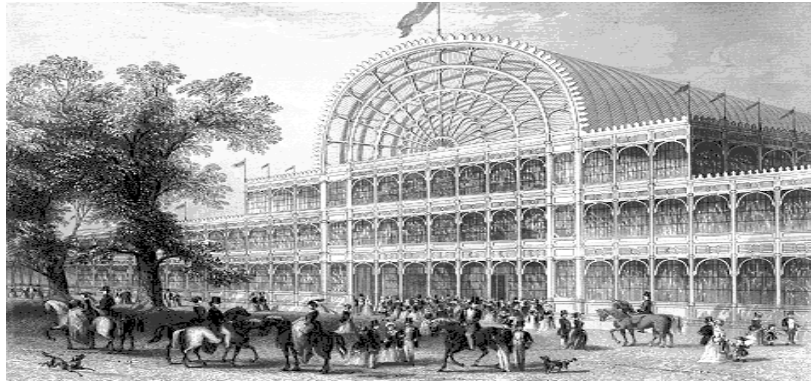
In the context of arts and culture sponsorships, the Istanbul Foundation for Culture and Arts (IKSV) is the first institution to provide significant amount in sponsorships. Istanbul Music Festival, the flagship event of festivals in Istanbul, originated at a time when festival sponsorships were neither as common nor as well-known as they are now. It was organised for the first time in 1973 under the name Istanbul Festival and with a budget of 8.5 million liras. Ticket sales accounted for 2.8 million of this budget; 5 million of it was sponsored by wealthy individuals and companies and only the rest of the festival budget was provided from the budgets of the related state institutions; The Ministry of Foreign Affairs, Ministry of Culture and Tourism, Turkish Tourism and Automobiles

Association. In other words, more than 30 percent of the budget of the first Istanbul Music Festival was provided by sponsors, and this amount is more than the public funding (Yardimci, 2014, p.97). Furthermore, the support of Akbank particularly for jazz festivals but also for various other arts events and contemporary art exhibitions hosted at prestigious galleries such as Aksanat is seen as an exposition and emphasising of its own popularity. Similarly, the support of Eczacıbaşı Holding for Istanbul Biennales and other large-scale events via their IKSİ and Istanbul Modern projects is a show of power by the symbolic capital. Specifically, big businesses sustain this relationship through biennales and festivals that take place regularly (Sahiner, 2015, p.136).

FESTIVALISM

Festivals can be described as social and cultural activities that take place at specific times for different purposes. Festivals provide opportunities to societies not only to cherish their unique cultural traditions but also to attract tourists and local visitors. Festivals are considered to be activities, and people travel to certain destinations to participate in them. Festivals include various themes such as culture, music, food and beverage, arts and sports. Festivals play a crucial role in providing social and cultural benefits to the communities they originate in (Tanford & Jung, 2017, p.209).

The first industrial festival was organised in 1798 in Paris by Jacques Louis David. Titled the 'Paris Exhibition', it was also described as an industrial fair and various products such as jewellery, textiles, furniture and clocks were exhibited in this show. This festival was regarded as the festival of the individual who was freed from the constraints of guilds. The second half of the nineteenth century is known as the period when industrial activities made great progress.



Picture 1: The Great Exhibition, 1851, Crystal Palace, London



Picture 2: The Great Exhibition, 1851, Crystal Palace, London (interior)

Due to the great industrial transformation, exhibition models turned into an idea of universal exhibition, which Minardi calls ‘Spectacular Festivals of Capitalism’. In the festivals organised thereafter, the festive atmosphere of the Paris Festival was felt even more strongly than did other festivals. The age of capitalism’s global victory unfolded and was crowned with festivals that were the new giant ceremonies of self-celebration. They

were devoted to the glory of the progress. They were all covered in monuments that were fit for kings. They exhibited products whose numbers and diversity were increasing day by day. They attracted astronomical numbers of foreign and local tourists. In the nineteenth century, the concept of entertainment, previously outside the living space, entered into everyday life with universal exhibitions. Accordingly, it has been observed that the huge difference between the formal and practical characteristics of the old exhibitions and the characteristics of festivals of this day is slowly disappearing (Mualla, 2016, pp.18-21).



Picture 3: 1862 International Exhibition, London

Although these giant events were magnificent, it is known that national festivals overshadowed the giant exhibitions as tools of national publicity. Other reasons for their failure were their inability to provide long-term publicity possibilities unlike festivals and their being bereft of the pedagogic power of multifaceted events (Artun, 2016, p.259). From a global perspective, the increase in the number of festivals is palpable today. The reasons for the increase in the number and diversity of festivals are that they are seen as tools for publicity to improve the image of the institution or the location that organises it and that, most importantly, they strengthen the relationship between the local population and their audience and consolidate social and cultural identity (Yalim and Kurban, 2013, p.869).

As is known, capitalism does not provide a suitable environment for arts to prosper; if a capitalist requires art, it is either for investment purposes

or to spice up their private life. Despite this, it is also obvious that capitalism creates also for arts the same infinite resources it creates for production purposes. Capitalism paves the way for artists to invent new thoughts and emotions. It is due to the opportunities offered by capitalism that traditional borders have been surpassed. Instead of espousing a worldview that is not very open to change, the development of arts has kept pace with the world even as both continue to develop. This way, capitalism contributed to the creation of expressive and unique works of art (Fischer, 2016, p.68). In this sense, festivals and biennales fulfil important roles, involving also various other disciplines, such as culture, economics, politics and public relations. The breaking out of festivalism, with reference to big touristic events, from the traditional exhibition form is entirely linked to sub-branches such as performances, movies, panels, speeches and interesting shows. Festivalism provides grounds for discussion between different disciplines and attracts a less elite crowd by transforming biennales from pure exhibition venues into places where knowledge is produced and disseminated. Francesco Bonami Documante, who curated the Venice Biennale in 2003, mentions that it is no longer possible to refer to biennales as exhibitions: 'I feel very close to Rem Koolhaas' architectural ideas: A building is no longer a building but a formation with multiple purposes. Similarly, biennale exhibition is now a thing that includes a lot of views and functions' (Köksal, 2008). These multidimensional cultural festivals are regarded as tools of public relations and cultural diplomacy; therefore, their main purpose is considered to be providing a ground for art organisations to impose their ideas (Artun, pp.201-256).

The reason why festivals have been dominated by the elites is that they are no longer seen only as arts events. They are in fact assumed to be triggers for globalisation and economic recovery. This assumption is the only reason for the increase in the number of festivals and biennales after 1990s (Yardimci, 2014, p.12). According to Roche, the audience of festivals and biennales has the opportunity to both transform the environment that they will be in and also create new meanings by interpreting the work that is presented to them, thus challenging the imposed meaning. That is why festivals and biennales reproduce the social stratification around the axis of symbolic capital, thereby carrying the potential to change the existing social structure. As is the case with other international art events, the importance of the Istanbul Biennale lies here; the biennale, which, as a series of events throughout the year and as an influential institution that is getting ever more professional by the day, has the potential to revitalise the critical thinking in the urban areas, which are being increasingly commercialised. The significant increase in the number

of spectacular museums, giant exhibitions, biennales and festivals in the past 20–30 years is not disassociated from the processes of gentrification. The exhibition manager of the 2nd Istanbul Biennale, Beral Madra, says: ‘Politicians have started to use culture as an intermediary, private sector as a billboard, and media as a tool to create sensation’ (Artun, 2006).

Festivals are an important feature of globalisation and economic recovery. They are also seen as social celebrations with important purposes and attractive touristic activities. Therefore, they drive participants into social activity, and they also provide an income for the locality in which they take place. Thus, even a small locality can make a big impact with the festival that it organises. This situation is also dependent on the current developments in the communication technologies. Thanks to them, interest and participation in festivals can be increased each day and even tourists can be attracted to the neighbourhood outside the festival period (Sengul and Genc, 2016, p.86).

In this context, despite the existence of political instability and unrest, cultural tourism in the Middle East/North Africa (MENA) region has developed significantly. The number and scope of cultural activities and festivals have increased significantly in recent years. Iran, which is an important state in the region, has a great deal of potential to organise events and festivals to increase its tourism potential. In fact, local festivals are organised each year during springtime in Iran. The purpose of these festivals is to revive the local traditions. These festivals, which publicise the local crafts, dishes, and traditions, attract many domestic tourists. For this reason, festivals play an important role in the success of the region. Moreover, festivals contribute to the regional economy by image making. Thus, they contribute to the life and safety of the local population. Likewise, the Turkmen Sahra Region, which is an important region in Iran, hosts a couple of local festivals each spring (Akhoondnejad, 2016, pp.468-469).

According to Ted M.G. Tanen, who is the head of the Indian–American Education and Culture subcommittee and the head organiser of the Indian Festival, festivals are more effective when compared with the large-scale exhibitions that are organised only once: ‘The other events that surrounds the exhibition will increase the impact and create opportunities for a lot of other activities to be added to the programme’. Tanen is quite straightforward about the reasons why countries want to organise festivals: ‘A country may want to improve its image in the USA or encourage tourism to open new markets for its products’. National cultural festivals create opportunities for countries to circulate their capital for them to benefit from the future business developments (Artun, 2016, pp.260-261).

Furthermore, festivals are the most important step taken to establish cultural contract with the West. While taking this step, nation-states also take their legacy into consideration (Yardimci, 2014, p.29). As is known, Istanbul is at the heart of cultural transformation and gentrification in Turkey because of globalisation. Besides the business world, local governors, politicians and intelligentsia have also supported these transformations and fulfilled their duty in terms of globalisation. The festivals of Istanbul not only support art and facilitate cultural interaction but also contribute to the success of Istanbul. Executives of Istanbul Foundation for Culture and Arts (IKSV) want to create a bright urban image for Istanbul, and to do so, they organise conferences and festivals abroad, as they state: ‘Anywhere our name is mentioned, Istanbul is now a brand’ (Yardimci, 2016, p.71).

The International Istanbul Festival was organised for the first time between 15 June and 15 July 1973 with the support of IKSV. The organisation that was titled ‘Istanbul Festival’ included performances of opera, classical ballet, traditional music, jazz, contemporary dance, classic music, cinema, visual arts, pop music and theatre. After 1986, biennales, jazz, cinema, theatre and similar activities were regarded separately, and this made the music festival to gain an identity of its own. It was consequently renamed to ‘Istanbul Music Festival’. IKSV, which is a member of the European Festivals Association and the organiser of the festival, chooses special locations as venues for its events. Some of these places are as follows: Aya Irini Church, Istanbul Archaeology Museum, Bulgarian Church, Sureyya Opera House and Topkapi Palace. The recitals and concerts, which are mainly sponsored by Borusan Holding and conducted in these places, attract a great deal of attention.^{‡§}

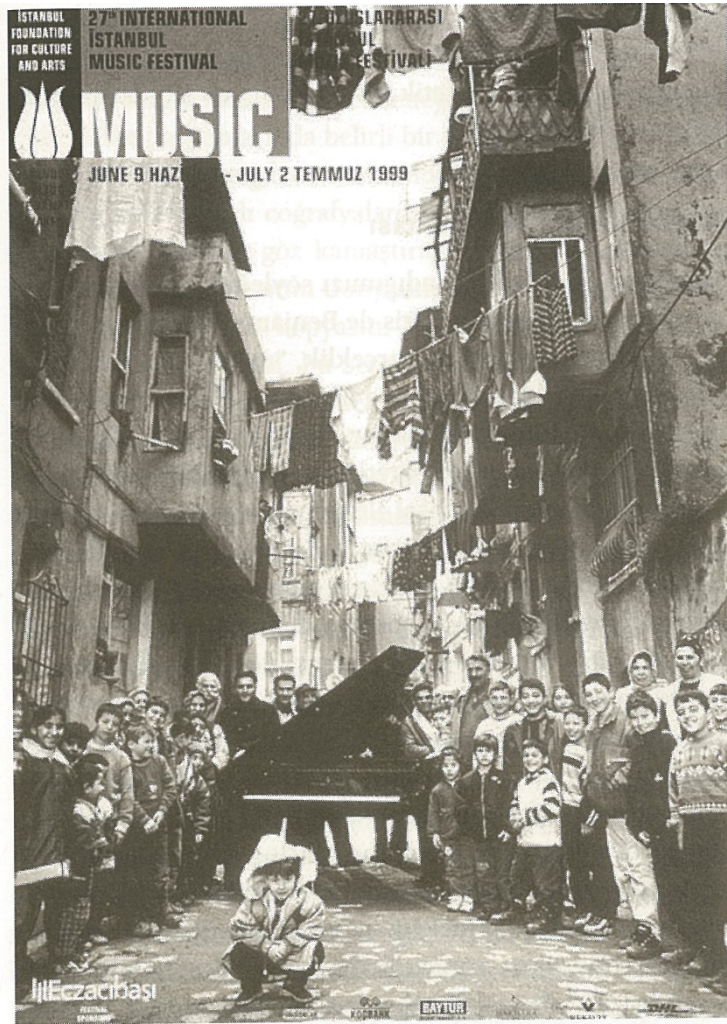
[‡] <http://www.turcebilgi.com>

[§] arsiv.kultur.sabah.com.tr



Picture 4: 1973 The Poster of the I. Istanbul Festival

Istanbul Festival, which was organised by IKSŞ under the leadership of Dr. Nejat F. Eczacıbaşı, presented the best examples of the artistic creativity of Turkey and many other countries. Furthermore, as a special project, Vivaldi's Bajazet Opera was staged on the 700th anniversary of the Ottoman Empire as part of the celebrations. Thanks to the Orchestra conductor, violinist and musicologist Fabio Biondi's generous efforts, Vivaldi's 4.5-hour long opera was reduced to 2.5 hours. This version of Bajazet, staged for the first time in the world and in the Aya İrini Museum at that as part of 27th International Istanbul Music Festival drew great interest.



Picture 5: Music festival poster, 1999

Istanbul Festivals are organisations that show the East–West divide clearly. The constitution of this duality varies: sometimes, Western Arts and Culture stand out, but at other times, the legacy of the East, which is now taken over by Istanbul, or the historical richness of Istanbul is emphasised. IKSU contributes a lot to cultural interaction by presenting Istanbul to the Turkish audience as a stage for Western arts and to the Western world as an inheritor of the exotic East (Yardimci, 2016, p.77).

There are more than 1000 festivals that are organised in Turkey. In Table 1, we present you some of them, ones which we consider the most important.

Table 1: Examples of Art and Culture Festivals in Turkey.

ART AND CULTURE FESTIVALS		
NO	Name	Organiser
1	International İstanbul Film Festival	Istanbul Foundation for Culture and Arts (IKSV)
2	International Istanbul Theatre Festival	Istanbul Foundation for Culture and Arts
3	Yapi Kredi Art Festival	Yapi Kredi Culture Arts Publishing
4	International Izmir Film Festival	Foundation for Fine Arts Education and Culture
5	Aspendos Opera and Ballet Festival	T.R. Ministry of Culture and Tourism, Directorate General of State Opera and Ballet
6	International Ankara Film Festival	World Mass Media Research Foundation
7	Altin Koza International Film Festival (The Golden Boll)	Koza Culture and Tourism Services Inc.
8	International Silifke Music and Folklore Festival	Silifke Municipality
9	Ceramic Festival	Bozuyuk Municipality
10	Hittites Fair and Festival	Corum Municipality
11	GAP Youth Festival	GAP Regional Development Administration
12	International Ankara Caricature Festival	Cartoon Foundation
13	International Turkish Language Music Festival	Denizli Metropolitan Municipality
14	International Izmir Festival	Izmir Foundation for Culture Arts and Education
15	Antalya Golden Orange Film Festival	Golden Orange Foundation for Culture and Arts

16	Akbank Jazz Festival	Akbank Arts Inc.
17	Istanbul Jazz Festival	Istanbul Foundation for Culture and Arts
18	International Ankara Music Festival	Sevda Foundation for Cenap and Music
19	Barisarock Festival	Barisarock Collective
20	International Istanbul Music Festival	Istanbul Foundation for Culture and Arts
21	International Mersin Music Festival	Mersin Foundation for Art Activities
22	Zeytinli Rock Festival	POEM Organisation
23	Europe Jazz Festival	Izmir Foundation for Culture and Arts
24	Blues Festival	Bursa Municipality
25	One Love Music Festival	One Love Organisation
26	Marmaris Maritime and Spring Festival	Marmaris Municipality
27	International Alanya Jazz Days	Alanya Municipality
28	Nilufer Music Festival	Nilufer Municipality, Foundation for Culture and Arts
29	Tuborg Goldfest Festival	Tuborg Gold
30	Kusadasi Youth Festival	Kusadasi Municipality
31	Cukurova Rock Festival	Milyon Production and Organisation
32	Bilkent International Anatolian Music Festival	Bilkent University
33	Cesme Classical Music Festival	Cesme Municipality - Mimar Sinan Fine Arts University
34	Alacati Herb Festival	Cesme Municipality

CONCLUSION

Globalisation, which aims to establish a single world order and a standardised lifestyle, dominates all of human life. It caused changes in nearly all domains of life, including the economic, political, cultural and artistic ones. Nowadays, globalism, which is accelerating due to the mass media, is taking on a shape that is determined by the production and consumption logic of capitalism, which is why it targets commodity production and sees the world as an industrial one.

This new world order that has emerged due to globalisation also overwhelmed the world of art. Works of art, which used to be seen as unique narrative types or expressions of an internal world, can now be seen as commercial elements. Art, seen as a source of capital, is an advertising tool in the hands of institutions and companies. Institutions, corporations and companies support large-scale organisations because they see them as energisers of the economy and also as being effective communication tools. However, for art institutions to survive and for the funding of large-scale events such as festivals, there is a need for support from state institutions, corporations and companies. Festivals overshadow traditional exhibitions because they can incorporate more disciplines and they facilitate cultural interaction. Therefore, festivals have cultural, political, economic and touristic importance.

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Visual Sources

Picture 1:

<https://www.google.com.tr/search?q=londra+evrensel+sergisi&source=lnms&tbn=isch&sa=X&ved=0ahUKEwjbfKygJLYAhX>

https://www.google.com.tr/search?q=londra+evrensel+sergisi&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjbjfKygJLYAhXIY1AKHcyyCicQ_AUICygC&biw=1438&bih=661#imgrc=LTxdd8czztB4qM:&spf=1513546585211 Date accessed: 18.12.2017

Picture2:

https://www.google.com.tr/search?q=londra+evrensel+sergisi&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjbjfKygJLYAhXIY1AKHcyyCicQ_AUICygC&biw=1438&bih=661#imgdii=98TZZROHWSxICM:&imgrc=PwzHpPfNg-mNjM:&spf=1513547655942 Date accessed: 18.12.2017

Picture 3:

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18.12.2017

Picture 4:

<https://plus.google.com/+%C4%B0stanbulK%C3%BClt%C3%BCrSanatVakf%C4%B1>

Picture 5: Yardimci, S. (2014), *Urban Transformation and Festivalism: Biennale in globalizing Istanbul*, İstanbul: İletisim Publishing, 55.