

# **Change of Corporate Identity in The Context of Culture Industry: Example of Istanbul Modern Art Museum**

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## **Summary**

In our day museums, as new popular cultural centers, are in a position that triggers the consumption of art products. Instead of examining the exhibited work of art, the visitors of the museums have come to a point where they prefer to have a look at the simulation show that describes the work of art. Museums have begun to gain a new identity by means of effects, sounds, music, holograms and digital Technologies. Culture industry which has been triggered by such concepts like standardization and mass production has also comprised the museums. Museums have transformed into commercial entities and consequently have become means of marketing works of art. Museums support the craze of consumption with the cafes, shopping centers and cinema halls inside them. Museum buildings host award ceremonies, dinners, concerts and openings. Museums earn Money by opening branches, creating brand values and organizing workshop activities. It is a thing of the past for museums to be merely a space where works of art are collected and exhibited. In this study we shall try to examine the identity problem that the culture industry has created in the museums. Istanbul Modern Art Museum may be given as an example to the new kind of museums that the culture industry has created. We shall discuss the newly formed identities of the museums with the example of Istanbul Modern Art Museum.

**Keywords:** museum, public relations, corporate identity, culture industry, museum management, corporate communication.

## **Introduction**

Museums are the symbols of natural cultures and bridges that unite the past with the present. During the process dating back to the antique Greece museums have passed through many various phases. Museums which have been renewed and increased their number with the effect of the modern art current in the 19. century have played an important role in the protection of the works of art and modernisation of nations. Museums play an important role both from the point of view of self-perception of societies and their perception of the existence of “others”. Schizophrenia which threatens the unconscious of the museum goes far beyond the political symbols and plies between the past and the present, life and death, the new and the old, magic and science, mind and imagination, real and the imitation and being and nothingness.

During this process museums has rescued history and the world of art from a static form of expression and transformed them into active entities. Besides, the museums are the greatest witnesses of the environment in which mankind lives.

Museums which lets the previous world of cultures and sciences reflected in the present day have also effected the psychological, sociological and personal developments. Persons and concepts are intertwined with each other in the new world order in which the reality has been replaced by images and show has overshadowed everything. Museums have also had their share in and become the actors of this show. Billboards, placards and panels in front of the museums shows how close the museum approached to the world of show, fairground and mass entertainment. Museum itself has been drawn into the vortex of modernisation. Museum shows are organized and publicized as belvedere shows that bring in profit for sponsors, organizers and city budgets and it depends on the museums to a great extend that the prominent metropol of the world earn reputation. The position of the museum director within the corporate body of the museum is increasingly divided between the different functions of the art director and the budget manager. The long-term but most often secret relation between culture and capital is increasigly becoming more visible (Huyseen, 1999, page 35). Consequently museums are beginning to gain new identities in the face of this new situation. Various problems arise in the course of this new identity. As Camarou has stated, the museums of today suffer an identity crisis. According to him, there is a staggering between the roles of a temple and a forum and the museums must assume both of these roles. (Inel, page 21).

## **Culture Industry**

The principle of the industrail culture is to show that all the needs of the comsumers may be met by the culture industry on one hand and to arrange these needs so that man always experince those needs only as a consumer and an object of the culture industry. Culture industry imprints in the mind of the consumer the idea that he must suffice with what is presented to him. Culture industry and all its branches promise to provide means of escape from the daily life (Adorno, page 75). Adorno also asserts that, in the context of culture industry, the whole areas of aesthetical expression suffers a division of higher culture (and art) and popular culture because Adorno has used the terms popular culture and culture industry as identical. Culture is produced with the means and at the scales defined by the industrial civilisation. Thus, such concepts as standardization, mass production etc. which form the identity features of all industrial products also apply for the culture industry (Ilicak, Aydinalp, 2007, page 114). On the other hand Industrialisation makes the life complex from the point of view of the consumer (Douglas&Isherwood, 1999, page 116).

A large part of the industrial products offered for consumption to the society are those which are suitable for being used for once and then disposed of. This situation has made it possible for the liking of man to acquire a consumable characteristic, i.e. consumption itself has turned into pleasure and art, in its turn, has taken its share in this new form of pleasure.

In the words of Illich, “Although languages and gods appear to be different people are joining every day to the enormous majority who are going in the same direction in line with the blows of the

same giant machine (Illich, 2002, page 21). And in this process the museum visitor, who also walks in the same direction has decided that his needs has changed and began seeking new prospects. The visitors of the museums which host the works of art and cultural values have changed their expectations from the museums and the works of art have begun being produced and exhibited taking that expectation into consideration. The concept of cultural industry introduced by Adorno and is an expression of the commoditization of art has also included the museums in our age. The ruling classes dominating the popular culture puts the organizations, exhibitions, activities, cultural values and traditions existing within the body of the museum into new forms in line with their dominant ideologies and let them forwarded to the visitors of museums. The ruling class which also rules the new popular culture has imposed its own views on the dependant individuals. Popular exhibitions are in deed determined by the upper class and the visitors of the museums popularizes the items which are presented to them.

The visitors who come to the museums within this eccentric contradiction rapidly consume the visual commodities and the museums in which those commodities are exhibited (Ilicak Aydinalp, 2010, page 114-115). Habermas has stated that in our age not only the marketing and exhibition but also the production of the works of art are determined according to the strategy of circulation applied in the broad areas of the consumption culture and has drawn attention to the fact that the need of the groups with a low educational standart for relaxation and entertainment is met in this way (Habermas, 2009, page 287).

Chi-tao-Wu has examined the influence brought about by the neo-liberal policies practiced in America and England in 1980's by the private capital on the cultural sphere. According to Wu, these practices have transformed the museums into commercial entities and the museums have become means of public relations for the companies (Wu, 2005, page 207). In our day, museum collections are much more frequently displayed in the televisions, videos and DVD's in comparison to the past and a new communication flow is established with the public opinion. Marketing strategies have begun to be developed by the museums during this process and the directors of the museums have entered into cooperations with the international companies and signed sponsorship agreements for the purpose of adapting to the global world. Museums which began opening branches all over the world, have had to face the reactions especially of the art historians.

Involvement of the private sector in the museum business has brought about the necessity of adaptation to the economic system of this age. Most of the museums in our day have surrendered themselves to the private companies. Museums which were under the repression of the forces of capital convey the art, which is actually shapened by that structure of capital to the audience of the museums. Besides, the forces of capital attempts to secure economic gain through various means and methods. Souvenir shops, stores and restaurants opened inside the museums as well as the various training courses, seminars and similar paid activities are activities directed at securing economic output. Opening branches is one of the most striking aspects of the final stage which the museums have attained in the course of globalization. Opening branches of the museums is reminiscent of the commercial brands which have international dealers. The corporate identity of the museums changes during this process as well and adapt themselves to the new order.

### **Museums and Identity**

The importance of the corporate identity come to the fore more and more every day for various reasons. According to Antonoff no states, religion, army, party and similar entities can not exist and survive without having a corporate identity (Antonoff, 1989, page 71). According to Cobb on the other hand, corporate identity has different meanings for different people. For designers corporate identity simply means a new symbol, a new brochure and developed stationery. For others, corporate identity is the visible reason of a deep change which is encouraged within the structure and philosophy of a company (Cobb, 1988, page 39). As have been understood, the misson for which the

entity has been established is the basis on which the values that form the identity of the entity are differentiated from other values. When we irdele the corporate identity as a concept we see that it is different from individual identity. The behaviour of the individuals who work in an establishment and the philosophy of the establishment and visual factors have their share in the corporate identity. Corporate identity contributes to the integration of the employees with the establishment. In our day institutions shows a dedicated effort for the purpose of creating a sense of integration within their own body and imprinting their existence in the mind of their target masses and having a good image by creating differences which are specific to themselves and distinguish them from others by means of specific logos, institutional colours, styles of behaviour and methods of communication (Okay, page 19). As institutions museums are spaces where the institutional identity is exhibited and attains visuality and concretization (Peltekoğlu; 2008). The visual identities of these spaces which are worked out in line with the communication strategies includes the title of the institution, logo, symbols, colour and institutional slogans etc.

The target mass perceives the institutions, which differentiate themselves from each other as a result of their institutional identity, more easily. Management of the already formed institutional identity is another process. The purpose of the management of the institutional identity is to find the most suitable image for an institution and forward the messages related to that image to people (Wood; 2008; page 135).

Individual freedom which is formed with the consciousness of modernization in its essence helps the individual to find his true being and the museums have begun gaining new identities just like human beings themselves. Culture industry and the museums have revised and changed the structure of their institutional identity from time to time or new types of museums have been founded for the initial purpose of influencing the popular culture. The founders of museums know that the purpose in the new world order is to catch what is popular and work in line with that purpose. In line with this mentality, new museums have been put into service which have been planned in advance for the purpose of attracting the attention of the target mass and supporting consumption. Museums of which institutional identities were previously structured according to the works of art and collections that they had owned nowadays constitute their identities according to the interest and liking of their target mass and adhere to that identity.

### **Institutional Identity of Istanbul Modern Art Museum**

With their roles transforming depending on the conditions of the related period, museums, particularly art museums, have become new means and parts of the popular culture in which sounds, inscriptions, images, special effects, animations, life and death meet with art lovers. The museums which go far beyond the dimension of the function of “being a space”, “reflection” and “collecting” have become an actor for establishing public relations in this new age. Especially art museums have differentiated themselves one step further from the enlightenment dimension which is related to developing education and the general culture and have gained corporate identities that boosts marketing of art.

Istanbul Modern Art Museum may be given as a good example for this new transformation of identity. This museum reflects the new type of museum created by the culture industry bestly with various events it organizes like invitations, organizations, award ceremonies, paid activities and restaurants and souvenir shops it operates.

Istanbul Modern Art Museum has went into operation in 2004 following a planning period that lasted 17 years. Dry cargo warehouse with an area of 8.000 m<sup>2</sup> belonging to the maritime lines of Republic of Turkey has been hired to Istanbul Modern for a period of 28 years with the support of the state and it has been transformed into a museum by the architecture Office “Tabanlıoğlu Mimarlık”. It is a subject of dispute whether its architectural structure is suitable for a museum because the fact that it is seafront sometimes overshadows its identity as a museum. The fact that it has not been built as a

museum building is another problem. The museum shall be moved to another location according to the news that appeared in the written and visual media and this is considered as a worrisome development in terms of the number of visitors of the museum.

The museum has been opened by the prime minister of Republic of Turkey, Mr. Recep Tayyip Erdoğan with a ceremony in which a crowded group of invitees have participated in 2004.



**Figure 1:** Istanbul Modern Art Museum

The museum has two floors and the upper floor is a collection section where the collections of works of art owned by the museum and collections borrowed for long-term are exhibited. There is a sculpture garden in the museum in which the works of modern and contemporary artists are exhibited. The history of modern and contemporary Turkish art is exposed in the collection section and is subjected to revision once every year and a half. In the lower floor permanent exhibitions are realized. Permanent exhibitions are spread over three to four months. Besides there are two exhibition halls in the lower floor, one large and one small. While works of modern and contemporary art are permanently exhibited in the large exhibition hall the small exhibition hall is used as a photography gallery.



**Figure 2:** Exhibition Hall



**Figure 3:** Exhibition Hall, Library

In the financial model of Istanbul Modern Art Museum, sponsor of finance is Eczacıbaşı while Istanbul Culture and Art Fund acts as the foundation. These two establishments extend financial support to the museum and try covering the operational expenses of the museum (Elliot, 2007, page 92). However the museum needs sponsors for the exhibitions organized for having an extensive access to the art lovers. Besides the museum tries to earn income from its cafe, training programs, souvenir shops and membership fees.

Another practice adopted by Istanbul Modern to earn income is renting the garden, restaurant, movie theater and foyer area of the museum to institutional companies. The museum is very scrupulous regarding the renting these areas and does not give a positive reply to the requests in this regard which may harm the image of the institution.

The museum has two shops. One of them is located inside the museum and the other is located inside Point Hotel in Gayrettepe. Design objects are offered to sale in the shops as well as small souvenirs about the exhibitions. Istanbul Modern restaurant is located inside the museum. The restaurant is operated by a different company.



**Figure 4:** Shopping Unit of the Museum



**Figure 5:** Shopping Unit of the Museum

Workshop Modern is positioned as one of the sub-brands of Istanbul Modern and organizes paid training programs for the adults. Programs performed in the Workshop Modern lasts for a period of 6 to 8 weeks.

Istanbul Modern expends a big part of its income for organizing training programs. Training is an important part of the mission of the museum. Training programs are offered free of charge as different from the workshop programs. The museum is offering more and more training programs to wide masses of people and the annual number of participants in the training programs has reached 40.000. 90 % of the participants in the training programs are children. Age limit for participation in the programs is 4. During the week, all classes of a school may participate in the training programs preferred by the school in the accompaniment of their teachers, provided that a reservation is made in advance. During weekends on the other hand, generally parents participate in the training programs in the museums either together with their children or by delivering their children to the trainers, free of charge in either case.

Programs have been organized free of charge for visually handicappeds, mentally handicapped and physically handicapped individuals in the accompaniment of volunteer trainers. The museum cooperates with the charity organizations, which provide service to the handicapped people, for the organization of the programs. Istanbul Modern also cooperates with the municipalities and realizes special programs tailored to the needs of the citizens with low income. We may show mother-child and father-child programs as examples of the said training programs.



**Figure 6:** Activity



**Figure 7:** Activity



**Figure 8:** Activity

There is a special workshop set up with the name “Young Istanbul Modern” in the garden of Istanbul Modern. Young Istanbul Modern is a series of training programs organized in cooperation with Centre Georges Pompidou in Paris. This program addresses children and youth. Programs are renewed every two or three years and the works realized by the participants may be exhibited throughout the training process.

Sponsors besides the own revenues of the museums also play an important role in covering the cost of the training programs which are permanently increasing and renewed and other expenses of the museum (like personnel expenses, cleaning, security, advertisement etc.).

The main sponsors of Istanbul Modern are Eczacıbaşı Holding as the founding sponsor, Turkcell as the communication and technology sponsor and Garanti Bank as the training sponsor. There are Project sponsors other than the main sponsors, contributing establishments and media sponsors.

Another source of contribution to the museum is the membership fees. There are five different membership alternatives: Membership of students & teachers, individual membership, family membership, silver membership, golden membership.



**Figure 9:** Cafe of the Museum



**Figure 10:** Conference Hall of the Museum

Membership of students & teachers, individual membership and family membership offer the same advantages but the prices are different. Card holder shall have the right to visit the museum free of charge throughout the year.

Besides the card holder shall have the right of shopping with discount in the shops and eat with discount in the restaurants of the museum. Card holders also obtain the privilege of participation in the exhibition tours free of charge and make use of guiding services. Family membership covers the mother, father and two children under 18 years of age.

Silver membership grants the right for two individual and two student membership cards which may be given to another person as a gift and 10 free of charge entrance tickets, besides the advantages of individual membership. Holders of the silver card may also participate in the special tours organized in the accompaniment of the curator of the exhibition following the opening of the exhibition. They may also make use of the voiced tour services free of charge. All exhibition catalogues are sent free of charge. They may rent the areas of the museum for their personal invitations with 10 % discount. They may use the parking lot of the museum free of charge.

Golden membership make use of the advantages of the golden membership plus shall have 25 museum entrance tickets free of charge and the museum shall thank them personally on the walls of the sponsors located in the entrances of the upper and lower floors of the museum for the support that they have extended for modern and contemporary art. All the activities described above reflect the intensive efforts of the museum to finance its activities from its own sources.

The museum shows an intensive effort to increase its monetary support by hosting resounding exhibitions. All these efforts reflect the financial concerns of the museums. Films, which are generally shown on the same dates as the exhibitions and are harmonic with the theme of the exhibition are shown in the movie theaters of Istanbul Modern.

Establishments which have contractual arrangements with Istanbul Modern (like Goethe Institute, British Council) may also show films in the movie theater of the museum. This shows the extent to which the museums have come close to the concept of entertainment adopted in the show world. It has been a target which is more important than ever to attract the attention of the museum goers.

Istanbul Modern has a library which has a wide collection. One can have access to the library collection through the web site. The collection which includes printed and electronic sources have collected art and museology sources in itself. As one can understand from this fact, the museum uses all possible means for having access to the visitor. These efforts directed at increasing the number of the visitors of the museum contribute to the brand value of the museum. Consequently, the museums pursue their activities with the awareness of the fact that they would be able to obtain more sponsorship and host more comprehensive exhibitions if they become a brand.

The current position of the museum in terms of institutionalization and brand formation has been explained by Oya Eczacıbaşı, president of Istanbul Modern as follows: (Hızlan, 2009):

*We have managed to be the symbol of Istanbul in a very short time; those who want to see Turkey of today must absolutely visit Istanbul Modern. Our museum is a window for examining the modern turkish art of the present age closely. Istanbul Modern is a contemporary art brand which has been accepted by the international world of art.*

The parameters of the institutional identity of Istanbul Modern Art Museum has been formed as follows: The name of the institution is important as far as the corporate identity is concerned. The name of the institution is a sign that differentiates the institution in question from other institutions and describes that institution. Name of the institution is also used to distinguish the museums from each other. It is generally preferred that the name of the museum is reminiscent of the historical texture of the museum.

Many alternative names have been deleted before the name “Istanbul Modern” has been chosen. Paul McMillen, who is a manager of RPM Radar Advertisement Agency and one of the founders of the museum has supported the establishment of Istanbul Modern from the phase of the selection of its name up to the phase of the formation of its institutional identity. Alternative institutional names have been subjected to an evaluation by the selection committee. The name “Istanbul Modern” or Istanbul Modern Art Museum with its full name, which symbolizes the modern and contemporary art of Istanbul and Turkey has been chosen by coming to the fore among many other alternatives.

The use of logo and symbols are important elements of institutional identity. Logo is the graphic presentation of that identity and is a means used for increasing the fame of the institution and reinforce its identity (Güz and others, 2002, page 232). The logo of the institution may be formed of various letters, words or numbers that express various aspects of the institution. Some of the museums uses logos that reflect their institutional structure and reinforce their institutional identity for the purpose of expressing themselves as an institution.

Just like its name, logo of Istanbul Modern has been chosen by the selection committee. The first logo of the institution has been designed by RPM Radar. Care has been taken to design a logo which is in harmony with the contemporary art and it has in deed been designed as a typeface with fine lines inscribed into a rectangular. A slight alteration has been made on the logo in 2011 and it has taken the following form: The new logo has been designed by the founder of BEK Design and Consultancy company, Mr. Bülent Erkmén



**Figure 11:** Alteration on the logo of Istanbul Modern Logo

Istanbul Modern has begun using the logo following its approval. Marketing director of Istanbul Modern, Mrs. Gülçen Bayer Deniz has described the new logo as “much more strong and self-assured”. So we see that the museums come to the fore more often with their logos. Logos have become an indispensable part of the identity of the museums in the recent times while they were known by only their names when they were first founded.

It is true that the name, symbol and logos of the institutions are the basic components of their identity but colour is one of the foremost components that make the institution visible (Peltekoğlu, 2007; page 558). Colours become the subject of scientific investigations as well because of their effect on the stimulation of intelligence and psychological mood (Zillioğlu, 1996, page 210). Institutions need colours in order to express their identities. In deed we observe that the museums too use specific colours in their institutional devices and material as an indication of identity.

The colours of the logo of Istanbul Modern are red and white. Pantone of red colour is 187 C. There is no specific reason for preferring red and white colours. However the fact that red is a remarkable and strong colour may be shown as a reason for its preference. This is another example of the efforts of the museums to attract attention in any manner whatsoever. In our day museums show to the whole world their intention to distinguish themselves with, among other things, the striking colours that they use as well.

Many institutions make use of slogans as part of their identity and imprint their names in the minds of people in this way. Istanbul Modern has used no names since its foundation up today. Gülcem Bayer Deniz who said that it is not easy to choose a slogan for a modern art museum added that they plan to choose a slogan, which is in harmony with the mission and vision of Istanbul Modern, in the future.

Typefaces, which are part of the institutional identity, have distinctive features as well. Typography of writing also evokes various indicators relating to the institutions. Typefaces with various typographies are used in the museums as well.

The most important reason to transform the first logo of Istanbul Modern, which was used up to 2011, into a more striking one that increases awareness was the difficulty of usability as a result of the diversification of communication material. A logo makes the perception of the brand difficult especially in outdoor environments because of the fineness of typeface. In the first logo, the brand was inscribed with fine lines inside the rectangular at the bottom on the red space which appears as two conjoint rectangulars while in the new logo, the brand name has been put just in the middle and the logo has taken the form of a complete square and typefaces have been transformed into Gotham which has fine lines but appear to be more well-rounded.

Istanbul Modern art museum is an institution which has four sub-brands, namely the shop, restaurant, workshop and cinema.

The museum has set up an architecture of institutional identity within the body of its sub-brands and adapted the main logo to the sub-brands.

The museum has a wide range of material relating to its corporate identity including brochures, catalogues, written invitations, business cards, letterhead, files etc.

Corporate culture covers all values, beliefs and meanings shared by the employees of the institution. This culture is fed by all cultural elements encountered. Corporate culture also reflects the demands relating to the management. All demands of the management is able to shapen the infrastructure of the corporate culture. The success of the corporate culture shall even more increase by being embraced by its employees. Corporate culture covers many variable factors ranging from the style of work of the institution to its wage policy, from the form of management to its attitude towards its employees.

Corporate culture which determines the behaviour of individuals and groups within the body of the institution may either have been developed by the top level management of the institution or may have developed spontaneously after having passed through different phases within the course of time (Gürçay, 1994, page 3). It may take a long time to develop a corporate identity in the institutions like the museums. It is well-known that the corporate culture effects every thing in the museum even though it is not something intangible and visible.

It may be said that the museums which have an institutional culture are one step ahead of the others in terms of institutionalization. For that reason, corporate culture which is sometimes developed by the management and sometimes develops spontaneously after passing through various phases within the course of time, are indispensable parts of the museums.

Istanbul Modern Museum is one of the leading museums which is most preferred by those, who want to make a career in the field of museology, thanks to its wage policy and the special social benefits that it grants to its employees. Especially its value as a brand increases the interest it attracts from the potential employees. Special nights, dinners and training programs are organized for the employees in order to increase the corporate loyalty and individual motivation of the personnel of Istanbul Modern. So it is seen that the museum is managed just with the mentality of a company. In our day the employees appreciate not so much the art collection that the museums have but the rights granted and wage policies applied by the museums for their personnel.

The basic philosophy of Istanbul Modern is to “share art with the masses”. This philosophy may be further detailed as addressing all socio-economic groups instead of targeting one specific group.

Corporate identity of Istanbul Modern has been designed by BEK Design and Consultancy while TBWA and C-Section are its advertisement agency and web-site design agency respectively.

Corporate communication covers the integrity of all communicative activities of the institution. When the institutional communication is evaluated from that point of view, we see that it is a structure, which covers the effects of communicative design and at the same time the communication between the management of the enterprise and the employees, within the framework of advertisement, public relations, corporate sales promotion, corporate design and product design (Glöckler, 1995, page 117, Aktaran; Okay, page 164).

Public relations department is one of the foremost departments that directs the corporate communication in the museums and ensures that this communication is realized in an effective manner. Following their transformation into institutional structures, the museums need the existence of the public relations department more than ever in order to carry out their communication with the public opinion and their internal communication more effectively.

The marketing department of Istanbul Modern Art Museum carries out the corporate communication. Besides other departments in charge of activities, press relations, cinema etc. extend support to the marketing department for corporate communication. Advertising strategy of the museum is realized in line with the predetermined plan. Advertisement is especially made through the billboards placed in the busy city squares and besides through catalogues and brochures. Newspaper and magazine advertisements featuring the logo of the institution are prepared by a professional team.

On the other hand sometimes digital platforms are used in the exhibitions organized by the museums together with the support of sounds and effects. Aid from professional teams is obtained for exhibition techniques and lighting. The importance of every type of visuality is emphasized in this way. It is well possible that the exhibitions are overshadowed by digital shows, sound and effect animations and the workshops organized by the museum.

Gala events are also organized in order to fund the training programs of the museum. In the gala events in which art lovers come together, artists selected by the curators are asked to offer their works for being put on sale in the gala. Works of art created by the artists for Gala Modern are sold and recorded as proceeds for the museum. These Works are donated to the museum by the artists.

Gala Modern organized by Istanbul Modern on December 10, 2011 has dragged the artists and art lovers into polarization. The contemporary artist Bubi has been asked to offer a work of art for being put into sale in the gala that has been organized on that date. Bubi has sent his work named “seat” to the museum for being put to sale in the gala but his work was not put on sale because of

being disqualified as a result of the assessment of the curator. Artists and art lovers showed a reaction to this situation by claiming that Istanbul Modern applied censure against works of art. Istanbul Modern on the other hand made a press announcement regarding this matter and stated that censure is out of the question and added that the donations made by the artists were subjected to a competition for the purpose of support to the training program during the gala night, that the artists were aware of the competition and the result of the competition was determined as a result of the screening made by the curator team and the said team had decided not to include the work of Bubi in the gala night.

Artists and art lovers who were satisfied with this explanation thought that the museum was right, while the other group protested Istanbul Modern and showed their reaction against the museum with signature campaigns.

## **Conclusion**

Culture industry shows its intensive pressure on the museums as well. Museums which have gone beyond the function of merely “being an exhibition area”, “reflection” and “collection” has transformed themselves into entities in which works of art is marketed in our day. During that transformation, museums have begun to be managed like companies in order to survive in the new competitive environment. During this process the museums were compelled into generating Money in order to cover their expenses and host better exhibitions. The needs of the museums for sponsors increase incrementally day by day.

Museums are seeking to find means of generating an income from such activities as paid workshops and training courses, cafes and restaurants, sale of all kinds of products (like cups, glasses, pens, shawl, umbrella, CD etc.) in souvenir shops and renting of spaces.

Istanbul Modern museum has started off with being a popular establishment in mind and come to the fore by realizing various achievements for that purpose. For that reason the corporate identity of the museum has been initially designed to contribute to increasing its popularity. Its logo, striking colours and corporate material (like panels, placards, posters and catalogues etc.) prepared by Professional teams have all contributed to increasing its popularity even more.

In today’s world in which works of art are consumed very rapidly and the audience of art gets satisfied more readily than before Istanbul Modern is trying to catch the same speed with the exhibitions that it has been organizing ever since its foundation. The museum uses new media techniques to enable the art lovers have access to the art collections. It tries to proceed through every communication channel using all the means available. Seafront location of the museum building sometimes overshadows the exhibitions organized by the museum.

The cinema hall of the museum opens new door for the audience. Openings, organizations, concerts which are organized from time to time points out to the fact that the museum have come closer to an understanding predominated mainly by the concept of entertainment. Shows have begun overshadowing works of art. People spend the most of their time having a rest in the seafront cafeteria or walking around the souvenir shop instead of visiting the exhibitions inside the museum.

It is no doubt that competition is increasing more and more in a globalized world. Even institutions like museums which are non-profit organizations face difficulties in maintaining their existence. Museums which are trying to generate income using various means have begun pushing art into the background in some cases. The quality of the exhibitions is of course indisputable since it has been the purpose of first priority of the museums to work with the artists, who can attract the interest of people, in order to survive in the new order. The chances of the young artists or those artists, who are only a little recognized despite having created quality works of art, to open an exhibition in the museums is almost null.

The following statement by Oya Eczacıbaşı, president of Istanbul Modern Art Museum, which might be said to unfortunate, summarizes the changing structures of the museums directed at being able to survive under competitive conditions (Artun 2011, page 125):

*An artistic enterprise is in deed no different from any other enterprise. The only difference is that the product sold is a work of art.*

The statement above summarizes the situation in which the art museums find themselves. The fact that works of art are commoditized and used for the purpose of earning an income is an indication of the degeneration and industrialisation of art in our age. The only thing to counteract that situation is to organize training programs aiming at creating a more conscious mass of art lovers. Besides museums must be financially supported by the state so that they may carry out their activities without any financial concerns.

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Figures: İstanbul Modern Art Museum Archive

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