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ACCESS TO CULTURE ISSUE
IN CULTURAL POLICY OF TURKEY

ARMINE AVETISYAN

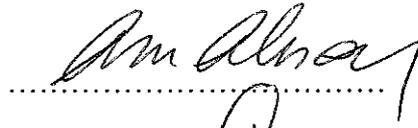Dissertation Advisor

Assoc. Prof. Dr. ASU AKSOY

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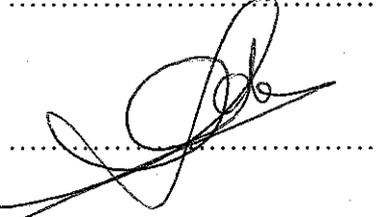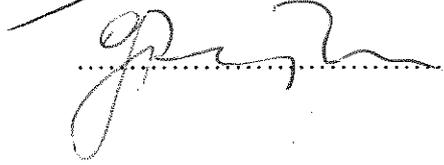# Türkiye Kültür Politikasında Kültüre Erişım Konusu

Armine Avetisyan

110677022

Assoc. Prof. Dr. Asu Aksoy

Assoc. Prof. Dr. Serhan Ada

Asst. Prof. Dr. Gökçe Dervişoğlu

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Abstract

This study strives to understand how issue of access to and participation in culture are reflected in the cultural policy of Turkey on state and local government levels. To provide a comprehensive frame for perceiving the Turkish case, European policies on the issues of access and participation are evaluated and presented in parallel. As the theoretical background, the two different approaches capsulated by the concepts of 'democratization of culture' and 'cultural democracy' are discussed. These conceptual frameworks, which are the informing ones, have influenced approaches to and policies on 'access to' and 'participation in' culture.

Keywords: *access to culture, participation in culture, cultural policy, cultural democracy democratization of culture, cultural rights*

Özet

Bu çalışma, Türkiye`nin kültür politikasında kültüre erişim ve katılım konularının kamu ve yerel yönetimler seviyesinde nasıl yansıtıldığı konusunu irdelemeyi amaçlamaktadır. Türkiye`deki durumu mukayeseli bir şekilde algılayabilmek için kültüre erişim ve katılımla ilgili Avrupa`daki bazı uygulamala ve politikalara da yer verilmiştir. Kuramsal arkaplan olarak ise ``Kültürün Demokratikleşmesi`` ve ``Kültürel Demokrasi`` olmak üzere iki temel kavram üzerinde durulmuştur. Bu iki kavramsal çerçevenin özellikle erişim ve katılım yaklaşımları bağlamında kültür politikaları üzerinde önemli bir etkisi omuştur.

Ahahtar Kelimeler: *kültüre erişim, kültüre katılım, kültür politikaları, kültürel demokrasi, kültürün demokratilkleşmesi, kültürel haklar*

institutions and common mindset of the people living in Turkey, therefore greatly eased my life in Turkey in many ways.

Preface

Cultural Policy and Management Research Centre at Istanbul Bilgi University (KPY) initiated a research focusing on access to culture issue within the framework of the EU Culture Programme supported 'Access to Culture – Policy Analysis' project, aiming to compare priority setting at European level, national practices and establish indicators for exchange and further development of Access to Culture policies at European and national level. Funded by the European Commission's 'Culture Programme, coordinated by EDUCULT (Austria), the project brings together five other partners – Interarts (Spain), the Nordic Centre for Heritage Learning and Creativity AB (Sweden), Telemark Research Institute (Norway), the Cultural Policy and Management Research Centre at Istanbul Bilgi University (KPY, Turkey) and Zagreb's Institute for Development and International Relations (IRMO, Croatia). This 24-month long project started in May 2013 and will end in April 2015. More details can be found at: http://educult.at/en/forschung/access-to-culture/.

When I visited Asu Aksoy, who is at the same time directing the KPY, for a consultation on the topic of my future MA dissertation, she offered me to take over the position of Research Assistant in 'Access to Culture – Policy Analysis' project and write a Master dissertation on the issue of access to culture in Turkey. It was basically "killing two birds with one stone".

Chapters 1 and 2 are developed independently from the project. In Chapter 3, I have used the materials and the data, which we as a team collected for the 'Access to Culture – Policy Analysis' project.

<p style="text-align:center">Table of Contents</p>

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List of Tables

List of Figures

INTRODUCTION

Culture obtains more and more functions and importance in modern societies going beyond its traditional understanding of excellence and aesthetic values. Culture becomes an important agent in social change, economic development, welfare, social cohesion, and education. This shift brings in important questions of how much culture is accessible for people at large; are the governments concerned with taking measures to foster people's access to culture? Why is it important for people? Why should governments focus on access issues?

The topic raised within the frame of the current research is how access to culture issue is addressed in the cultural policy of Turkey.

The thesis that is put forward in this dissertation starts from the observation that, even though access to and participation in culture are not explicit policy concerns in Turkey, in the works undertaken by various governmental agencies and directorates, the access issues are being dealt with. This dissertation poses the question as to why access to culture issue is not being explicitly addressed. The tentative thesis is that neither the 'democratization of culture' nor the 'cultural democracy' paradigms sit comfortably with the cultural policy prerogatives in Turkey up to very recently. This thesis requires a much more detailed study of the informing logics at work in the formation and development of cultural policy in Turkey. In this dissertation, the aim has been to prise this discussion on the place of access issues in Turkish cultural policies.

Access to culture as a particular topic in cultural policy is not much studied in Turkey and the current research aims to make a contribution to the academic studies on the topic of cultural policy of Turkey.

In the first two chapters an attempt is made to design a theoretical framework on the issue of access to culture based on the academic studies and policy papers developed in Europe.

Chapter 1 suggest a differentiation between two concepts: 'access to culture' and 'participation in culture'.

Chapter 2 looks how these two concepts developed in cultural policies in Western European countries throughout the history of the 20th century and how they are transformed with the requirements and challenges of the 21st century. As we shall see later in the text, the concepts of 'access' and 'participation' are now intertwined and interchangeably used in policy papers and research articles. For this reason in most of the cases two terms are used side by side throughout this text.

Chapter 2 also looks at how access to culture is reflected in the cultural policies in EU, particularly focusing on the recent trends, such as cultural rights, cultural diversity, social cohesion, cultural development. Policies on fostering access to and participation in culture of special interest groups, namely youth, ethnic minorities, disabled people, elderly, rural communities and some other groups are discussed.

Measuring cultural participation is an important precondition giving a clue to policymakers of how people access and participate in culture and what should be changed to best meet the needs of the society.

On the other hand, development of new technologies rapidly transforms the cultural content and forms of cultural participation. These issues are also discussed in the chapter.

Chapter 3 looks at the cultural policy of Turkey on national and local levels, and aims to reveal how the issue of access to and participation in culture is reflected in policy documents and also in implementation, and position the Turkish case into the theoretical framework described in the first two chapters. This is an important limitation that this thesis decided to take on board. The role of civic players in the cultural life of Turkey will be briefly outlined in Chapter 3. The civic actors are clearly important players in access to culture work today. However, I decided to limit my work on public policies, leaving the issue of the contribution of civic actors to another study.

Some specific measures undertaken by the State and the local governments, which lead to opening channels for increasing access to culture, are discussed. These measures include but are not limited to: management and modernization of museums and heritage sites, opening of public

sector cultural centers across the country, sponsorship policies, ticketing strategies, etc. The chapter also discussed the policies towards the access of specific interest groups such as disabled and youth and looks at how these policies deal with the impacts of new technologies that certainly change access to and participation in culture in Turkey. The role of arts and culture education in access issue is also evaluated.

Chapter 3 also looks at the statistical data on cultural participation provided by TURKSTAT. The approaches and indicators applied by TURKSTAT and EUROSTAT are presented side by side and the commonalities and differences are discussed.

Chapter 4, the concluding Chapter, summarizes the theoretical model on access to and participation in culture and highlights how the cultural policy in Turkey is positioned in this model. It also highlights the shortcomings on the issue of access in the state policies on national and local levels.

The research methods used entail desk research, personal interviews and on-line questionnaires. For the theories of 'access' and 'participation' and for the European policy section literature review has been conducted. For the study of the Turkish case, governmental policy papers, strategic plans, activity reports and other type of documents on state and municipal levels have been analyzed through desk research. Additional information and data have been collected through personal interviews and questionnaires with the governmental and municipal officials.

1. 'ACCESS TO' AND 'PARTICIPATION IN' CULTURE

1.1.Intertwined Use of the Concepts of 'Access' and 'Participation'

The concepts of 'access to culture' and 'participation in culture' are now interchangeably used in the policy papers and other types of documents developed by European Union, Council of Europe and UNESCO. Event though, as we shall see later in the following chapters the two concepts have different roots and underwent different processes of development they are now used in an intertwined manner.

Regarding the terms 'access' and 'participation' Council of the European Union – in its 'Report on Policies and Good Practices in the Public Arts and in Cultural Institutions to Promote Better Access to and Wider Participation in Culture' (2012), gives the following definition: "Access and participation are closely related terms. Policies for access and participation aim to ensure equal opportunities of enjoyment of culture through the identification of underrepresented groups, the design and implementation of initiatives or programmers aimed at increasing their participation, and the removal of barriers. The concept of 'access' focuses on enabling new audiences to use the available cultural offer, by 'opening the doors' to nontraditional audiences so that they may enjoy an offer or heritage that has been difficult to access because of a set of barriers. While the concept of participation (to decision making, to creative processes, to the construction of meaning) recognizes the audience as an active interlocutor, to be consulted or at least involved in planning and creating the cultural offer".

Council of Europe (CoE) (1997) in 'In from the Margins. A Contribution to the Debate in Culture and Development in Europe' talks about the promotion of participation as one of the keys to cultural policies alongside with cultural identity, creativity, cultural diversity. Council of Europe refers to UN Declaration of Human Rights, Covenant 15 that recognizes participation in culture as fundamental human rights and encompasses all those activities, which open culture to as many people as possible. Council further states that the division between those who use culture and those who make and distribute it needs be eliminated, culture should belong to

everyone, not just a social elite or a circle of specialists. According to the Council, participation means that the public should have a real opportunity to benefit from cultural activity through being actively involved in the creative process and the distribution of cultural goods and services. Consumption (watching a play or a film, reading a book etc.) is considered as a form of participation and just as it supports creativity the state has a duty to subsidize distribution so that consumption is not restricted to a minority of the population and that geographical and social barriers are lifted. On the other hand, Bamford (2011) makes a stress on importance of separating cultural consumption from cultural participation and draws a clear line between these two stating that there is a qualitative difference between taking part and observing, consuming culture. Both have merit and value, but as experience they are fundamentally different. Participation goes beyond merely attending cultural events to be creators, constructors and/or active participants in artistic and cultural activities. These differences should be reflected in meeting the obligations of providing cultural experiences. Additionally there might be a need in readjustment of cultural policy from production to reception, from supply to demand, which means to develop a new interest not only for artists and arts institutions but equally for (potential) recipients, audiences, listeners, visitors, consumers (Bamford, 2011). The Council of Europe further states that the participation does not solely or mainly refer to consumption of art but also signifies bringing people into the process of making arts assuming that everyone has creativity ability and one should have an opportunity to express himself/herself artistically. The vivid example of such kind of involvement is amateur art. On the other hand, participation is also seen as an instrument of active citizenship, i.e. entails involvement in cultural decision making (CoE, 1997).

The 1976 UNESCO Recommendation with the heading 'Participation by the People at Large in Cultural Life and Their Contribution to it' acknowledges that "access to culture and participation in cultural life are two complementary aspects of the same thing, as is evident from the way in which one affects the other - access may promote participation in cultural life and participation may broaden access to culture by endowing it with its true meaning - and that without participation, mere access to culture necessarily falls short of the objectives of cultural development" and that "access and participation, which should provide everyone with the opportunity not only to receive benefits but also to express himself in all the circumstances of social life, imply the greatest liberty and tolerance in the fields of cultural training and the creation and dissemination of culture."

1.2.Access in Democratization of Culture Paradigm (Malraux Model)

To have a better insight into how the two concepts, access and participation, have come to be used concomitantly today, it is important to look at the emergence of two successive paradigms – 'democratization of culture' and 'cultural democracy'. These are the founding paradigms, which have framed policy focus on the relationship between culture and people.

'Democratization of culture' means trying to give people access to a pre-determined set of cultural goods and services. It assumes that there is a 'cultural canon' that should be 'shared' with 'the masses' (Bamford, 2011). Here, in this view, culture is seen as an autonomous aesthetic value that should be shared with (or 'injected into' as the case has been in the early period of the founding of the republican regime in Turkey) the people. The people are passive receptors, waiting to be enlightened. (Aksoy, Şeyben, 2014)

In 1950s the concept of democratization of culture became a keystone in policymaking in cultural field in Western Europe. Considering culture as a public good, governments in Western Europe have pursued programs to promote greater accessibility to the significant works of art. The logic behind these programs is that 'high culture' should not be exclusively preserved to the appreciation of any particular social class or a metropolitan location, rather broader groups of society should be able to benefit. In other words, the national cultural treasures should be accessible regardless of the class circumstances, educational level or place of habitation. In their nature these policies have been vertical, top-down, center to periphery (Mulcahy, 2006).

France can be considered as a 'cradle' of the paradigm of 'democratization of culture' where the objective of facilitating the greatest possible access to art and culture had already formed part of the mission of the Ministry of Culture and Communication since 1959. With the then minister of culture and writer, André Malraux, the objective of cultural democratization was achieved with the founding of 'culture houses' (*maisons de la culture*), situated throughout French provinces with the support of cultural committees, which aimed at offering everyone direct access to arts and culture. (Mulcahy, 2006). Within the frame of the current research we will call the concept of the 'democratization of culture' *Malraux Model*.

The objectives of cultural democratization are the aesthetic enlightenment, enhanced dignity and educational development of the general citizenry. The main goal was dissemination striving to establish equal opportunities for all citizens to participate in publicly organized and financed cultural activities. In this paradigm, performances and exhibitions are low cost; public art education promotes equality of aesthetic opportunity; national institutions tour and perform at provinces, work places, retirement homes and housing complexes (Mulcahy, 2006).

If the main mission of this policy is to make the artworks available to as many people as possible, then it would be considered as successful when all groups within the society equally attend the major artworks. However numerous studies reveal the persistent gap in terms of education and income between those who attend museums or theatre and the population as a whole. The state's mission here would be generating a supply, thereby ensuring access to core works of art listed in a canon (Evrard, 1997).

The supporters of cultural democratization usually see works of art as reflecting transcendental values that are external to them. Such values are intemporal, which explains the importance given to ancient art works and heritage. The origin of art is often attributed to sacred art and the artist is seen as an expression of God while the aim of the state is to transfer the information or values from center to periphery, in which people are more interested in emission than in different interpretations of the reception. In this model, the consumer is seen as playing a rather passive role (Evrard, 1997).

Some scholars highlight a common concern that the approaches in democratization paradigm are leading to elitism. 'Democratization of culture' is a top-down model that essentially privileges certain forms of cultural programming that are deemed to be public good and thus the model is open to criticism for cultural elitism. Proponents of the elitist position argue that cultural policy should emphasize aesthetic quality which should determine the public subsidy. This view is mainly supported by major cultural organizations, artists in rationally defined fields of the fine arts, cultural critics, and well-educated audiences, which are the main consumers for these art forms (Mulcahy, 2006). To describe this notion of elitism Ronald

Dworkin (1985) uses the term 'lofty approach' which means that "art and culture must reach a certain degree of excellence and sophistication in order for human nature to flourish and the state should take the responsibility of providing this level of excellence" (Dworkin, 1985, p. 221). According to Langsted (1990) the problem with the democratization policy was that it intended to develop content of art according to the preferences of the privileged groups of society and to attract the rest of the society to consume this art. The assumption that the different groups of society might have different cultural needs and preferences was not taken into consideration.

1.3.Participation in Cultural Democracy Paradigm (UNESCO Model)

Webster's World of Cultural Democracy defines the concept of 'cultural democracy' as comprising a set of related commitments:

- Protecting and promoting cultural diversity, and the right to culture for everyone in our society and around the world;
- Encouraging active participation in community cultural life;
- Enabling people to participate in policy decisions that affect the quality of our cultural lives; and

Assuring fair and equitable access to cultural resources and support (The Institute for Cultural Democracy 1995)

As mentioned in the previous chapter, UNESCO started to deal with active form of participation in culture since 1976 in 'UNESCO Recommendation on Participation by the People at Large in Cultural Life and their Contribution to it'. So far the paradigm of 'cultural democracy' will be named ***UNESCO Model*** within the frame of this research.

A model of 'cultural democracy' may be defined as "one founded on free individual choice, in which the role of cultural policy is not to interfere with the preferences expressed by citizens-consumers but to support the choices made by individuals or social groups through a regulatory policy applied to the distribution of information or the structures of supply. The state's main role is regulatory, aiming for a minimal amount of intrusion into cultural content". (Evrard, 1997, p.168)

'Cultural democracy' seeks to increase and diversify access to the means of cultural production and distribution, to involve people in fundamental debates about cultural value, while also giving them means for the cultural expression in their own manner (Bamford, 2011). The objective of cultural democracy is to provide for a more participatory approach in the definition and provision of cultural opportunities. As opposed to democratization of culture, which is a top-down approach, the paradigm of cultural democracy is more bottom-up approach. In this model the government's main role is providing equal opportunities to the citizens to participate in culture in their own manner, in a more active way and in the forms that they prefer most. This policy goes beyond the high arts and involves a broad interpretation of cultural activities such as popular entertainment, folk festivals, amateur sports, choral societies, and dancing schools (Mulcahy, 2006).

As mentioned above, supporters of 'democratization of culture' (the Malraux model) see art as something sacred, while a democratic perspective (the UNESCO model) characterizes artwork as something more materialistic, moreover considers it as something that can emerge and be seen here and now, emphasizing the present creation. From this perspective any object may acquire an artistic status depending on the way it is presented and/or perceived' (Evrard, 1997). Further, Leadbeater argues that the 'participatory' approach sees art as a kind of conversation, rather than a "shock to the system" (Leadbeater, 2006, p. 8). Art is not embodied in an object any more but is more expressed in the encounter between the art and the audience, and among the audience themselves. In this context art goes beyond being simply the result of self-expression by the artists or a preconceived idea by artist. It is more the result of communication with the audience and other partners in the process. The artist's role in this case also changes going beyond just proclaiming to listening, interpreting, incorporating ideas and adjusting. In this frame the work of art becomes more valuable the more it encourages people to join a conversation around it and to do something creative themselves and in partnership with each other. Participatory art is based on constant feedback. Here not only the artwork itself but also interaction, people talking, arguing, and debating around the art become no less valuable than the artwork itself (Leadbeater, 2006).

This kind of thinking also challenges the traditional understanding of art spaces. In this perceptions art places are not any more venues where the artists practice and expose their special

skills and experiences, but rather art place should provide the platform, the venue where dialogue occurs between the artist and the audience and opens possibilities for the participants to use it in the manner they find best. If to think in this logic, every place can become an art venue and the more connections and dialogues the art stimulates the more valuable it becomes (Leadbeater, 2006).

As opposed to paradigm of 'democratization of culture', which is correlated with elitism, 'cultural democracy' has the tendency of drifting into populism. It is associated with momentary reactions, immediate pleasures and is under the audience's disposal. (Evrard, 19997). The populist approach gives a wider definition to culture and aims to make it accessible to broader audiences. As opposed to elitist approach, this position is more focused on the pluralist notion of artistic value and aims to capture cultural diversity in policymaking. Limits between amateur and professional arts are very blurred; and the approach strives to involve those outside the professional mainstream. Supporters of populism often advocate for minority art, folk arts, ethnic arts or counter-cultural activities (Mulcahy, 2006).

1.4. International Legal Framework

Access to and participation in cultural life is mentioned in several international instruments such as Conventions. Participation in cultural life was formulated for the first time in Article 27 of the 1948 Universal Declaration of Human Rights and has since then been reiterated in various forms. The right to participate in cultural life (Article 27) forms the basis of any later development of cultural participation as seen in the context of cultural rights (Access to Culture Platform, 2009). And as human rights aim at assuring human dignity, equality and non-discrimination, cultural rights share the same objectives together with the idea of the protection of the full enjoyment of culture.

UN International Convention on Economic, Social and Cultural Rights[1] (1976) in article 15 (a) recognizes the rights of everyone to participate in cultural life, which is also signed (15 August, 2000) and ratified (23 September, 2003) by Turkey.

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[1] http://www.ohchr.org/EN/ProfessionalInterest/Pages/CESCR.aspx

UN Convention on the Rights of the Child (1989) secures the right of children to access and participate in cultural life[2].

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[2] http://www.ohchr.org/en/professionalinterest/pages/crc.aspx

2. EU POLICIES ON ACCESS TO AND PARTICIPATION IN CULTURE

2.1. How 'Access' and 'Participation' are enshrined in EU Cultural Policies

In the 1960s and 1970s in western European countries, cultural policy was included in the concept of the welfare state. For example, in Dutch cultural policies, cultural participation as well as the role of culture in the well-being of society became policy issues. In Austria, in the 1970s, the idea of cultural policy expanded to comprise a variety of issues to the point where it was also understood as a version of social policy. This 'cultural policy turning-point' in Austria also meant the 'first active dialogue between government, artists and providers of culture' with the central question being the democratization of cultural support in decision making (Laaksonen, 2010, p.54). According to Magdowski (2006), in Germany cultural policy today has a clear objective of making culture and arts accessible to everyone. This objective is rooted in the discourse that arose in 1970s of whether art should be supported if it is to serve the needs of a small circle of educated layers of society. Since then the democratization of culture came forward resulting in a cultural policy taking measures to ease access to arts among larger groups of society. Alongside with that the cultural policy is expanded to include new forms to be able to respond to the needs of the society of practicing newest cultural services (Laaksonen, 2010).

In Norway, a large scarcely populated country, art institutions are concentrated in Oslo – the capital. With public subsidies these national institutions have extensive touring programs to bring symphonic music, opera, ballet, and theatre to the remote regions of the country and culturally underrepresented areas in these cities (Bakke 1994, p.115). Here we clearly see the Malraux Model applied in the state cultural policy. But on the other hand, during 1970s the shift from 'democratization of culture' to 'cultural democracy' has been made in strategies for cultural policy to address the issues of social cohesion, cultural diversity (Mangset, Kleppe, 2011). Today

both the Malraux Model and the UNESCO Model are used in combination in public cultural policies of Norway.

As Keaney (2006) has indicated, in the case of Great Britain modern cultural policy originates with the institutions founded between the 1920s and 1940s such as Art Council in England. "In their early years they were creations of their time and took a fairly narrow view of what counted as culture, mainly supporting traditional forms (such as painting, theatre and classical music) over modern ones (such as photography, film and popular music). They favored national or regional organizations over local or community ones and professional production over community or grassroots participation. Their primary rationale was to educate and improve rather than to connect and empower. In the late 1970s and 1980s this began to change with the organizations such as the Greater London Authority (GLA) championing the minority and community arts and attempting very deliberately to widen the reach of publicly subsidized culture" (Keaney, 2006, p.34).

In public cultural policy of France the Malraux Model continues to be applied particularly in performing arts, while public policy towards film industry more follows the principle of cultural democracy, i.e. the UNESCO Model is applied, meaning the state role is mainly regulatory rather than intervention into the content (Evrard, 1997)

What we observe from the examples above is that by 1970s the Malraux model dominated in the cultural policies of Western European countries. Starting from 1970s when the international organizations started to foster cultural diversity and social cohesion agenda the UNESCO Model took the prevalence. But on the other hand, the Malraux Model has never been totally left aside from the national focus. So far, we may say that now both models are being used in combination with each other almost in European countries.

2.2. New Trends in Access and Participation Policies at the EU level: Cultural Rights, Cultural Diversity, Social Cohesion, Cultural Development (the EU Model)

In 1970s, in western European countries democratization and decentralization of cultural policies were complemented with the idea of social inclusion through cultural activities. Acknowledgement of cultural diversity and the needs of specific groups started to gain recognition in cultural policy discourse together with the operational practices of cultural institutions. The ideas of democratization of culture and cultural democracy were supported by the community arts movement (participatory arts) and other social movements that underlined the role culture plays in people's lives. These movements also acknowledged the creative potential that everyone carries within them. After a shift towards the recognition of the economic importance of culture, and culture as a tool for economic development, in the 1980s these ideas were accompanied by ideas of cultural development, cultural citizenship and, subsequently, cultural diversity. Along with these ideas, the concepts of universal participation and of involving people in cultural decision-making processes were gaining ground and started to become key words in policy thinking. These acknowledged the role of culture as a fundamental factor in such social processes as cohesion, cultural citizenship and social and cultural capital (Laaksonen, 2010). This approach, we shall name 'the **EU Model'** within the course of the current research.

Today European Union sees culture as an agent for social transformation. The 'boundaries' of the arts and culture sector are much wider today and apparently go beyond the formulations and frameworks of cultural policies. Arts does not exist for its own sake any more, and artists make interventions in different aspects of life such as social cohesion, democracy and citizenship, health, climate change, and so on (Access to Culture Platform, 2014). This transforming quality, ability to change can be considered as the main characteristics of the EU Model that is not embodied in Malraux and UNESCO Models.

The European Cultural Agenda highlights the importance of access to culture and cultural participation as a means for promoting intercultural dialogue and cultural diversity, promoting culture and creativity as a catalyst for growth, employment, innovation and cooperation, as well as international relations of the EU. For implementation of this Agenda the EU elaborated Open Method of Coordination (OMC) - a voluntary cooperation among Member States for them to share the experiences and learn from each other. Better access and wider participation in culture, particularly for the socially and economically disadvantaged groups was the main priority of OMC Council for years 2011-2012 (Council OMC, 2012).

EU correlates culture with **human rights** saying that taking part in cultural life implies access to the full cultural life of the community (Council OMC, 2012). It is noted that, for different reasons, people may be excluded and marginalized from participating in cultural activities. The denial of access to culture can result in fewer possibilities for people to develop the social and cultural connections that are important for the maintenance of satisfactory levels of coexistence in conditions of equality.

Culture is seen an important player in **well being and participation in society** able to facilitate social inclusion by breaking isolation, allowing for self-expression, supporting the sharing of emotions. Cultural participation may have a major impact on psychological wellbeing. Through increasing the cultural participation the division of social classes can also be softened. As research shows the higher an individual's social class, household income and education level, the more likely they are to visit museums and galleries. Thus, cultural participation is a predictor, but also a component, of social class belonging. Therefore, if to develop inclusive policies for all social inequalities can be minimized. (Council OMC, 2012).

EU sees culture as a key competence and a basic for **creativity**. As the report of Open Method of Coordination states, "Cultural awareness and expression, i.e. the appreciation of cultural heritage, but also the creative (self-)expression of ideas, experiences and emotions in a range of media, is recognized as necessary to be a competent actor in today's society – just as important as literacy, numeracy or digital skills, and closely interrelated to all these other competences" (Council OMC, 2012, p. 13). It is, in fact, indicated by the 2006 Recommendation

of the European Parliament and of the Council on key competences for lifelong learning as one of the eight key outcomes of learning. Culture and creativity are thus necessary elements of personal development. Supporting their acquisition by all is essential to ensure that education achieves its aim to equip everybody with the necessary resources for personal fulfillment and development, social inclusion, active citizenship and employment.

Supporting the acquisition of culture and creativity may also be beneficial to broader *social and economic development*. In fact, in recent years there has been increasing awareness of the importance of the cultural and creative industries as a vector for development. The creative process is strongly influenced by the cultural milieu in which it develops. The freer and more interdisciplinary and stimulating a cultural environment is, the greater the production of creativity and talent. On the other hand, creativity is seen as an essential input in the production of culture; but to be sure that it is pursuing socially shared objectives endowed with value, creativity must be interpreted and filtered by the culture of the community (Council OMC, 2012)

The Council Conclusions on the role of culture in *combating poverty and social exclusion* (Council, 2010) argues that everyone has the right to have access to cultural life and to participate in it, to aspire to education and life-long learning, to develop his/her creative potential, to choose and have his/her cultural identity and affiliations respected in the variety of their different means of expression. The document states that the crosscutting dimension of culture justifies the mobilization of cultural policies to combat poverty and social exclusion and that access to culture and participation in and education in culture can play an important role in combating poverty and in promoting greater social inclusion. Which eventually will encourage, amongst other things: individual personal fulfillment, expression, critical consciousness, freedom and emancipation, enabling people to take an active part in social life; the social integration of isolated groups, such as the elderly, and groups experiencing poverty or social exclusion, and raising awareness of and combating stereotypes and prejudice against particular social and cultural groups; the promotion of cultural diversity and inter-cultural dialogue, respect for differences and the ability to prevent and resolve intercultural challenges; access to information and services with regard to cultural spaces which offer access to new information and communication technologies, in particular the Internet; the development of creative

potential and skills acquired during non-formal and informal learning which can be put to use in the labor market and in social and civic life.

Council conclusions on the contribution of culture to the implementation of the Europe 2020 strategy (Council, 2011) talks about the relation between culture and *development* stating that culture can contribute to sustainable growth through fostering greater mobility and the use of cutting edge sustainable technologies, including digitization which assures the on-line availability of cultural content. Artists and the cultural sector as a whole can play a crucial role in changing people's attitudes to the environment.

Culture can contribute to *inclusive growth* through promoting intercultural dialogue in full respect for cultural diversity. Cultural activities and programmes can strengthen *social cohesion and community development* as well as enable individuals or a community to fully engage in the social, cultural and economic life. The Council makes recommendations to the member states to take into consideration the cross-cutting character of culture when formulating relevant policies and national reform programmes regarding the achievement of the targets of the Europe 2020 strategy and to share good practices in relation to the tools and methodologies to measure the contribution of culture to these targets; strengthen the synergies and promote partnerships between education, culture, research institutions and the business sector at national, regional and local levels with special regard to talent nurturing and the skills and competences necessary for creative activities; encourage cultural participation, in order to promote sustainable development, sustainable and green technologies in the processes of production and distribution of cultural goods and services and to support artists and the cultural sector in raising awareness of sustainable development issues through non-formal and informal educational activities.

2.3.EU Instruments for Implementing Access and Participation Policies

Although access to culture is mentioned in the European Agenda for Culture, no coherent policy vision has been devised by the EU on this issue yet, by setting up a Platform on Access to Culture the EU reflects its interest to develop this issue further in its working agenda (Access to Culture Platform, 2009). The Platform on Access to Culture is a channel for cultural stakeholders to provide concrete input and practice-based policy recommendations to European, national, regional and local policy makers (Access to Culture Platform, 2009). It was launched on 5 June 2008 at the initiative of the European Commission in the framework of the European Agenda for Culture. Alongside with the Platform on the Cultural and Creative Industries and the Platform for an Intercultural Europe, it has the mandate to bring in the voice of civil society to provide recommendations for policies that can foster the access of all to cultural life in its different dimensions (Access to Culture Platform, 2009).

Access to culture is a new political theme within the European community policy agenda and the structured dialogue with civil society is a new instrument for consultation at European level. In order to cover as many aspects as possible, the Platform has chosen three areas of access that have been examined in respective working groups. *(1)The working group on education and learning* explores the benefits of the interaction and synergy between education, learning and culture and the role that cultural participation plays in different educational settings. *(2)The working group on creation and creativity* advocates for the best conditions for artistic creation, to ensure access to the creative process for all, and to explore the creativity of the arts sector within the wider field of 'creativity and innovation'. Finally, *(3) the working group on audience participation* advocates the importance of taking audience participation seriously into account in all levels of policy making based on the broad spectrum of added value that a participative audience brings, not only to the cultural sector but to society as a whole, especially in terms of civic participation and citizenship.

The following are the main recommendations identified by these three working groups.

- **Overcoming linguistics barriers** – language education and support for translation; to remove linguistic obstacles to access to culture

- **Supporting highly qualified professionalism** – social protection, education and training programmes; to ensure professional development and growth and, in turn, broaden the diversity of the cultural offer

- **Improving funding and procedures** – more diverse and flexible funding opportunities, easier access to information – to facilitate access to funding to a larger group of artists and cultural professionals.

- **Advancing mobility and exchange** - Mobility funding, spaces for encounters and exchange, support to diffusion of artistic processes and products – to increase mobility, and integrate cultural stakeholders in foreign actions.

- **Promoting the cultural use of new technologies -** Increased access to new technologies to public and cultural actors, while ensuring appropriate protection of creators' and interpreters' rights – to increase the cultural potential of new technologies.

- **Stimulating learning through culture** - recognition of the synergies between education and culture and support to such projects in all appropriate funding instruments – to increase the access to culture through education and the access to education through culture.

- **Positioning access to culture upstream and transversally in all cultural policy-making** - participatory policymaking, interdisciplinary policy working groups – to improve specific and general policies promoting access to culture.

- **Raising awareness of the legal frameworks on access to culture** - information, ratification and implementation of all legal instruments on access to culture – to translate international commitments on access to culture into genuine policies (Access for Culture Platform, 2009).

The recommendations are directed to the European Commission, the EU Member States as well as all levels of sub-national authorities. Some of the actions are taken up directly by the European Commission (mainly through its funding programmes) but, as the national and/or sub-national levels remain the main actors responsible for cultural policies in the EU, Member States and relevant sub-national authorities are also directly responsible for advancing 'access to culture' in their own territories and policies (Access for Culture Platform, 2009).

2.4.Access and Participation Policies for Special Interest Groups

Participation in cultural life, art and culture is seen as fundamental to the creation of an inclusive society through an increase in accessibility, strengthened diversity, understanding, sharing and tolerance. There are many studies on the relationship between culture and the acknowledgement of identity and citizenship, as well as on the socio-economic participation of groups with special needs such as disabled or vulnerable groups. Not surprisingly these trends forge development of special policies for different segments of society such as youth, elderly, disabled, ethnic minorities, etc. These policies are reviewed under this section.

a) Access and Participation for Disabled People

The rights of people with disabilities are mentioned in several international instruments, among them the United Nations Convention on the Rights of Persons with Disabilities[3] that came into force, after its 20th ratification, in May 2008. The convention includes many accessibility issues, including participation in cultural life in Article 30. The convention has been signed by many European states and has been ratified by Croatia, Hungary, Spain (all in 2007) and San Marino (2008). The terms "disability" and "handicap" are also included in the United Nations Standard Rules on the Equalization of Opportunities for People with Disabilities, which were drafted during the Universal Decade for People with Disability[4] (1983-92).

The access of disabled people to culture is a democratic responsibility, but in many European countries it is an obligation too. The year 2003 was named as the European Year of People with Disabilities. During the year, the Council of the European Union adopted a resolution on accessibility of cultural infrastructure and cultural activities for people with disabilities (2003/C 134/05). This resolution makes recommendations to the member states in order to improve the physical accessibility of culture. Emphasis is placed on heritage, archaeological and cultural sites and events, as well as on cultural information through new technologies and instruments to facilitate accessibility to cultural and artistic experiences. The resolution is not legally binding but has political importance (Laaksonen, 2010).

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[3] http://www.un.org/disabilities/convention/conventionfull.shtml
[4] http://www.un.org/disabilities/default.asp?id=26

b) Access and Participation for Ethnic Minorities

Access of minorities and their cultural rights are regulated with a number of legal instruments. Article 27 of the International Covenant on Civil and Political Rights[5] states that people belonging to ethnic, linguistic and religious minorities have the right to "enjoy their own culture, to profess and practice their own religion, or to use their own language". These same rights are acknowledged in the United Nations Declaration on the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities[6] (1992). Other related instruments with a cultural rights dimension include the Declaration on Race and Racial Prejudice[7], the United Nations Convention on the Rights of the Child (1989) and the United Nations Convention on the Elimination of All Forms of Racial Discrimination[8] (Article 5 is on the right to equal participation in cultural activities). The recently adopted United Nations Declaration on the Rights of Indigenous Peoples[9] has many references to cultural rights, participation and access in cultural life.

Language has been identified as a major element in access to cultural life and has played a significant role in policies in different countries of the EU. In order to promote language learning and linguistic diversity as well as easier accession of various cultures through language the European Parliament adopted a resolution taking measures for promotion of linguistic diversity and language learning. 2001 was announced the European Year of Languages with the purpose to encourage the European citizens to learn several foreign languages through adopting relevant policies and raising people's awareness (EU, 2005).

Inclusive policies for the ethnic minorities an migrants are implemented in all the member states of the EU, as can be followed from the national reports on cultural policies that are accumulated in the Compendium website run by the Council of Europe. Some of the examples of how these policies are applied in the EU states are described below.

The Belgian-French "Reciprocities" programme supports the cultural activities of migrants' associations. It foster opportunities for intercultural dialogue and promotes the

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[5] http://www.ohchr.org/en/professionalinterest/pages/ccpr.aspx
[6] http://www.un.org/documents/ga/res/47/a47r135.htm
[7] http://portal.unesco.org/en/ev.php-URL_ID=13161&URL_DO=DO_TOPIC&URL_SECTION=201.html
[8] http://www.ohchr.org/EN/ProfessionalInterest/Pages/CERD.aspx
[9] http://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf

inclusion of migrants in the fabric of society (CoE, Moscow Conference of Cultural Ministers, 2013).

In Hungary cultural policy on minorities targets two objectives: facilitating integration and acquainting the migrants' cultures with that of the majority society. Inclusion of Roman people into the society is a major concern for the eastern and central European countries and a number of measures are taken to ensure their integration into the respective societies. (CoE, Moscow Conference of Cultural Ministers, 2013).

c) Access and Participation for Youth

The Interarts study from 2008 on access of young people to culture, commissioned by the Youth Unit of the Education, Audiovisual and Culture Executive Agency of the European Commission offers an overview of the polices, opportunities, cultural offer, legal frameworks, actors at different levels, civil society key holders and youth culture trends in the 27 member states of the European Union. The conclusions that the study arrives to can be summed to the following points:

- Cultural policies tend to exclude access of young people to culture as it is something related to "leisure" and that cultural policies are stronger in the field of accessing classical forms of art and cultural activities (heritage, plastic arts, etc.) and less so in the emerging fields of contemporary and media-related forms of activity.
- Young people are not a homogeneous group and need differentiated, coordinated and long-term policies;
- Access of young people to culture is attracting a growing interest at all policymaking levels (international, European, national, regional and local);
- Time, money and geographical constraints remain the main obstacles in terms of Access of young people to culture;
- Digitalization can be used as a motor of cultural participation
- A need for better knowledge on youth participation and access to culture;
- More specifically, there is a need to evaluate what young people themselves consider important in terms of access to culture and cultural offer, as well as what their expectations for the future are;
- The media image of young people should be improved;

- Access to information should be further explored;
- Volunteering is an important part of cultural participation;
- Relationship with civil society and role of the private sector are to be explored (Interarts, 2008).

Council of the European Union conclusions on access of young people to culture (Council of the European Union, 2010) identifies two main aspects in youth participation in culture: young people as users, buyers, consumers and audience; and young people actively involved as active participants and creators of arts and culture. Council sees access of young people to culture also as an experience of self expression, personal development and confidence, innovation and creativity, enjoyment, and having an open mind to other cultures, including Europe's cultural heritage. It gives special importance to the knowledge, promotion, visibility and use of new information and communication technologies, including digitalization of cultural content, for the purpose of increasing the access of young people to culture and lifelong development of cultural competences of young people (Council of the European Union, 2010).

Based on this, the Council makes recommendations to the member states, which include: facilitating access of all young people to culture, reducing related obstacles as contained in the studies of Education, Audiovisual and Culture Executive Agency (EACEA) 'Access of Young People to Culture' (e.g. financial, linguistic, time and geographical constraints); Promote the development of long-term coordinated policies for access of young people to culture on all levels, with a clear youth perspective, for example by stimulating partnerships and contacts between the creative sector and stakeholders in the fields of youth, education and other relevant fields; deepen the knowledge on the access of young people to culture and to support research in the field of youth cultures, creativity and cultural citizenship; exchange and promote experiences, practices and information of all relevant stakeholders on all levels related to access of young people to culture, e.g. by stimulating learning mobility for all young people and youth workers and youth leaders, and through the use of ICT and the media; support quality education, training and capacity building of youth workers and youth leaders, artists and other cultural workers, teachers and all other relevant stakeholders involved in the access of young people to culture; promote access of young people to culture as a means of promoting social inclusion, equality and

the active participation of young people, as well as combating discrimination and poverty (Council of the European Union, 2010).

d) Access and Participation for Elderly People

As seen above, there is a considerable policy of access of youth to culture. Though the same can't be said in relation to elderly people and their participation, whereas it is a very important target group considering the fact that by 2050, Europe will have a high proportion of elderly people. Already 19 out of 20 of the world's 'oldest' countries are in Europe – Italy holds top place with over 19% of the population aged over 65. It is also estimated that Bulgaria will lose a third of its population by 2050, Romania 20% and Poland 10%. Even though the impact of immigration will be strong in years to come in many European countries, the number of ageing people will rise considerably while the number of young people will decline. Low birth rates mean that the ageing of the population is not a temporary fact but a far-reaching trend, and in most European counties, there will be many active ageing citizens thinking about ways to enrich their lives (Laaksonen, 2010).

This elderly population will need infrastructure, services and the means to participate in public and cultural life. Older people are often invisible to policy makers and lost among other priorities. Particular attention needs to be given to the situation of women, who tend to live longer but do not always have the lifetime savings to combat loneliness and financial problems. These people will need improvements in their quality of life that enable them to make the most of their own culture.

Adolfo Morrone, a researcher at the Italian National Institute of Statistics, carried out a study on the participation of elderly people in social and cultural life. His findings show that the participation of this group depends largely on their level of education, and that those that participate most are so-called 'young elderly', who meet other recently retired people with a lot of free time. These findings are not very different from other countries and they indicate the need to construct new types of policies and invest more strongly in infrastructure and services that

respond better to the needs of the elderly. Most of the initiatives that help elderly people access culture are in the hands of civil society or cultural institutions (Morrone, 2005).

Some of the initiative and measures taken by the European states in facilitating access of elderly people to culture are as follows. 60+ programme consists of several projects. Polish senior citizens were initially able to attend various events on specific days free or at a reduced price at 110 institutions. In 2012, a further 200 institutions joined the scheme, which has been expanded in scope and time and now covers the entire month of November each year. In the context of the EU's European Year for Active Ageing and Solidarity between Generations, intergenerational 'conventions' were held throughout 2012. The same EU year was marked by a unique production entitled 55+ by the Montazstroj Theatre in Croatia. This featured 44 people over the age of 55, each of whom was given as many seconds as their current age to relate the most memorable events of their life, thereby bringing into focus issues facing ageing societies (CoE, Moscow Conference of Cultural Ministers, 2013, p. 8). In 2011, the Swedish government launched a new initiative aimed at raising and deepening awareness of how culture can in the long term play a role for the benefit of the health of the elderly. Lithuanian libraries provide social support and consultative and psychological help for the elderly. The reading promotion programme (which officially ended in 2011) aimed at encouraging people of different ages and social groups to engage in reading. One of the initiatives in the regions is called "A Book to Home" and involves volunteers from the local community taking books to the homes of senior citizens. In Cyprus, the cultural services have a number of schemes for the elderly, who are given free admission to museums and certain cultural activities and are charged reduced rates at key events. Cultural creators over 63 receive a monthly allowance if they are in financial need. In Hungary, local cultural centers organize programmes for pensioners, including projects aimed at improving the digital literacy of the older generation (for example, the Click on it, Granny! programme) (CoE, Moscow Conference of Cultural Ministers, 2013, p. 8).

e) **Access and Participation for Other Groups**

Laaksonen (2010) points out to some other groups, which can also find themselves vulnerable or at a disadvantage in relation to participation in cultural life. These groups may include people in such institutions as prisons, hospitals, mental institutions, those in danger of

social exclusion such as homeless, unemployed, low-income people, immigrants and sexual minorities. Several countries support policies concerning access and participation for socially excluded people. Even if the experiences that result tend to be quite local, their impact can be a very positive one.

In terms of unemployed citizens, despite being one of the most acute European problems, there is little reference to it in the state policies. Latvian libraries offer consultative and psychological help for the unemployed, Slovenian efforts target young people without jobs in the cultural sector, while in Estonia individuals out of work are offered temporary jobs on the national film data base being set up (CoE, Moscow Conference of Cultural Ministers, 2013).

Another example, French Community of Belgium's Words without Walls network for arts in prisons creates a meeting point between the cultural field, prisoners and civil society. A 1990 agreement between the French ministries of culture and communication, and justice also takes cultural activities into prisons (Laaksonen, 2010).

Most countries do not have specific programmes to increase the participation of women in cultural life. There are, though, initiatives for women from minorities to help them to achieve key positions in public institutions. For example, in Bulgaria, the Open Society Institution runs a gender programme and in the Netherlands the ministry of culture and the ministry of social affairs supported research projects on women in the arts and cultural professions.

f) Access and Participation for Rural Communities

There seems to be a significant difference between urban and rural communities as regards participation in cultural life, often due to lower incomes in rural areas and greater difficulties in maintaining cultural services in areas where the population is isolated or sparse. In Denmark the countrywide programmes strategy (Kultur i hele landet, www.kum.dk/sw40238.asp) aims at supporting culture as a cohesive element in the local environment outside the metropolitan area. The 2004 study of the cultural demands of Lithuanian people called for more cultural services accessible for those living in rural areas. Another example of initiatives in rural areas can be found in Scotland (Laaksonen, 2010).

2.5. Access to and Participation in Culture as Lifelong Learning

One of the most visible ways to strengthen participation in cultural life is through education, whether at school or outside. There is indeed a 'natural' link between the cultural participation and lifelong learning (Sacco, 2011).

"In' today's Europe, lifelong learning and its relation to culture are manifested through "citizen education" and awareness-raising. Learning and education processes incorporate elements related to cultural rights since they imply equality between citizens, intercultural comprehension, expression and creativity as well as artistic practice. Education for the citizen is carried out through various activities (awareness-raising campaigns, neighborhood community development, and cultural work) and in actions against social exclusion. The contribution of non-governmental associations, particularly cultural ones, is fundamental for the delivery of lifelong learning programmes". (Laaksonen, 2010, p. 58).

Participatory policies are formulated in "Recommendation of the European Parliament and of the Council, of 18 December 2006, on key competences for lifelong learning": One of the key competences "cultural awareness and expression" involves not only the appreciation of the common European heritage (to be found in professional cultural institutions) but equally the importance of the creative (self-)expression of ideas, experiences and emotions in a range of media (music, performing arts, literature, and the visual arts). (Bamford, 2011)

2.6. Access to and Participation in Culture in the Age of Digital Technology

The vast technological development of 21st century creates new opportunities for cultural participation and changes its forms. John Holden (2007) has argued that accessing cultural activities through the Internet adds to the democratization of culture, engages the public in shaping the nature of cultural provision and allows people to contribute to and shape culture for themselves. New technologies might also make access to and participation in cultural life possible for people who are harder to reach through traditional means, or who do not have the same physical opportunities for participation.

With the vast involvement of Internet into the daily life of people the cultural participation also takes other forms. Access to Internet is recognized as a basic cultural right any further (UNESCO-UIS, 2012). New technologies and internet do not replace the participation but on contrary enrich it through involving wider groups (such as disabled, elderly, lonely mothers with little babies, etc) and also provides new forms of participation making this shift between the passive "attendance" and active "participation". Cultural participation is happening not just in Internet but via internet, meaning the users not only consume arts in internet but create their own content via internet. That's why a need in measuring the nature of the exchange and its content is arising.

Development of ICT and Internet empowers the users to take more active role and makes shifts in the roles. The music consumption tradition for example underwent a huge shift from CDs to online environment. Photography starts to be practiced by each and every owner of a smart phone or tablet. People use Internet not only for obtaining information but for creating and sharing their own content, networking and communicating. All these developments cause blurring of the borders between the professional and amateur arts, between the artists and the audiences (UNESCO-UIS, 2012).

Apart from the role that technology plays in promoting cultural democracy and empowering people to actively participate in cultural life, it also opens a possibility for cultural mass markets

to become a reality. It means modern printing, photography, cinema, recorded music, radio and broadcasting, and so on alongside with providing delivery of new cultural products also make them available to much wider groups of society at much more affordable price (Sacco, 2011)

Findings of the survey in preparation for the Moscow Conference of Ministers of Culture of the Council of Europe Member States in 2013 state that apart from particular beneficiaries, it is society at large that gains most from digital advances in the cultural sphere. New technologies equip users to become active citizens rather than consumers (CoE, Moscow Conference of Cultural Ministers, 2013).

Structural and Cohesion Policies of European Parliament (Policy Department B) in its study 'Public and Commercial Models of Access in Digital Era' stresses the high cost of digitization process especially when considering that the actual technical conversion to digital form is only one part of the process. Other types of costs include: acquisition, ingest, bit-stream preservation, content preservation and access. In particular, clarifying copyrights and reaching agreements with all copyright holders is very costly. Most cultural institutions do not yet offer ways (or licenses) to make commercial use of their content and, with respect to this, policies are not clear.

European Commission launched an initiative called European with the aim to become the single access point for European heritage digital content. It was launched in 2008 and aggregates and distributes European cultural content through its portal and provides support to cultural institutions through content technology transfer, knowledge sharing and policy development. There is a degree of controversy regarding the suitability of creating a single access point to cultural content, due to the fear of cultural institutions losing their visibility and relevance in the digital era (European Parliament: Policy Department B, 2013).

2.7. Importance of Measuring Access to and Participation in Culture

Defining and measuring cultural participation is an important tool for informing and planning cultural policies. Intelligent design and use of surveys helps to identify features, gaps and critical points, to evaluate whether existing policies fit current needs and to define guidelines for new policies targeting precise aims. Murray suggests that measuring cultural participation enables

governments to decide how to extend a sense of cultural citizenship (Murray, 2003, Quoted in Laaksonen, 2010). However, it is not always easy to develop an encompassing framework for survey, which would provide a holistic and inclusive picture with all the dimensions and nuances of access to and participation in culture.

For example, UNESCO in its 'Measuring Cultural Participation'2009 Framework for Cultural Statistics (FCS) Handbook draws a common frame for and presents current trends in measuring cultural participation.

UNESCO Institute of Statistics (UIS) aims to produce a common template that can be adapted to different national and sub-national understandings of culture, including creative industries, the arts, traditional practices, crafts, wellbeing and social cohesion.

UNESCO FCS gives a definition for cultural participation, which frames the indicators, methodologies and factors of surveys. The definition says:

> *"Participation means measuring and understanding quantitative and qualitative aspects of the participation in any activity that, for individuals, represents a way of increasing their own cultural and informational capacity and capital, which helps define their identity, and/or allows for personal expression."(UNESCO-UIS, 2012: 51)*

In order to define culture for statistical purposes, the 2009 FCS (UNESCO-UIS, 2012) provides a pragmatic definition of culture based on the concept of cultural domains. These include cultural activities, goods and services that are involved in all phases of the culture cycle or 'value chain' model: creation, production, dissemination, exhibition/reception/transmission, production/ consumption. Other related domains are linked to the broader definition of culture, encompassing social and recreational activities. These domains represent the minimum set of core cultural domains for which UNESCO would encourage countries to collect comparative data.

- Cultural and natural heritage
- Performance and celebration
- Visual arts and crafts
- Books and press
- Audiovisual and interactive media

- Design and creative services
- Intangible cultural heritage

Tourism and sports and recreation are defined as related domain. Some countries include these domains into the cultural statistics; some do separate into different studies. UNESCO also specifies three transversal domains that can be applied to all domains listed above. These are: education and training, archiving and conservation, equipment and supporting materials (UNESCO-UIS, 2012).

In most population surveys, which include questions on cultural participation, all data and every indicator is generally analyzed in relation to the following factors (independent variables).

- Gender
- Age
- Geographic area, size of locality, urban or rural locations
- Level of education/qualification
- Household structure
- Main economic activity scale
- Income level

Also:

- Race/ethnicity
- Class/caste
- Religious affiliation
- Arts knowledge/competence

The statistical indicators of most of the surveys are:

- Participation rate in cultural activities – percentage of population taking part in survey
- Frequency rate in cultural activities
- Time spent on cultural participation
- Cultural expenditure

At EU level the ***Leadership Group on Cultural Statistics (LEG-Culture)*** was set up by the Statistical Programme Committee in March 1997 in response to a request from Member States with a mandate for building up a system of coherent and comparable information at EU

level that could contribute to a better understanding of the links between culture and socioeconomic development (Morrone, 2006).

Eight domains were chosen to act as a reference frame for the LEG's work:

1. Artistic and monumental heritage:
- Historical monuments
- Museums
- Archaeological sites
- Other heritage

2. Archives

3. Libraries

4. Books and press:
- Books
- Newspapers and periodicals

5. Visual arts:
- Visual arts (incl. design)
- Photography
- Multidisciplinary

6. Architecture

7. Performing arts:
- Music
- Dance
- Music theatre
- Drama theatre
- Multidisciplinary
- Other (circus, pantomime, etc.)

8. Audio and visual media/multimedia:
- Film
- Radio
- Television
- Video
- Audio records
- Multimedia

In the cultural domains defined above, three fundamental types of participation behaviors are identified:

- A*ttending/receiving interaction* occurs when there is a communicational process between external sources of information and a receiving subject.

- *Performance/production by amateurs* involves subjects that build up or create material or nonmaterial cultural products, either for an audience or for a private pleasure or aim, either in organized or in not organized context (for example musical or theatre performances, handicraft, but also amateur activities that are very widely disseminated among people). Professional practices are excluded here.

- *The "interaction"* process is defined as a continuous feedback flow of communication between an external source and a receiving subject. The information and communication technologies are an example of interactive cultural participation. Through these technologies, the receiving subject is able to re-elaborate the messages and send them in a new form to the original source, building a new form of dialogue totally absent in traditional media. So, although we can say that in every kind of attending and reception

of messages there is interaction, we face a new concept of interaction, a concept that puts in light a higher level of possibility for the receiving subject to change the forms and the contents of the material received from the source. Reading a book involves interaction in the reader's mind but not on the book while, when multimedia products are used, there is a new form of interaction, due to the fact that the receiving subject can change what s/he is reading, seeing, receiving (Morrone, 2006: 7)

Measurement of cultural participation faces new challenges with the changes in perception of participation that come forward with the development of ICT and democratization of the society. As mentioned in the previous chapter, development of ICT makes shifts in roles of users granting them more active involvement which goes beyond just use of internet in the purpose of receiving information but entails to generation of the users' own content.

Measuring these forms of participation becomes a challenge in the absence of good statistical indicators. Digital content survey chooses to monitor the ownership of the equipment used to record or play performances. The surveys capture questions about use of computers/smart phones, preferences of ways of watching movie etc (UNESCO-UIS, 2012).

Thus we see that it is quite challenging to develop appropriate frameworks for measuring the cultural participation, unless we want to go beyond simply measuring the number of visitors to cultural institutions and understand the cultural preferences of people, level of their satisfaction with the cultural provision and figuring out their needs in this sense. Moreover, it is even harder to measure the cultural participation in the light of new developments, such as ICT progress and the shift in the role of audiences. Even the scope of cultural domains varies in the approaches of statistical institutions. Some of them take a wider perspective to include advertisement into the study framework, or at least consider its potential in artistic creation.

In short, it is crucial to develop a comprehensive inclusive framework for measuring participation in culture to be able to evaluate the situation objectively and develop appropriate cultural policies responding to the needs of the society.

3. ACCESS TO AND PARTICIPATION IN CULTURE IN TURKEY

Throughout the previous two chapters we tried to develop a theoretical model describing the essence and evolution of access to and participation in culture in Europe. In short, we identified three separate approaches to access issue:

1. 'Access to Culture' or Democratization of Culture – a top-down approach in policy-making, where the state makes high arts available for larger groups of society, including provincial areas (1940s-1950s) *(Malraux Model).*

2. 'Participation in Culture' or Cultural Democracy – a bottom-up approach in policy-making, empowering citizens to take part in creating arts, taking more active role in decision-making (1970s-1980s) *(UNESCO Model)*

3. Seeing access and participation as an agent for addressing particular issues in society, such as social inclusion, cultural diversity, human rights, social cohesion, cultural development and therefore using these terms interchangeably (2000s) *(EU Model)*

In the third chapter we will attempt to position the cultural policy of Turkey into the above-mentioned theory and see which approach is applied in Turkish case, what are the tendencies in policymaking and generally how the issues of access and participation are addressed in cultural policies of state and local governments.

3.1. Cultural Policy: Historic Overview

In early Republic period (1920s-1950s) the cultural policy of Turkey was concerned with building of a 'national culture' through establishing a number of institutions with the mission of elimination of any kind of diversity, and building a new national identity. This mission was mainly carried out by Turkish Historical Society (founded in 1931) and Turkish Language Institute (founded in 1932) (Ada, Öncü, İnce, 2011). Alongside with these, two other institutions were established People's Houses (Halk Evleri) and Village Institutes (Köy Enstitüleri).

The initiative of People's Houses was aiming at enlightenment of the city population in order to gain their support for the reforms, particularly the secularist practices of the republic at the time and decrease the influence of the conservative groups. Free courses were offered on the topics of literature, drama, music, fine arts, speaking, and writing as well as handicrafts and tailoring. Folklore and folksongs were surveyed. People's Houses also were equipped with libraries and reading rooms (Özsarı, 2005). Towards 1940, the villages were also included in the project. The sub branches in villages were called People's Rooms (Halkodaları). People's Houses operated as a state organization till 1951. And were closed by the Democrat Party, which came to power in 1950.

Village Institutes operated from 1940 till 1954 and served the purpose of educating the rural population, which had very limited access to education back then. Village Institutes were established to train teachers for each village and send them back to create and run schools in the villages (Altunya, 2009).

People's Houses and Village Institutions, especially the first, were directly serving the principles of democratization of culture, i.e. bringing culture closer to the wider groups of society. We may say that the Malraux Model was operating in Turkey in 1930s-1950s parallel to its application in Western European countries.

Later on starting from 1950s with entering into power of the multi-party system in Turkey the Turkish element in cultural policies started to carry more racial character with a reference to Turks of Central Asia and Turkish- Islamic mix, which became a leading principle for the cultural policy of the State (Ada, Öncü, İnce, 2011). In 1960s-1970s the population of Istanbul started to grow rapidly and rural-urban migration caused uneven distribution of economic, social and cultural values and also uneven level of development in these spheres. Cultural investments and development of cultural institutions were in the agenda of the State, as the Five Years Plans of the State Planning Organization of the time witness.

1980s were characterized with increasing interest in and a more bold involvement of private sector in culture.

In late 1990s Turkey started its integration into European Union, which caused a crucial rise in debate about cultural policies. This period civil society takes an active role in cultural

policy debate. The State's moving role from investment into regulation, changes in public administration and granting municipalities with more freedom, power and resources in making local policies, introducing laws encouraging private investment in culture, some improvements in the spheres of cultural rights, cultural diversity and freedom of expression are all amendments carried out by the state in the period of 1980s-2010s (Ada, Öncü, İnce, 2011).

Below we shall look at the very recent cultural policy of the state and the local governments in more details and try to understand how the issues of access and participation are positioned within this.

3.2.Legal Framework

The Turkish Constitution does not have a specific reference to Access to Culture (see http://tbmm.gov.tr/anayasa.htm for the Turkish language text). The directly relevant clauses are: Article 63 and 64.

Article 63 concerns the state measures to protect historic and cultural assets and values. In article 63, concerning the preservation of cultural assets, it is stated that: "The government preserves the historical, cultural and natural values and properties, and with this aim, takes supporting and encouraging precautions. The restrictions to be applied for the private properties among these values and properties, and the supports and exemptions to be given to the beneficiaries are determined according to the law."

Article 64 protects the arts and the artist. Article 64 states that; "The government protects art activities and artists and takes the necessary measures in order to protect works of art and artists, to evaluate and support them and to spread love of art."

The responsibility of preservation of the cultural and natural properties is under the duties of the government and it is carried out by the Ministry of Culture and Tourism. Similarly, protection of arts and artists is one of the responsibilities of the Ministry of Culture and Tourism.

3.3. Access to and Participation in Culture in State Policies

Stakeholders in Cultural Policies

The main public stakeholders of cultural policies in Turkey are the Ministry of Culture and Tourism, Ministry of Development, and Local Governments.

Another important stakeholder in cultural policy in Turkey is civil society. After Turkey agreed to join the Council of Europe National Cultural Policy Review Programme in 2007 the process of composing of the National Cultural Policy Report started. A group of individuals comprised of representatives of arts and culture institutions, civil society organizations, artists and experts who were not involved in the process of drafting the National Cultural Policy Report undertook an unprecedented initiative of drafting an alternative cultural policy through a collective endeavor. Turkish Cultural Policy Report – A Civic Perspective was published in July 2011. The National Cultural Policy Report of the Ministry of Culture and Tourism was published on October 2013. However within the frame of this study focus will be done on the State's policy on national and local levels.

Turkey has a highly centralized system in terms of both cultural policy development and cultural management of state cultural institutions. For instance, the majority of the museums and heritage sites in Turkey are owned and managed by the State (http://www.kulturvarliklari.gov.tr/TR,43253/bakanligimiza-bagli-muzeler.html). The State also runs state theatres, operas, ballets and art galleries, symphony orchestras. The budgets of all these activities come from central state resources.

Access to culture as a concept did not appear explicitly in public policy until recently, when the 10th Development Plan, prepared by the Ministry of Development for the 2014-2018 period, recognized cultural participation as a key priority for the development trajectory of the country. To be exact, the Plan in its Culture section foresees support towards efforts, which will make participation in arts and cultural activities an everyday practice (Ministry of Development, 2013).

The Ministry of Development every 5 years prepares Development Plans for Turkey and the strategic priorities established by these plans are carried out by the relevant ministries. Among the fundamental aims and targets under the heading 'Culture' of the Tenth Development

Plan, which covers the 2014-2018 period, the headings relevant to access to culture set the following objectives:

- Making participation in arts and cultural activities an everyday practice;

- Upgrading the role of local administration as well as the private and the civil sector in cultural and artistic initiatives;

- Activating support mechanisms for preserving the national cultural values and traditional arts

- Improving the contribution of the cultural structure and richness to the universal cultural heritage;

- Popularizing the culture of reading by introducing children to arts and cultural education from a young age;

- Increasing appeal to museums and historical sites by constructing cultural centers, opening new theatre stages and museums, and improving exhibition and design methods which popularize cultural and arts activities (Ministry of Development, 2013)

Given that the objectives of the 10th Development Plan recognize, amongst others, participation in arts and cultural activities as one of the key guidelines for public funding, this is an important development directly connected to access. Although ministerial policy will define how this principle will exactly be translated into action, Regional Development Agencies that have been established by the Ministry of Development may also play a role in implementation as facilitation of development initiatives and their coordination at regional level. To be exact, in 2006, Law No 5449 led to the establishment of a number of development agencies, which focus on a specific region or city[10]. There are currently 26 Development Agencies in Turkey, aiming to achieve objectives regarding development by fostering cooperation and building upon networks. Participation, innovation, impartiality, transparency, reliability, sustainability, accessibility, cultural values and awareness are some of the agencies' core values (Istanbul Development Agency, 2014). These development agencies fund independent organizations, public institutions, municipalities and the private sector for project development, and in the case of Istanbul for

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[10] Istanbul, Westers Marmara, Aegean region, Eastern Marmara, Western Anatolia, Mediterrenean region, Central Anatolia, Western Black Sea region, Eastern Black Sea region, North-East Anatolia, Middle East Anatolia, South-East Anatolia

instance, one focus of funding is on tourism and creative industries. Issues of access to culture have not yet clearly been figured in their funding programmes.

3.3.1. Ministry of Culture and Tourism (MoCT) – Main Actor in Cultural Policy

Turkey's key player in cultural domain, the Ministry of Culture and Tourism, is seated in Ankara and is being represented through the governorships across Turkey, in each city (CoE, Independent Expert Report, 2013). The first Ministry of Culture was established in 1970, and the present combination of tourism and culture took place with the Law Number 4848, in 2003.

The Ministry of Culture and Tourism consists of central, provincial and overseas organizations and other related organizations. The organizational structure of the Ministry includes core services departments (or Directorates General), units and related organizations. The directorates general (DGs) include the General Directorate of Cultural Assets and Museums, of Libraries and Publications, of Fine Arts, of Cinema. The National Library is a department under the Deputy Secretary. Semi-independent directorates and departments are: General Directorate of State Theatres, General Directorate of State Opera and Ballet, Department of Turkey Manuscript Artifacts Institution.

The main actor in cultural policy, the Ministry of Culture and Tourism (MoCT), in its 2010-2014 Strategic Plan put forward the following strategic objectives which, even though do not address access to culture, carry indirect implications. These objectives refer to: the preservation of cultural and natural heritage; the promotion of Turkey as a tourism destination and the increase in Turkey's share in global tourism; the application of effective copyright laws; the effective delivery of the Ministerial services; and the promotion of Turkey as an important center for arts, culture, and tourism. In relation to the latter, emphasis is attributed to the preservation of artistic and cultural values, to the support of intercultural dialogue, to the follow-up of international artistic and cultural trends, to the support of creativity in arts, and, finally, to the increasing role of the local governments in the fields of culture and tourism, which will also be connected to the increased contribution of the private sector to cultural objectives (Ministry of Culture and Tourism, 2010-2014 Strategic Plan).

As it is clear, access to culture is not mentioned as a policy area, a duty or responsibility in this list. However, as we shall see later, through some major cultural policy decisions, the Ministry has put in place mechanisms in order to improve the infrastructure and delivery of cultural services that has direct bearing on the availability of culture. Semi-independent directorates, such as the GD of State Theatres, GD of Opera and Ballet, which have their own laws, have articulated access to culture in their strategic plans.

MoCT developed a long-run strategy for tourism development. The Tourism Strategy to 2023 sets targets to take action to increase the actual revenues from tourism. It also envisages action for expanding seasonal diversification – e.g. to include health and thermal, winter sports, mountain excursions, cruising, expo/conferences and golf, but – interestingly – *not* 'culture' or cultural tourism. Culture as such does not seem to feature in the 2023 roadmap for development of the tourism sector (CoE, Independent Experts' Report, 2013). Moreover, no Culture Strategy exists, nor is planned to be developed regardless the urge of the experts highlighted in Turkish Cultural Policy Report A Civil Perspective..

3.3.2. Funding for Culture

To have a more complete picture on the governmental policy towards culture, we shall look at the budget of the Ministry of Culture and Tourism.

The percentage of public funding allocated for culture and tourism has increased from 0,41% to 0,49% between 2007 and 2012 but decreased to 0,46% in 2014 (see Table 2 and Figure 1).

Table 1: Public Funding for Culture by Years

Year	Budget Allocation	General Budget	Percentage
2007	816.378.000	200.902.066.401	0,41
2008	826.586.000	218.284.732.372	0,38
2009	1.021.346.000	257.742.143.488	0,39
2010	1.119.458.000	281.907.405.110	0,40

2011	1.510.066.000	306.648.678.330	0,49
2012	1.705.076.000	344.512.858.921	0,49
2013	1.851.734.000	396.705.004.350	0,47
2014	1.974.789.000	428.296.493.000	0,46

Source: General Directorate of Budget and Property Control

Figure 1: Allocation for Culture from the General Budget
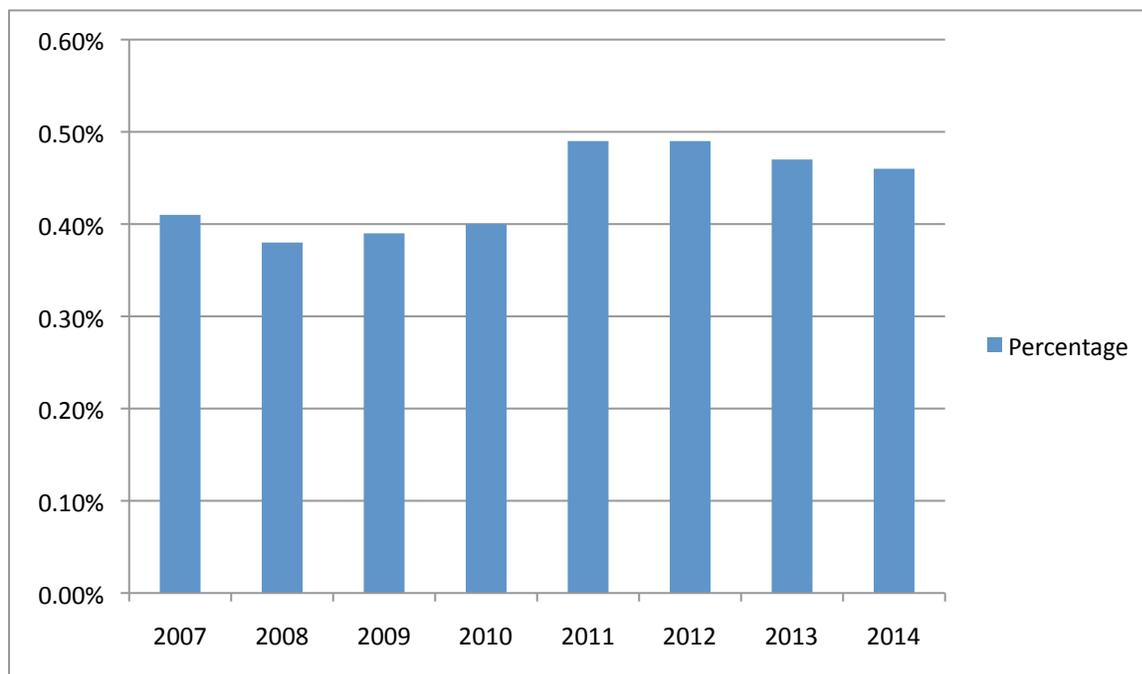
When we look at the distribution of the Ministry budget according to the directorates for 2013 (Table 2), we see that the Directorate of Promotion gets the highest share, followed by the Directorate of Investment and Enterprise and the Directorate General of Cultural Assets and Museums.

Table 2: Analysis of the Budget of Ministry of Culture and Tourism

Description	Allocated Budget (TL) - 2013
Ministry of Culture and Tourism	**2.227.874.523**
Private Secretariat	6.815.900
Department of Finance	5.098.000
Directorate of Financial and Administrative Affairs	30.511.161
Directorate of Personnel Department	3.178.920
Directorate of Strategy Development	28.685.710
Legal Consultancy Department	2.148.000
Directorate General of Fine Arts	146.016.000
Directorate General of State Theatres	172.912.728
General Directorate of State Opera and Ballet	207.320.000
Directorate General of Cultural Assets and Museums	366.544.201
Directorate General of Libraries and Publishing	194.297.080
Directorate General of Copyright	8.054.280
Directorate General of Cinema	49.590.300
Directorate General of Investment and Enterprise	388.921.000
Directorate General of Research and Education	14.687.650
Directorate General of Promotion	468.327.013
Department of National Libraries	16.991.500

Department of Foreign Relations and EU Coordination	17.488.000

(Source: Ministry of Culture and Tourism)

A very small proportion of the ministry budget is allocated to independent art projects and institutions. The funds are distributed through DG of Fine Arts, DG of Cinema, DG of Research and Education. In 2012, 2.634.900 TL was given to a total of 570 local, national, and international organizations and charities that carry such activities (festivals, commemoration ceremonies, concerts, exhibitions, performances, conferences, seminars, panels, fairs, and such like) and to local municipalities. Another stream of funding for independent institutions is the funding allocated to independent theatre projects. In 2012-2013 the support for the independent theatre companies was 4 million TL (CoE, 2013, p.78). The cinema sector received 2 Million TL in 2012. These funds for the independent art projects add up to around 9 million TL, in other words, 0.01 per cent of the 830 million TL budget of the culture operations of the Ministry. This comes to prove that the development of independent art sector is not a priority for the state policies.

The Ministry of Culture and Tourism undertakes cultural investments also through its corporate entity, the Central Directorate of Revolving Funds, DÖSİMM. This directorate has a budget that is mainly composed of revenues from the visitors of museums (Anatolian Civilizations Museum, Topkapı Palace, Hagia Sofia, Museum of History of Science and Technology in Islam, Zeugma Mosaic Museum, and Temple of Mevlana in Konya) and cultural sites (Ephesus, Trojan, Hierapolis, Asphendos). Renting and operating of venues owned by the Ministry and selling of cultural pieces and products are other sources of revenues. These revenue sources are considered off-budget resources. And, they are regarded as additional sources to the Ministry's budget. DÖSİMM, operated through its own resources, without getting funds from the general budget, provides resources for the protection of cultural assets, for the development of the infrastructure for tourism investments and for the promotion of the country. 47.000.000TL allocation from DOSİMM income has been reserved to provide support for cultural investments of the Ministry in the year 2013 (CoE, 2013, p.76).

Certain public institutions aside from the Ministry of Culture and Tourism also carry out projects that are categorized as cultural investment. For example, the General Directorate of Foundations transfers resources for the restoration of foundation's cultural assets; universities spend on cultural centers and libraries from their budgets. These cultural investments amounted to 243 million TL in 2012 (around 120 million USD) (CoE, 2013, p. 75).

3.3.3. Specific Policies for Access and Participation in Culture

Despite the fact that generally the concept of access and participation is not covered in official documents, policies that have bearing on access issues have been implemented. Besides, the assessment of Turkey's ruling Justice and Development Party (AKP) party governmental policies largely concerns the improvement of cultural infrastructure, and visitor services at museums and heritage sites; the increase of new cultural centers being opened by the Ministry; the increase in the number of theatrical stages, and seats at theatrical venues; the increase in theatre, and opera attendance figures, and museum and heritage sites' visitor figures; the increased income of museums and heritage sites; and the increased number of locally produced films (Justice and Development Party, 2011).

These access-related indicators, even though are not labeled as such, function as performance indicators for the government.

Central government policy in relation to access issue even though not formulated as such can be examined under the following headings:

a) Management and Modernization of Museums and Heritage Sites: public-private partnerships
b) Easing Access to Traditional Art Forms
c) Sponsorship
d) Cultural Centers
e) Funding for Independent Art Organizations (Draft Law concerning the setting up of TÜSAK)
f) VAT/Taxation Policies
g) Cultural Diversity

h) Access to Turkish Culture Abroad

a) **Management and Modernization of Museums and Heritage Sites: public-private partnerships**

In 2009, the central government and the Ministry of Culture and Tourism took the first major step toward **public-private partnerships** by opening tenders referring to the management and modernization of ticket sales, trade activities at heritage sites and museums (Aksoy, Enlil, 2011). In further detail, Central Directorate of Revolving Funds (DÖSİMM) developed the public-private partnership model through three tenders. The first tender was called Tender for the management, implementation and development of sale areas of museums and heritage sites, their commercial activities, and the procurement of products and services (Özyüksel, 2010). It was related to museum cafes and bookstores and aimed to strengthen cultural communication with the visitors; create products and services which would be compatible with the modern museum management concepts; create resources for protection and development of the cultural heritage (DÖSİMM, 2009).   In 2009, Bilkent Cultural Initiative (BKG)[11] won this tender and an 8-year contract was signed between BKG and DÖSİMM regarding with the management and development of the commercial activities at museums and heritage sites. As a result, 95 cafes and bookstores of 55 museums and heritage sites throughout Turkey were tendered to BKG to be operated until 2016.   (DÖSİMM, 2009)

The second tender was announced by DÖSİMM in 2010 the *Audio guide* tender and referred to the development of mobile guiding systems for Ankara Anatolian Civilizations Museum, Nevsehir Göreme Archaeological Site, Konya Mevlana Museum, Istanbul Hagia Sophia Museum in minimum 8 languages. Tura Tourism Agency[12] won the tender and signed a contract ending in 2016. According to the terms of the contract, DÖSİMM receives 71% of the total revenue. (Özyüksel: interview 2010).

The third tender was announced by DÖSİMM in 2010 and referred to *the Management and Modernization of Ticket Offices at Museums and Heritage Sites.* The Association of

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[11]   Bilkent Cultural Initiative (BKG) is an identity and a top trademark of Bilkent University's tourism group Bilintur A.Ş. with a vision of "Being one of the biggest museum and culture initiative in the world". www.bkg.com.tr

[12]   Tura Turizm is a tour operator which established in 1966 and giving incoming and outgoing services.
      www.turaturizm.com.tr

Turkish Travel Agencies (TÜRSAB)[13] in cooperation with the Security and Holographic Card Systems Manufacturing and Trade Inc. (MTM)[14] won the tender and embraced 50 museums and heritage sites throughout Turkey (Özyüksel, *2010*). On October 2013 TURSAB won the second phase of the tender, which includes 105 more museums and heritage sites (the total number of museums and heritage sites run by the Ministry of Culture and Tourism is 300). This contract continues until 2016. The first phase of the tender included the most popular museums and heritage sites spread out in 11 provinces of the country, while the second phase capturing a quite dispersed geography of 37 provinces and including less popular heritage sites and museums. (Eren: interview, 2014)

The management and modernization of ticket offices at museums and heritage sites seeks to preserve and develop cultural heritage; increase the income of heritage sites and museums which can subsequently be used for their own revival and promotion; increase visitors' figures; improve service quality thus influencing representation power and empowerment of their perception (Online Tourism News, 2013). Furthermore, the ticket office modernization facilitates administration by immediately providing accurate visitor figures and by managing visitors' traffic and income (Eren: interview, 2014). However, TÜRSAB, going beyond the ticket office modernization, addresses infrastructural improvements as well as promotion and marketing aspects. For instance, informational signage is improved, toilets are constructed at the Hagia Sophia and Topkapi Palace Museums, paths facilitating access of people with special needs to 10 museums in Istanbul, Ankara and Izmir are built.

Seeking to improve service quality and figures of visitors, TÜRSAB receives feedback from visitors' e-mail mainly and seeks to address all possible issues in name of the Ministry of Culture and Tourism as well. The residents of specific neighborhoods, especially in the case of a metropolis such as Istanbul, tend to rarely participate in culture and visit museums and heritage sites. In an attempt to best address such non-user groups, TÜRSAB, in cooperation with local tourism agencies, investigates the reasons lying behind low participation (Eren: interview, 2014).

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[13]   The Association of Turkish Travel Agencies is a professional organization having the status of legal person, established by Law in 1972. (The Law concerning Travel Agencies and the Association of Travel Agencies; Law No 1618,effective as of 28 September 1972)

       The main aims of the Association are, the development of the travel agency profession in harmony with the country's economy and tourism sector, and protection of professional ethics and solidarity. (http://www.tursab.org.tr/)

[14]   MTM Security and Holographic Card Systems Manufacturing and Trade Inc. has been established in 1997 as the first hologram manufacturer in Turkey http://www.mtmsecurity.com/

Furthermore, TÜRSAB pursues increased participation in the case of museums with low visitor figures through the realization of various projects. For instance, the on-going photography project called *The Treasures of Anatolia* will be exhibited in 7-8 museums located at various Turkish provinces (Eren: interview, 2014). .

Although several other factors of the macro-environment probably have influenced the final outcome, some statistical data provided by DÖSİMM may best portray the impact of the aforementioned tenders. For instance, in 2002, 7.422.208 people visited Turkish museums and heritage sites, while this figure increased to 19.236.004 in 2007 and 29.533.966 in 2013. Income has increased by 315% from 72.1 million TL in 2007 to 299.2 million TL in 2013 (DÖSİMM, 2014).

In terms of the visitors' satisfaction level, TÜRSAB conducted a study in 2011 to see how Turkish people perceive the museums and how satisfied they are with the experience they have in the museums. The findings of the study suggest that people do not feel comfortable in the museums, the information is not enough in the heritage sites and museums, the texts are very academic and not reader-friendly, the museum spaces are associated with darkness (Eren: interview, 2014). Furthermore, in 2013 the DGs of Cultural Assets and Museums conducted an evaluation of visitors' satisfaction level. As the DG states, findings suggest that attendance at museums and heritage sites has quadrupled since the 2000s, while 95% of the visitors claim to be satisfied with their experience at museums and heritage sites (DG of Museums and Heritage Sites, 2014). The discrepancy in the results of the two surveys leads to two possible assumptions: either throughout two years the museum experience has gradually improved or the objectivity of the surveys is disputable. The first assumption would be confirmed if the same survey would be conducted by TÜRSAB again after two years.

According to Eren (2014) cultural tourism remains unpopular among the local tourists. Many very interesting museums throughout the country are left unnoticed mainly because the travel agencies do not want to take the risk of including unknown places into the packages and prefer operating with the popular sites and museums, such as Topkapi Palace, Hagia Sophia, Ephesus, etc. The tourism agencies do not want to take the effort of developing programs for the less known museums and sites. That's what TÜRSAB will undertake to do for 155 museums and heritage sites, hoping that the situation will be improved by 2016.

Lack of resources for proper publicity and marketing of the heritage sites and museums is another challenge that TURSAB faces. Promotion Fund of the Prime Ministry would be a good additional source for TURSAB to run its promotional activities, but it can't be applied because the regulations of the tender restrict the use of additional public funds assuming that TURSAB earns its income from the ticket offices (Eren: interview, 2014).

Museum Card as a Special Measure for Increasing Access to Museums and Heritage Sites

One of the biggest initiatives stimulating access to museums and heritage sites is the Museum Card, which allows a one –year access to some 300 museums and heritage sites run by the Ministry with the price of 40 TL. The Museum Card is issued to Turkish citizens, foreigners with a residence permit to live in Turkey, and citizens of Northern Cyprus (DÖSİMM, 2009: 8). Between 2009 and 2013, the income generated by Museum Card sales increased at the rate of 294% (i.e. from 9.533.784 TL in 2009 and 28.025.692 TL in 2013). Between 2012 and 2013, a 10% increase in the number of the Museum Cards holders has been registered - from 3.415.914 to 3.767.793 (DÖSİMM, 2014). Museum Pass is another application addressing to foreigners and facilitating their access to state museums in Istanbul. This card can be used within 72 hours and is available at the price of 72 TL. (http://www.muzekart.com).

If to try to position Government's policy on access to heritage sites and museums into the Malraux-UNESCO-EU Model, it is obvious that access rather than participation is an issue for the Government. Its utmost aim is to increase the number of visitors to the museums thus increasing the income. Development of new concepts of modern museums, which are spreading out in some parts of the world during recent years, i.e. museums, which address the social problems of the society or empower citizens to take a role in decision-making is still not in the agenda of the Turkish Government. In short, museums and heritage sites are governed and operated on the principles of Malraux Model.

b) **Easing Access to Traditional Art Forms**

Under traditional art forms we mean theatre, opera and ballet, libraries and publishing. Semi-independent directorates of theatre and opera and ballet that act in the structure of MoCT have a distinctive role in access policies.

The General Directorate of State Theatre (DT) was established in 1949 with a special law 5441. The priorities of the General Directorate of State Theatre are: Staging works that bring people together and carry community and founding values; Organizing national and international festivals; Developing Children's and Youth theatres; Raising the professional education level of actors, technical and administrative staff. (General Directorate of State Theatres, 2009). The Directorate's budget from 173.695.000 in 2013 increased to 187.061.000 in 2014. A small additional part of its income is generated by ticket sales. Through its 23 Provincial Directorates, multiple tours and festivals DT carries out a distinct delivery role throughout the country.

Likewise DT, ***General Directorate of State Opera and Ballet,*** which was founded as a central structure in Ankara in 1970, carries the mission of delivery. General Directorate of State Opera and Ballet is responsible for preparing strategic plans and determining national policies on opera and ballet on country basis, organizing international events and implementing artistic events by coordinating provincial directorates (Izmir (1982), Mersin (1990), Antalya (1997), and Samsun (2008). The Directorate is organizing Istanbul International Ballet Competition since 2008; International Aspendos Opera and Ballet Festival since 1994, International Bodrum Ballet Festival since 1992 . The General Directorate of State Opera and Ballet is also registered as a member to the Organization for European Professional Opera Companies and Festivals since 2010 (CoE, 2013).

Thus we may conclude that State's policy in theatre, opera and ballet runs within the principles of Malraux Model as it is the case the museums and heritage sites. The main aim of the State is making these art forms accessible to the wider audiences.

The People's Libraries and the Department of Publishing were united under one structure named the **General Directorate of Libraries and Publishing** on 29.04.2003 with the Law no: 48448. Its mission is to raise awareness about Turkish culture, arts and literature through a number of activities, compilation of ideas and cultural artifacts, their preservation and making available for public (http://www.kygm.gov.tr/TR,2/misyon-ve-vizyon.html).

Since 2003 the Ministry of Culture and Tourism has updated its publishing policy and, instead of being involved in publication itself, it has preferred a coordinating role. As a result, the Ministry's new publishing policy focuses on the legal background for the institutionalization of

the publishing sector. The new publishing policy of the Ministry aims to promote and develop Turkish culture and arts and enable access to wider target groups. The Ministry of Culture and Tourism provides financial support to the writers for production and publishing of original literature works. This project is to be launched in 2014. The Regulation on the Support of Literature Works was introduced in the Official Gazette no 28862 on December 25, 2013 (DG of Libraries and Publishing, 2014).

Another project implemented by the Ministry of Culture and Tourism refers to the establishment of Literary Museum Libraries, which will promote the production of literature and raise Turkey's literary attraction through libraries. With the new publishing policy developed in 2004, the Ministry of Culture and Tourism started supporting publishers and writers through incentive programs and paying special importance to publishing those works which reflect Turkish art and literature (CoE, 2013: 43). Toward this direction, Literary Museum Libraries have been founded in 6 different cities since 2011 and the "Promotion of Literary Works of Art Programs has been launched in 2012. Moreover, it is planned to support literary production with the "Turkish Reading Cultural Map" and the "Literature Map" studies (CoE, 2013: 43). So far Literary Museum Libraries have been opened in Adana, Ankara, Diyarbakir, Istanbul, Erzurum, Kutahya, while the respective one in Izmir is still in progress (CoE, 2013).

Seeking to stimulate reading culture, the Directorate General of Libraries and Publishing allows users to borrow library materials by registering their ID card details (manuscripts and rare books, popular reference material, and the latest volumes of journals are excluded from this process). Another important service refers to consultation; according to this service, users may ask the library personnel (over fax, e-mail, or in person) about a specific reference/ material they are looking for and be informed about where they can gain access to the item sought. Furthermore, in order to attract and address wider user groups, special attention is paid to the selection of contemporary literature. In 2013, the Ministry purchased 1.107.320 pieces of 4.095 books in order to increase diversity of the library material and update library collections. Moreover, 262 journal subscriptions have been realized.

Finally, the *Internet Access Centers* project, carried out by the DG of Publishing and Libraries between 2005 and 2012, was realized aiming to provide Internet access to low-income

families. As part of this project, 327 public libraries have been equipped with 6080 computers, and turned into public Internet access points (Ministry of Culture and Tourism, 2012: 98).

c) Sponsorship

Sponsorships, which do not bring any changes in the administrative structure of the museums but solely covers infrastructural interventions (i.e. modernization, rearrangement of storerooms, and renovation of existing museums or construction of new ones) are supported by Law no: 5225 that was issued in 2004. ETI Foods Company, for instance, chose to sponsor the Archeological Museum in Eskisehir. As a result, the respective museum is now named 'Eskisehir Eti Archeological Museum', since the signed protocol foresees such use of the company brand-name. In total, 64 of the sponsorship applications submitted to the Ministry have been approved, and most of them refer to sponsoring archeological excavations. Currently, there are 11 more on-going sponsorship projects; 4 of them involve state museums (i.e. referring to the Izmir Ataturk Museum by Turk Demir Dokum Company; the new Manisa Archeology and Ethnography museum by Anemon Tourism and Constructions; the Denizli (Zorlu) Archeological Museum by Zorlu Holding; the Bursa Ataturk Mansion by Halica textile company) (DG of Cultural Properties and Museums, 2014). TÜRSAB also seeks to support its initiatives through private sponsorships. One of the most important sponsors is the bank *İş Bankasi*, which invests in TÜRSAB's activities and, as a benefit; the bank's Maximum card owners can use their credit card instead of a museum card for one month. (Eren: interview, 2014).

Istanbul Archeological Museums as a sponsorship case

In 2009 a contract titled "Ministry of Culture and Tourism Istanbul Archeological Museum Subsidiarity, Service and Partnership" was signed between the Ministry of Culture and Tourism and TÜRSAB aiming at:

- Restructuring the Museum in line with the international principles and standards;
- Supporting scientific studies;
- Strengthening the human resources, educational component, improving the infrastructure;

- Preserving and developing the collection, providing necessary technical and financial resources and skills for this purposes;

- Developing all kind of hospitality services and museum operations;

- Carrying out marketing and communication activities;

- Managing all kinds of indoor and outdoor commercial activities at the Museum, and developing it holistically together with hospitality services;

- Ensuring its operation in line with modern museum perception and turning it into a worldwide exemplary museum;

- Increasing the number of visitors, promoting Istanbul and Turkey through cultural values and contribution to the development of cultural tourism (Ministry of Culture and Tourism, 2009)

TÜRSAB is investing in developing a business model for Istanbul Archeological Museum, which is the Ministry's property. So far 10.8 millions TL have been invested in (Özyüksel: interview 2014).

Infrastructure development and promotional activities are carried on for increasing the number of visitors to the Museum and increasing its income.

TÜRSAB invested in the museum shop and the café and outsourced them to be run by private companies with a defined share of income. The audio guide in 10 languages has been developed. The garden of the Museum is available for rent for outdoor activities (concerts, etc.).

The income received from these commercial activities as well as the ticket office is shared among TÜRSAB, the Ministry and the private companies who run the store or cafe. The share received by TÜRSAB is reinvested into the Museum restoration work (Özyüksel: interview 2014).

The first year of the project more focused on promotional activities.

With the modernization of the box office, café, museum shop, the visitor numbers increased for 35 % in the first year, 15% the second year.

Table 3: Number of Visitors to Istanbul Archeological Museums

Year	Number of visitors to Istanbul Archeological Museums	Number of web site visitors
2008	207.748	-
2009	241.115	-
2010	394.482	15.246
2011	412.425	151.404
2012	392.466	218.391
2013	458.591	244.953

Source: TURSAB

Considering the increase of number of museum and heritage site visitors in total in Turkey the rate of visitors to the Istanbul Archeological Museum seems lower. In 2012 the number of visitors to the state-run museums was 28.781.308 and in 2013 – 29.533.966 (DÖSİMM, 2013). Istanbul Archeological Museum is also not in the list of the 10 most visited museums and heritage sites (DÖSİMM, 2013).

The restoration project caused decrease in the number of visitors in 2012 but with the project of Istanbul Development Agency again number increased in 2013. TURSAB's aim for 2014 is to reach 500.000 visitors; in long-term it aims at reaching 1 million (Özyüksel: interview 2014).

Among the complication and constrains in terms of access to the Museum the following points can be mentioned:

- Lack of reliable visitor-friendly information;
- Access of disabled people is not considered;
- Low interest in archeology among the public.

To increase the access to the Archeology Museum various awareness-raising activities have been and still are being carried on. The location of the Museum is between the Topkapi Palace and Gülhane Park and somehow is hidden from the visitors' view. The initiatives for raising the public awareness on the location of the Museum include:

- Running the golf cars to drive visitors from Topkapi Palace to the Archeology Museum. It is very productive for the elderly people, disabled people, and children. The initiative was supported by Istanbul Development Agency, however after the project ended, TURSAB continues running this service. There was also a bus service from Istanbul Modern to Archeology Museum;
- A number of promotional activities – advertisements, a film showing the place of the Museum, which was available on the Museum website and now is screened time by time; usage of social media;
- Improvements in the signs (Özyüksel: interview 2014)

Currently the main focus is made on (1) infrastructure development and (2) content development.

1. Infrastructure development assumes restoration of the museum building, earthquake strengthening, equipping the building with the modern light technologies, alarm technologies. Apart from that the mint buildings are also under restoration and are planned to be affiliated to the Archeological Museum and include exposition halls of two collections, a restaurant, a conference space, children's workshops space, and a temporary exhibitions hall - the facilities which the Museum lacks so far.
2. Content development. TURSAB also finances the development of the content of Archeological Museum, i.e. restructuring and regrouping the exposition of the Museum, editing the labels, which are not very informative and visitor-friendly. High qualified group of museum experts and a designer are working on it. By the end of 2014 the first part of the exhibition will be opened. Programs for children are being planned to be development once the facilities are available (Özyüksel: interview 2014).

TURSAB is planning to involve private sponsorship in implementation of further development concept for the Museum, which would eventually open new channels of access, i.e. bringing in the target groups of the sponsors involved.

d) Cultural Centers

One of the main achievements that the Ministry of Culture and Tourism emphasized in its National Cultural Policy Review Report to the Council of Europe, submitted in 2013, was the increasing investment in cultural centers across Turkey. According to the report, in 2002 the Ministry operated 42 cultural centers, while in 2011 the number of cultural centers rose to 84 and in 2012 to 91 (CoE, 2013). Cultural Centers are places at which projects are usually produced by the Ministry of Culture and Tourism, and established to meet the culture and art needs of the area, enliven cultural life and increase community participation by organizing cultural-art programs such as meetings, exhibits, courses, shows and competitions. The large cities also have cultural centers that have been established through the city's own resources and are being managed by the local administration. In Istanbul for instance in total 67 cultural centers are operating, one of which is affiliated with the MoCT, 14 with the IMM, 51 with the district municipalities and one belonging to the University (Aksoy, Enlil, 2010: 145). Cultural centers that are built in provinces and districts provide a cultural interaction setting for the local public, a place for producing and displaying cultural, artistic, traditional and contemporary hand crafts and a place for national and international meetings, conferences, and conventions. The population density in the area, the existence of a university in the area, requests made from the area lacking a place in which to organize cultural activities are all priorities for investments made in Cultural Centers in a particular area (CoE, 2013: pp.63-64).

e) Subsidy for the Independent Arts: Draft Law for Setting up the Turkey Arts Institution (TÜSAK)

A significant new policy of the present government concerns the setting up of an Arts Authority, named Turkey Art Institution (Türkiye Sanat Kurumu- TÜSAK), which will fund independent art projects. TÜSAK Law is still on the drawing board, but the draft suggests an 11-member board for TÜSAK, all appointed by the Minister of Culture and Tourism and approved by the Cabinet of Ministers. TÜSAK's funding will partly come from the national lottery and also from the Ministry of Culture and Tourism. TÜSAK will be a significant contributor to independent art projects and institutions across Turkey, in all art disciplines. For the first time in Turkey, a significant amount of public funding will be made available through TÜSAK. However, a key issue that is blocking the progress of the TÜSAK law is the fact that the draft Law closes down state cultural institutions, such as the State Theater (DT) and the State Opera

and Ballet (DOB). This means that these state cultural institutions, which have been set up in the mid 1940s, with extensive network of province operations across Turkey will all be dismantled. Therefore, the artists union representing the artists working in these institutions is opposing this draft law as well most of other artistic and cultural NGOs. With the closure of these state cultural institutions the delivery of these art forms will be entirely left to the operation of the market place and to private investors and philanthropists. Clearly, this proposal has huge implications for access to culture especially in smaller cities and peripheral areas of Turkey[15]. Nowadays arts organizations, civil society organizations and artists unions are opposing the draft law, arguing that the proposal to close down the state cultural institutions should be withdrawn and the issue of the modernization of these cultural institutions should be handled separately and in close cooperation with the civil society, art and cultural institutions.

It seems that with this draft law the State is attempting to gradually move out from what we called the Malraux Model, which in fact remains a general principle of policymaking in Turkey. If it succeeds a shift from access to participation – from Malraux Model to UNESCO Model may occur in policy-making.

f) VAT/Taxation

In Turkey, the support for cultural investment takes the form of financial and tax incentives, encouragement of private-public partnerships. The Value Added Tax (VAT) rate in Turkey is set at 18% for the majority of the goods and services. However, focusing specifically on the cultural goods and services, a number of exceptions are allowed, which aim at facilitating the consumption of several cultural goods and services. In detail, VAT is set at 8% for printed books (1% for printed Holy Qurans), 1% for periodicals, but 18% for electronic publishing. Moreover, VAT of 8% is applied on the price of cinema, theatre, and ballet tickets.

However, in the case of cinema, an additional 10% charge may apply (leading to a fee of 17.1% on the price of the ticket). The VAT applied for live music events such as concerts equals 18% plus an extra charge of 10%, which leads to a 29.9% fee on the pre-tax ticket price. These

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[15] The General Directorate of State Theatre apart from Istanbul and Ankara runs provincial directorates in Antalya, Antalya, Elazığ, Erzurum, Samsun, Bursa, Sivas, Zonguldak, İzmir, Konya, Çorum, Adana, Van, K.Maraş, Trabzon, G.Antep, Denizli, Diyarbakır, Malatya, Ordu.
The General Directorate of Opera and Ballet apart from Istanbul and Ankara runs provincial directorates in İzmir, Mersin, Antalya, and Samsun

extra charges of 10% are added in order to increase the tax income of sector-related activities (Tax Council, 2007).

An important cultural policy decision that has an implication for improving access to culture was taken in 2004 and it concerns the development of tax incentives for cultural investments. The Law no 5225, entitled 'the Promotion of Cultural Investments and Enterprises' was put in action in order to: meet individual and community cultural needs; protect and make cultural assets and tangible cultural heritages; contribute to the cultural sustainability; activate cultural communication and interaction; produce artistic and cultural values, and create and develop resources enabling community access to such values; sustain the country's cultural assets and enable their use and facilitation as elements that provide a contribution to the country's economy; promote cultural investment and enterprise with regard to the construction and operation of cultural centers. Thus, local and foreign legal entities (companies, foundations, associations) operating within this framework[16] are able to benefit from Law 5225, and take advantage of tax concessions (CoE, 2013). Similarly, another law passed in 2004, the so-called Sponsorship Law no: 5226, allows the deduction from corporate and income tax of all expenditures and donations to culture.

The Law No 5226 that entered into force in 2004 has supported the economic aspect of protection of cultural heritage. With this Law more responsibility was transferred from central government to local governments. More particularly the Law enabled a number of provisions such as: aids to the proprietors of immovable cultural assets by the Ministry of Culture and Tourism; aid from the fund to projects to be carried out by the municipalities established through revenues accrued at a rate of 10% of real estate taxes; long term credits with low interest rates to the proprietors of immovable assets by the Housing Development Administration (TOKİ); tax exemptions to entrepreneurs and investors who promote the protection project and provide

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[16] Refers to entities which focus on: the construction, repair and operation of cultural centers, the construction, repair and operation of libraries, archives, museums, art galleries, art workshops, film plateaus, artistic design units, art studios and places, the use of tangible cultural assets (as recognized by Law 2863), activities regarding research, collection, documentation, archiving, publication, instruction and the promotion of cultural assets and tangible cultural heritage. It additionally refers to application centers concerning cultural and artistic areas and entities which produce or display cinema, theatre, opera, ballet, concert and other similar cultural and artistic activities, or which undertake research, training.

sponsorship; establishment of Protection, Application and Inspection Offices (KUDEB) in municipalities and mayor's offices (CoE, 2013: p.31).

From this section we may conclude that the State taxation policies in terms of arts and culture production is quite selective. The State greatly fosters publications of religious content, fosters publication of books and preservation of historic heritage to some certain extent. While the taxes for the creative industries such as cinema and especially music remains very high, which is a direct obstacle in terms of access.

g) Cultural Diversity

In Turkey, one key policy issue concerns cultural diversity. Improvements in the recognition of cultural diversity have direct ramifications for cultural participation. In Turkey, many steps are necessary in order to put into action various international agreements and legal frames concerning the protection of culturally diverse communities and their participation in cultural life (Aksoy, Kutlu, 2011). The Constitution recognizes Turkish language as the only official language, but a recent law enables the teaching of mother tongues different from Turkish language in daily life[17]. Another development in the area of cultural diversity derives from the modification of the Law on the Establishment and Broadcasting of Radio and Television. Thanks to this modification, the right to broadcast in different languages and dialects used by Turkish citizens in their daily life has now been recognized (Aksoy, Kutlu, 2011). Recent adjustments lift bans on cinema, video and music publishing in different languages of Turkey, and some improvements have been made toward the direction of appreciating and preserving non-Muslim heritage. Through the 5737 Foundation Law of 2008, improvements and arrangements have been made regarding the maintenance, management, assets, charitable properties, financial and economic conditions, and supervision of the minority foundations and their representation in the Assembly of Foundations. (CoE, 2013: 87-88).

In 2014, an adjustment to the Law 5237 of the Turkish Penal Code has, for the first time, identified hate crimes, defining hatred in terms of 'language, race, nationality, color, gender, disability, political preference, beliefs, religions or doctrines.

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[17]   The Regulation about the 'Instruction of Different Languages and Dialects Used by Turkish Citizens in Daily Life' was enacted in 2003. This opened the way for the launch of the first Kurdish language course in Batman on April 1, 2004 (Minority Rights Group International, 2007: 16).

Furthermore, as part of the discussions around the redrafting of Turkey's Constitution, specific emphasis has been given to the importance of issues of freedoms of thought, expression, knowledge and the arts. Clauses mandating the non-discrimination principle for religious beliefs were introduced by the Constitutional Commission of the Parliament after the 2012 Referendum. Constitutional Commission's work came to a halt when the chair person resigned in 2013.

With some relative amendments in celebrating cultural diversity and freedom of expression Turkish cultural policy makes an attempt to come closer to the EU Model described earlier in this study. The EU Model, which recognizes multiplicity of cultural expressions and which creates a direct relevance between people's involvement in these multiplicity of forms of culture and their well-being and social cohesion in the societies, finds some tentative reflection in Turkish policy attempts at establishing multicultural approaches to education, broadcasting and freedom of expression legislation.

h) Access to Turkish Culture Abroad

The State Theatre Directorate welcomes proposals to host Turkish theatrical performances at theatrical stages abroad, although the production cost does not always allows such activities (General Directorate of State Theatre, 2014). Moreover, the Directorate General of Libraries and Publishing seeks to raise awareness about Turkish culture, arts and literature through a number of activities. The co-organization with Istanbul Commerce University of the International Publishing Standards General Assembly in Istanbul in September 2014, and the participation in book fairs (to be exact 14 in 2013 and 15 in 2014) are some of the activities contributing towards that direction (DG of Libraries and Publishing, 2014). The DG further facilitates publishing organizations to develop relations with international counterparts. Participation in book fairs is enriched with a variety of side activities and events, such as panels, conferences, discussions, reading days, workshops, film screenings, and exhibitions.

Seeking to support publishing houses abroad which are interested in publishing Turkish literature in foreign languages, the Ministry of Culture and Tourism has initiated the Translation and Publication Grant Programme of Turkey (TEDA project). The TEDA project has already supported 1559 applications coming from 407 publishing houses located at 61 countries and referred to the translation of 891 literature pieces of 401 Turkish writers into 56 different

languages. As of March 2013, 1130 of these have been published and reached their readers (DG of Libraries and Publishing, 2014).

Yunus Emre Foundation (http://yee.org.tr/turkiye/tr/kurumsal) is a public foundation established on 05/05/2007 with the Law No 5653 under the auspices of President Mr. Abdullah Gül in order to promote Turkey, its language, history, arts and culture, presenting the information and documents related to this to the use of the works; serving to those abroad who want to get education on Turkish language, arts and culture fields; increasing cultural exchange of Turkey with other countries and develop its fellowships. Founding Board of Trustees Members of Yunus Emre Foundation include Minister of Foreign Affairs, Minister of Culture and Tourism, Minister of National Education and Minister of Finance. Yunus Emre Institute established in affiliation to the Yunus Emre Foundation is the unit that conducts all training, education and promotion activities, scientific research and applications in order to achieve the Foundation's goals. The Institute is the centre of the Foundation's domestic activities. The goals of the Institute include bringing up competent academicians and researchers in Turkish language, history, culture, arts and music and to realize education-training applications with certificate programs. Yunus Emre Turkish Cultural centers opened and to be opened in various countries in affiliation to the Institutes carry out academic activities related to their regions. While on one hand, contribute to promotion of Turkey with various projects, cultural activities and courses in Yunus Emre Turkish Cultural Centers (CoE, 2013).

As we see from the aforementioned cases, the Turkish State has a clear objective of spreading its culture abroad for the purposes of 'branding' the country and also reaching out the Turkish Diaspora in East and West trying to connect them to the homeland. This objective also can be seen as a part of the Turkish foreign policy of strengthening its positions in the international scene.

3.3.4. Access for Special Interest Groups

a) Access and Participation for Children and Youth

In terms of stimulating access of children and disadvantageous groups and specifically defined groups of special interest to museums and heritage sites, following groups are exempted

from the entrance fee: Turkish citizens under 18 years old as well as student groups and their accompanying teachers; Turkish citizens of over 65 years old; families of veterans and martyrs; people with special needs and one accompanying person, soldiers; ICOM, ICOMOS and UNESCO members; domestic and foreign press card holders; owners and/or managers of travel agencies, tourist guides licensed by the Ministry of Culture and Tourism; the personnel of the Ministry of Culture and Tourism and their families; children of foreign nationality under 12 years old; Comenius and Erasmus exchange students and their accompanying instructors. (DG of Cultural Properties and Museums, 2014)

As research shows, the most significant target group of state cultural organizations is children and youth. In order to reach this group, the Directorate of State Theatre hosts children theatres and organizes children festivals in Ankara and Van. Moreover, tours help bring theatre to schools and contribute to formal arts education by providing costume, decoration and technical support. The Directorate General of Cultural Assets and Museums cooperates with museums to engage schoolchildren and young people into visually enriched activities, festivities, workshops, drama performances, seminars, conferences, temporary exhibitions and cultural excursions. Such activities, hosted almost in each and every museum, seek to raise awareness on the protection of cultural heritage among the children. Some examples of such projects refer to:

- The *"Children- Friendly Museum"* project, which includes a series of educational activities which seek to turn children's visit to museums into a more attractive experience, enhance the impact of museum visits and ensure a participatory, educating and learning environment in museums across the country. This project is realized in Ankara Anatolian Civilizations Museum, Ankara Republic Museum, Antalya Museum, Alanya Museum, Çorum Museum, Kars Museum, Erzurum Museum, Mardin Museum and Kaman Kalehoyuk Archaeological Museum.
- The *"Children Training Rooms"* project, which, organized in collaboration with UNICEF and the Ministry of Culture and Tourism, launched Training Rooms in Erzurum and Kars Museums and included a train trip from Istanbul to Kars with the participation of many children and trainers. *"Training Room in Çorum Museum"* and *"Mardin Museum Archeopark"* projects were also developed in order to create similar interactive learning settings.

– The *"Something is getting changed in Çorum Museum"* project was implemented by Çorum Museum Directorate in 2013. According to this project, many museum experts and schoolteachers received training on performance arts, drama and curatorship from Ankara University professors.

– The *"From the Past to the Future with Youth"* project has been implemented in collaboration with Youth and Sport Ministry and Ankara University and refers to a youth camp initiated in 2012. Around 200 participants got involved in the workshops on cinema, media, journalism, drama, pottery and ceramics within the youth camp in Antalya. The project is planned to be continued in 2014 and envisions reaching around 1000-1500 young people (DG of Cultural Properties and Museums, 2014).

Proceeding to reading culture, some public libraries include separate spaces addressing to children and youth (i.e. as children the libraries recognize those users who are up to 14 years old and as youth those between 15 and 18 years old). The Directorate General of Libraries and Publishing purchases 400.000 books and publications annually in order to distribute them to children libraries and the children sections of other libraries. For instance, publications addressing to children and youth made up one third of the collections purchased in 2013. Additional budget is also allocated in order for children libraries to buy books from local publishers. Seeking to encourage children to visit libraries, a project launched in 2012 aims to open new children libraries or renovate existing ones. Improvements regarding architecture, interior design and technological infrastructure are realized in order to create library spaces attractive to children. Although the project did not foresee evaluation methods, user figures reveal increased visitation upon completing the project (DG of Libraries and Publishing, 2014).

b) Access and Participation for Disabled People

The Directorate General of Libraries and Publishing has initiated the *You are not Disabled in Accessing Knowledge* (BİLED) project, aiming to facilitate library access of visually impaired citizens. Working towards this direction, the computers bought in 85 libraries as part of the *Internet Access Points* projects have been upgraded with necessary hardware and software (such upgrades included, for instance, screen zooming programs, screen reading programs, book

reading gadgets, desktop magnifier systems). Moreover, as part of the *Talking Books Section* available in 13 libraries, people with vision disability can listen to published material, such as books, magazines, newspapers *(Ministry of Culture and Tourism, 2012: 117)*. Volunteers contribute to this project with the vocalization of books.

According to a relatively recent legislation (2006/18), public buildings, spaces and transportation vehicles need to address the needs of people with special needs as well (DG of Cultural Properties and Museums, 2014). In terms of ensuring accessibility of museums and historical sites for people with special needs, the Directorate General of Cultural Assets and Museums has conducted a needs analysis with the help of the Surveying and Monuments Directorates. Based on the assessment, the DG states that necessary improvements are planned to be carried out (DG of Cultural Properties and Museums, 2014). As a result, disabled-friendly restrooms as well as a separate entry point at the turnstiles and access ramps at the entrances of visitor centers are becoming available. For instance, the respective construction of a lift and several ramps at the Bergama Acropolis Archeological site are already available, while improvements at the Efes archeological site in Selcuk, Izmir are still under construction. A recent survey regarding infrastructure for people with special needs, recently conducted by Antalya Relief and Monument Directorate, includes Antalya, Alanya, Side, Elmali and Burdur Museums as museums friendly to the visitor with special needs (DG of Cultural Properties and Museums, 2014). On the other hand, the research suggested rearrangements for several other museums in the region. Those referring to Isparta, Yalvac and Uluborlu Museums have already been completed, while improvement project proposals referring to the Alanya and Antalya Ataturk Mansion are still to be approved by the Antalya Regional Protection Board. Due to the limitations in the structural intervention of archeological sites, paths for disabled people cannot be constructed. To compensate this gap, access to the visitor centers available in archeological sites is provided to the disabled visitors. The "Accessible Museums and Palaces" project, an initiative of the Spinal Cord Paralytics Association of Turkey[18] contributes towards this direction (DG of Cultural Properties and Museums, 2014). This project, which was initiated in 2010 and has not yet been completed, seeks to facilitate access to 7 museums located in Istanbul[19]. In total,

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[18]   http://www.tofd.org.tr/en/

[19]   Ayasofya Museum, Archeological Museum, Topkapı Palace Museum, Museum of Turkish and Islamic Art Museum, Museum of Islamic Science and Technology, Yıldız Palace Museum, and Rumeli Castle Museum

TÜRSAB has been supervising such infrastructural improvements of 10 museums in Istanbul, Ankara and Izmir (Eren: interview, 2014).

c) Access and Participation for Remote Areas

In an effort to reach remote areas, the State Theatre organizes festivals and tournaments. In detail, International Theatre Festivals are hosted in Ankara, Adana, Antalya, Trabzon, Konya and Bursa. Moreover, tours help bring theatre to schools, village squares and other venues of remote Anatolian regions. In 2012-2013, the State Theatre reached 620.000 people through its 570 tournaments (General Directorate of State Theatres, 2014)[20]. The 210 tournaments realized between October 2013 and January 2014 reached an audience of 185.000[21] (Directorate General of State Theatres, 2014). Educational objectives are recognized as important as well; especially in the case of imprisoned individuals and street children. Thus, the Directorate supports performances targeting this audience and respective training programs (Directorate General of State Theatres, 2014).).

In order to facilitate library users, a recent regulation of the Directorate General of Libraries and Publishing enables users to return the items they have borrowed in other provinces as well. According to the trans-library lending service, users may also borrow items from other, distant libraries. In general, the "Integrated E-libraries System", initiated by the Directorate General of Libraries and Publishing, enables a single interface for sharing all available library records[22]. Mobile libraries facilitate library access for people with limited mobility, such as elderly, people with special needs, or residents of remote areas. Furthermore, upon demand,

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[20]   These tournaments took place in the cities the directorate has a permanent presence as well as in Adıyaman, Afyonkarahisar, Ağrı, Aksaray, Amasya, Ardahan, Artvin, Aydın, Balıkesir, Bartın, Batman, Bayburt, Bilecik, Bingöl, Bitlis, Bolu, Burdur, Çanakkale, Çankırı, Düzce, Edirne, Erzincan, Eskişehir, Giresun, Gümüşhane, Hakkari, Iğdır, Isparta, Karabük, Kars, Kastamonu, Kayseri, Kırıkkale, Kırklareli, Kırşehir, Kilis, Kocaeli, Kütahya, Manisa, Mardin, Mersin, Muğla, Muş, Nevşehir, Niğde, Osmaniye, Rize, Sakarya, Siirt, Sinop, Sivas, Şanlıurfa, Şırnak, Tekirdağ, Tokat, Tunceli, Uşak, Yalova, Yozgat

[21]   These tournaments took place in the cities the directorate has a permanent presence as well as in Adıyaman, Afyonkarahisar, Ağrı, Ardahan, Artvin, Aydın, Bartın, Bayburt, Bingöl, Bitlis, Burdur, Çankırı, Erzincan, Eskişehir, Giresun, Gümüşhane, Hakkari, Hatay, Isparta, Karaman, Kars, Kastamonu, Kayseri, Kırıkkale, Kırşehir, Kilis, Mardin, Mersin, Muş, Nevşehir, Rize, Sakarya, Siirt, Sinop, Şanlıurfa, Tunceli, Uşak, Van,Yozgat

[22]   http://www.kygm.gov.tr/TR,90/entegre-e--kutuphane-sistemi-hayata-geciriliyor.html

temporary collections may become available at hospitals, prisons, nursing houses or camps (DG of Libraries and Publishing, 2014).

Trying to position the access policies for specific target groups into the theoretical model mentioned above, we may say that again Malraux model prevail, since an existing infrastructure is being made accessible for the citizens. However, it also comes closer to the EU Model. Turkish cultural policy addresses some specific groups in the society, such as youth and children, disabled people, citizens from remote areas, which lies in the principle of the EU Model, namely striving to achieve social cohesion, protecting cultural rights of all groups of society, providing equal access to culture to different groups, etc.

3.3.5. The Role of New Technologies in Access and Participation

Following the Law regulating the Compilation of Reproduced Artistic and Intellectual Works, books, journals, music and movies, and in general cultural products, including digital publications are compiled, classified and properly stored. Such actions and subsequent use of the technological advances are necessary in order to preserve cultural products for future generations. In 2013, 47.266 books were collected. In 2013, the Directorate General of Libraries and Publishing in cooperation with the Hacetepe Technopolis-Technology Transmission Center initiated the *Library-E Turkey* pilot project in 26 provinces and 78 public libraries. The project primarily aims to assess the present conditions concerning information technology in Turkey, and evaluates the library personnel and users' educational needs. Building upon this analysis, users and personnel are trained in information communication technology (ICT) through both in situ and on-line training sessions (DG of Libraries and Publishing, 2014).

In 2012, Istanbul Development Agency funded a project, which seeks to maximize the contribution of new technologies and communication material within the tourism sector and, thus, convert Istanbul to a competitive destination. As part of the "Android Istanbul" Project, TÜRSAB, in cooperation with the Provincial Directorate of Culture and Tourism and Istanbul Metropolitan Municipality, has prepared brochures, billboards, respective Istanbul websites and social media pages, mobile phone applications in English and Turkish, as well as the augmented reality application for Ataturk Airport (TÜRSAB, 2014). Similar projects have been supported all over Turkey by other Development Agencies as well. Currently, 257 museums and heritage sites located in 23 cities offer 3-dimensional tours in English, Turkish and Arabic, as well as

applications suitable for Android and Apple software[23]. In terms of innovative approaches in presenting the historical artifacts and enabling the audiences to experience them, the Directorate of Cultural Properties and Museums modernizes exhibition showcases in the museums and innovative techniques and technologies (e.g. interactive presentations, installations), are applied. The Directorate seeks to update and modernize all museums, as long as the budget allows such a venture.

The General Directorate of State Theatres facilitates access further through the use of the Internet, as demonstrated by the 18.000 daily average visits to the directorate's webpage, the 591.509 tickets sold annually on-line and the 12.000 per hour Facebook clicks. Plays and performances are promoted with the help of video trailers and around 135 posters annually. Moreover, each play's brochure is estimated to reach around 2000 spectators (General Directorate of State Theatres, 2014).

Some other initiatives related to new technologies, such as *BILED* or *Talking Books* are mentioned above - under section 3.3.4.

Use of modern technology obviously serves to increase people's access to culture. However, as all the examples above indicate, the State's understanding is again limited with Malraux Model. The main outcome of the usage of technologies is only targeting increasing the number of users, easing access for some specific target groups, e.g. disabled people. Nevertheless, participation in culture through modern technologies, i.e. more active forms of participation e.g. creating one's own content in the web, is still not addressed and debated by the State policy in Turkey.

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[23]   http://www.3dmekanlar.com/sites.html

3.4. Access to and Participation in Culture in Local Governments Policies

3.4.1. Local Governments: Structure

Local administrations such as the local municipalities and Special Provincial Administrations[24] are the key public stakeholders at the local level.

Next to the central government, the role of local administration needs to be clarified. Turkey is a centralized unitary state. The sub-national government level in Turkey consists of three tiers. It includes 81 provinces, 3.225 municipalities and 35.000 villages. Identified as municipalities and villages, these local administrative units were defined in the 1982 Constitution as *"public entities and decision-making bodies constituted by electorates in order to address the common needs of the city, municipality and village communities"* and recognized as indispensable components of administration together with central administration (Ministry of Interior, 2013).

There are also the provincial branch offices of the central government active at the local level. Thus, the local administration structure in Turkey can be characterized by the co-existence of two institutional frameworks: the central government and the local government entities. All ministries specialized in a field, such as education, health, culture have their field branches at the provincial level. The Ministry of Culture and Tourism is represented in the provinces by Provincial Directorates of Culture and Tourism. (Aksoy, Enlil, 2011, p.35-38). For a better understanding of the public actors' organization at a central and a local level, the case of Istanbul can be presented as an example (see Figure 4).

In general, the **Provincial Directorates of Culture and Tourism** is responsible with ensuring the efficient management of and coordination of the branch directorates of museums, libraries, fine art galleries[25] (Aksoy, Enlil, 2011, p.43-45).

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[24] According to the Article 1 of the Law no: 6360 of Official Gazette accepted on 12.11.2012 Special Provincial Administrations in the following Provinces have been abolished in Aydın, Balıkesir, Denizli, Hatay, Malatya, Manisa, Kahramanmaraş,Mardin, Muğla, Tekirdağ, Trabzon, Şanlıurfa, Van, Adana, Ankara, Antalya, Bursa, Diyarbakır, Eskişehir, Erzurum, Gaziantep, İzmir, Kayseri, Konya, Mersin, Sakarya, Samsun, İstanbul, Kocaeli. The Law will come to forth starting from 2014, so far in some cities, which have become metropolitan cities they are totally abolished, while in others they still continue operating.

[25] Directorates affiliated to the Provincial Directorate of Culture and Tourism in Istanbul include: Directorate of Topkapi Palace Museum, Directorate of Istanbul Archeology Museum, Directorate of Hagia Sophia Museum, Directorate of Turkish and Islamic Art Museum, Directorate of Tombs Museums, Directorate of Yildiz Palace Museum, Directorate of Hisar Museums, Directorate of Istanbul History of Science and Technology in Islam

Figure 2: The Institutional Framework in the Istanbul Metropolitan Area[26]
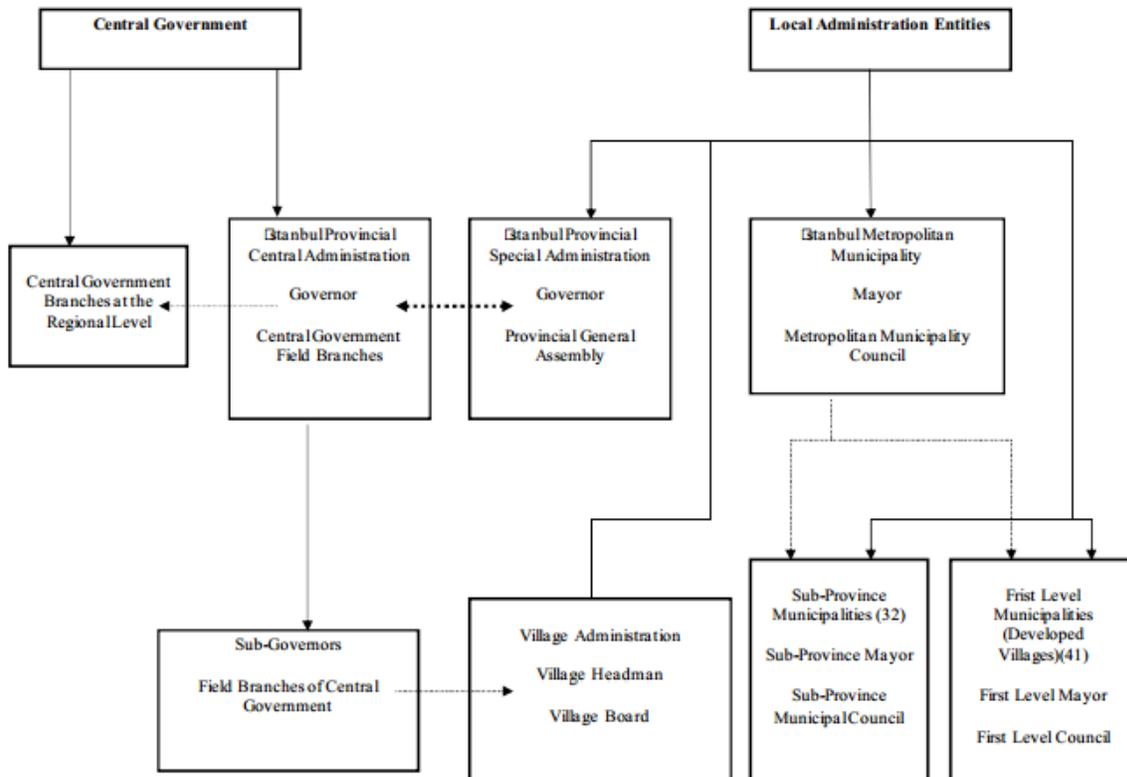
(Source: OECD, 2008)

Municipalities are established in settlements that have more than 5.000 inhabitants and in provincial and sub-province centers regardless of their population. In the cities with the status of a Metropolitan City, like Istanbul for instance, local governments are comprised of the Metropolitan Municipality, District Municipalities and First Level Municipalities. Metropolitan municipalities and metropolitan district municipalities as well as first level municipalities operate under the following laws: Municipal Law No. 5393 and 6360, and Metropolitan Municipalities Law No. 5216. According to the Municipal Law No. 5393, municipal administrations are

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Museum, Directorate of Printed Text Illustration Collections, Directorate of Gaziompasa District Public Library, Directorate of Kartal Public Library, Directorate of State Fine Arts Gallery, Directorate of Orhan Kemal Public Library, Directorate of Suleymaniye Library, Directorate of Beyazit State Library, Directorate of Semsipasa District Public Library, Drectorate of Azizberker Public Library, Directorate of Fatih District Public Library, Directorate of Millet Manuscripts Library, Directorate of Rifat Ilgaz District Public Library.

[26] According to the Article 1 of the Law no: 6360 of Official Gazette accepted on 12.11.2012 Special Provincial Administrations in Istanbul have been abolished. However, the law has not fully entered into force and in some cities they continue their activities.

endowed with a public entity status and they are involved, among others, in regional studies, public services, urban development and housing, urban regeneration, preservation of cultural heritage, education, culture and arts. (Aksoy and Enlil, 2011: p. 48).

The **Metropolitan Municipalities** must abide by the following articles, which directly relates to culture:

- Build and operate social facility areas, regional parks, zoos, animal shelters, libraries, museums, sports, recreation, entertainment and similar facilities that serve metropolitan entity; to provide equipment and support to amateur sports clubs when necessary, to organize competitions among amateur sport clubs, to award athletes who demonstrate success either in domestic or international competitions by municipal assembly decisions
- Construct buildings and premises for facilities of health, education and culture when needed, to maintain and repair public buildings in service of these facilities and provide the necessary material support
- Preserve the natural and cultural assets as well as the historical pattern and those spaces and functions of particular importance to urban history, to ensure their maintenance and repair, to reconstruct exact replicas of those impossible to preserve. (Metropolitan Municipalities Law No. 5216 [Official Gazette Numbered 25531 dated 10 July, 2004] Article no.7)

According to the Metropolitan Municipal law no. 5216, accepted on 10.07.2004, the same duties listed above are expected of the provincial and district municipalities operating under metropolitan municipalities.

Currently, in Turkey, there are 29 metropolitan municipalities (accounting for almost 70% of Turkey's population), and each metropolitan municipality has district municipalities with their mayors and their assembly members elected separately. In Istanbul, for instance, the number of district municipalities is 39.

Focusing specifically on the case of Istanbul, the department responsible for culture in the Istanbul Metropolitan Municipality (IMM) is the Department of Culture and Social Affairs, which includes the Directorates of Culture, City Theatres, City Orchestra, Libraries and

Museums *(see Figure 5)*. Even though, the name of the Department includes the word 'Social', its functions are solely cultural, which means the budget allocated for the Department is spent on culture only (Şen: interview, 2014).

In detail, the Directorate of City Theatre was founded in 1914 as an independent organization, until 1981 when it joined the Department of Cultural and Social Affairs. The Metropolitan City Orchestra became a directorate under the Department in 1989 and the Directorate of Libraries and Museums in 1984. While cultural affairs previously had been managed by units responsible for media affairs, the responsibilities and duties were transferred to the Directorate of Culture after its establishment in 2005 (Aksoy, Enlil, 2011: p. 49). The Directorate of Culture as part of the Department of Cultural and Social Affairs was established in 2005[27] with the mission to sustain and promote national culture, presenting different cultures to Istanbul dwellers, highlight the role of the local administration in the cultural life of Istanbul. The Directorate of Culture organizes all kinds of cultural and artistic activities on national and international level: concerts, exhibitions, conferences, debates, anniversary celebrations, cultural days, etc; supporting the civil society institutions in running cultural projects; organizing competitions; publishing cultural magazines and bulletins; production of promotional materials[28].

The Directorate of City Orchestra was established in 1989[29] with the main mission to manage the administrative procedures of Municipal Marching Band, City Orchestra and Historical Turkish Music Ensemble[30].

The Directorate of City Theatre was established in 1981[31] with the mission to raising awareness on arts and artistic production, particularly theatre, among the population. To accomplish this, the Directorate aims at making available the masterpieces of national and foreign theatre for the audiences and leading the creative expressions in Turkish Theatre[32].

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[27] Municipal Law no: (1)5393 and Metropolitan Municipal Law no: 5216
[28] http://www.ibb.gov.tr/tr-TR/kurumsal/Birimler/KulturMudurlugu/Documents/OneTouch%20Mar%2005%202009.pdf
[29] Municipal Law no: (1) 1580 / 5393 and Metropolitan Municipal Law no: T3030 / 5216
[30] http://www.ibb.gov.tr/tr-tr/kurumsal/birimler/KentOrkestrasi/Pages/AnaSayfa.aspx#.U5m-93KSxNw
[31] Metropolitan Municipality Council's Resolution no 138
[32] http://www.ibb.gov.tr/tr-TR/Kurumsal/Birimler/SehirTiyatrolari/Pages/AnaSayfa.aspx#.U3DIZ4GSwvY

The Directorate of Libraries and Museums was established on 1984[33] with the mission to make available the resources in the libraries and museums affiliated to the Directorate to the use of the citizens, opening new libraries and museums, protect the Associations of libraries and museums, purchasing of the valuable artifacts on history, culture and arts, etc[34].

Figure 3: The Department of Cultural and Social Affairs and Directorates in the case of Istanbul Metropolitan Municipality
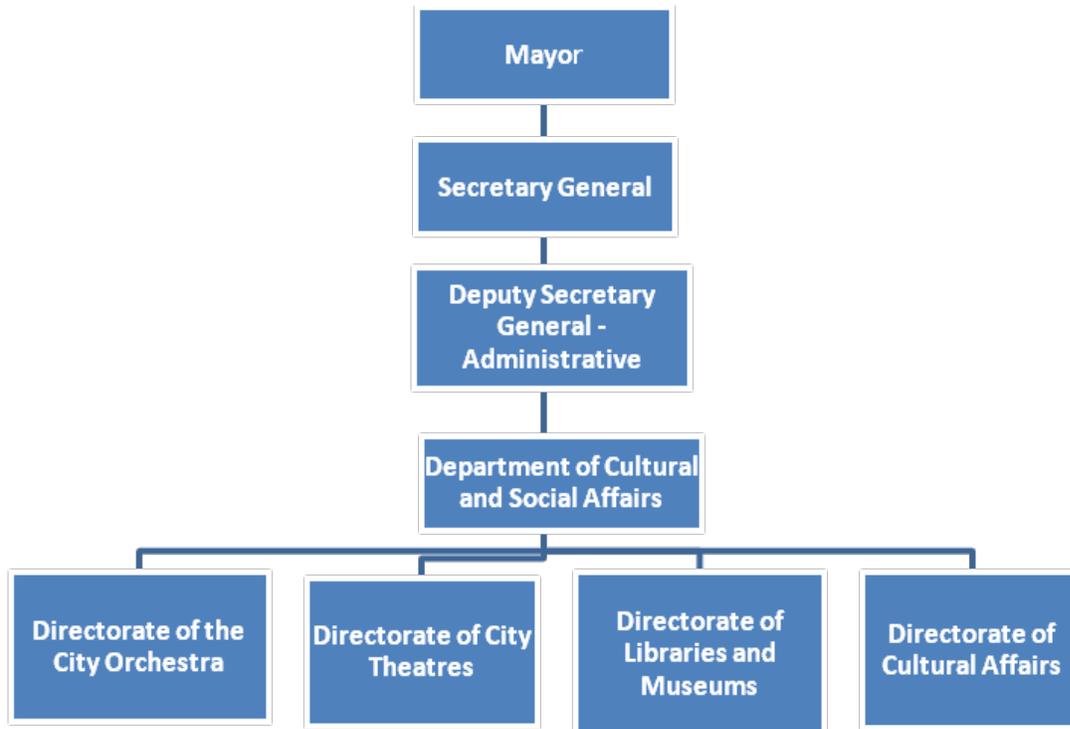
(Source: developed according to the website of Istanbul Metropolitan Municipality)

In almost all 39 district municipalities of Istanbul, a deputy mayor is in charge of the cultural and social affairs to which the Department of Culture and Social Affairs directly reports (Aksoy, Enlil, 2011: p. 49). Alongside the Cultural Directors, consultants, directly linked to the mayors also play important role. In those municipalities where there is no designated directorate

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[33] Municipal Law no: (1) 1580 / 5393 and Metropolitan Municipal Law no: 3030 / 5216
[34] http://www.ibb.gov.tr/tr-TR/Kurumsal/Birimler/KutuphanelerveMuzeler/Pages/AnaSayfa.aspx#.U3DQH4GSwvY

of culture and social affairs, the Directorates of Media Affairs and Public Relations take on the responsibility of realizing respective objectives and tasks. The majority of district municipalities have either newly-completed or actively operating cultural centers of their own, where they offer libraries, exhibition space, open-air spaces for the year-long organizations of cultural festivals, exhibitions, concerts, literature readings, courses, lectures, theater performances, and education and training activities (Aksoy, Enlil, 2011: p.52). Some district municipalities, such as Beyoglu Municipality, take a pronounced role in cultural activity because of the pre-existing wealth of cultural venues and institutions functioning in this district.

3.4.2. Funding of Culture at the Local Governments Level

In Table 4 we can see the allocation of cultural funds at a provincial level. Istanbul case can be used to look at the cultural public spending at the local level.

Istanbul Metropolitan Municipality is the main public investor in culture. The Special Provincial Administration, which is abolished, starting from 2014, used to invest in culture as well.

Table 4 below depicts the cultural expenditures programmed for 2013 specifically in the case of Istanbul through the local Special Provincial Administration Projects[35].

Table 4: Cultural Expenditures - 2013 Investment Program

Cultural Expenditures (Istanbul Special Provincial Administration Projects)	*Amount (TL)*
Renovation, Distribution and Promotion of Museums and Monuments of the Ministry of Culture and Tourism	5.500.000,00
Construction, Restoration and Restitution of Museums and Monuments of the Ministry of Culture and Tourism	950.000,00
Theatrical Performances at Schools	750.000,00
Contribution to EU Membership	50.000,00

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[35] This data is the investment programme of Istanbul Special Province Administration-an agency, whıch has been abolished as part the new law concerning metropolitan cities.

Construction of the Cultural Center at Sultangazi	1.000.000,00
Construction of the Youth Cultural Center at Cekmekoy	2.000.000,00
Construction of the Princess Islands Cultural Center	1.000.000,00
Audit of the Cultural and Tourism Services	200.000,00
Total	**11.450.000,00**

(Source: Special Provincial Administration website:
http://www.ioi.gov.tr/index.php?yol=0_3_280)

The total of the Special Provincial Administration budget fro year 2013 comprises 11% of the total budget allocated for culture by IMM (see table 6).

In general, the majority of cultural investment in Istanbul is undertaken by the Istanbul Metropolitan Municipality (IMM) and the district municipalities. The cultural affairs are organized under departments of culture and social affairs, yet the budget expenses are executed by the departments responsible for the investments.

Funding for culture at the City metropolitan level can better be exemplified by focusing on the two Metropolitan Municipalities, which have the largest population of residents. As illustrated in Table 5 below, in the case of Ankara Metropolitan Municipality, one fifth of the total metropolitan municipality budget (i.e. 20,9% in 2012 and 19,5% in 2014) is allocated for religion, recreation and culture. This figure, however, includes social, cultural, educational, promotional, as well as parks and sports-related activities. In 2014, 2,6 % of the metropolitan municipality budget of Ankara (i.e. 106.768,183 TL) was allocated to the Department responsible for culture at the local level.

Table 5: Ankara Metropolitan Municipality Budget Allocation

Year	Total Budget - TL	Religion, Recreation and Culture - TL	Department of Culture and Social Affairs – TL
2012	2.750.000.000	573.913.569	65.873.623
2013	3.400.000.000	681.495.502	87.462.576

| 2014 | 4.099.100.000 | 798.781.603 | 106.768.183 |

Proceeding to the case of Istanbul, the total budget of the Istanbul Metropolitan Municipality has increased over the 2012-2014 period (see Table 6). Although the budget allocated to the Department of Culture and Social Affairs remained almost the same between 2012 and 2013, in 2014 the respective budget increased by 25,13% (i.e. from 103.504.000 TL to 129.511.000 TL), while the total metropolitan budget increased for 13,75% (i.e. from 8 to 9,1 million TL). An increase has been noted in the case of several district municipalities. For instance, in the case of Beyoglu Municipality, which includes the city center of the European side of Istanbul, the total municipality budget in 2014 increased by 18,42% (i.e. from 190 in 2013 to 225 million TL in 2014), whereas in 2014 the budget of the municipal Department of Culture and Social Affairs increased by 40% (i.e. from 9,5 to 13,3 million TL). These figures reveal that around 5,9% of the Beyoglu Municipality budget was allocated to Department of Culture and Social Affairs. A previous more thorough look at the 39 district municipalities of Istanbul had revealed between 1 and 5 % budget allocation to culture; finding this high 5% figure when municipalities undertook the construction of municipal cultural centers. (Aksoy and Enlil, 2010).

Table 6: Budget Allocations - an Example from Istanbul

Istanbul Metropolitan Municipality (TL)			Beyoglu Municipality (TL)		
Year	Total Budget TL	Department of Culture and Social Affairs	Share %	Total Budget TL	Department of Culture and Social Affairs TL	Share %
2012	7.300.000.000	103.210.000	1.41 %	137.000.000	8.065.600	5.88%
2013	8.000.000.000	103.504.000	1.29%	190.000.000	9.500.000	5 %
2014	9.100.000.000	129.511.000	1.42%	225.000.000	13.300.000	5.9 %

The table 7 below depicts the cultural expenditures of the IMM in few main categories:

Table 7: IMM Expenditures on Cultural Services

Category	2012 Mln TL	2013 Mln TL
Cultural activities	37.52	49.99
Promotion of City and Culture	0.18	No data
Preservation of Cultural Heritage	39.68	38.03
Management of Cultural Venues	22.83	32.96
Project Design at Cultural Venues	0.23	24.02
Project Implementation at Cultural Venues	21.19	35.32

Source: Developed according to the diagrams from 'Preliminary Analysis of Managerial Aspects and Cultural Services' by İbrahim Halil Güzel (IMM), 2014

As we see from Table 7, cultural activities get highest share of the funding among other categories. In 2012 it comprised 29% and in 2013 -24% of the total expenditure. Under cultural activities exhibitions, film screenings, seminars-debates, panel discussions, symposiums, poetry programs are classified (Güzel, 2014: 12). Promotion of city and culture is the category that received least funding, while preservation of cultural heritage is given importance. An increase of about 20 % in allocation for the management of the cultural venues, i.e. cultural centers is observed. The activities of city theatres, museums and libraries are in front line in this category. Project implementation at the cultural centers is considered to be an important among the cultural services. During 2012-2013 the expenditure on project implementation is decreased though due to the allocation of more funds to cultural activities category (Güzel, 2014, p.14-18).

Since 1985, the district municipalities have experienced a significant increase in their revenues because of property taxes. According to Law 5393 enacted in 2005, the revenues of district municipalities are generated by various payments made to them in lieu of taxes and tax payments received from the central government as part of the revenue-distribution process (Aksoy, Enlil, 2010). It is important to note that because the investments in cultural

infrastructure are not undertaken by the cultural directorates and can be funded by various DG budgets (e.g. urban services) it is difficult to come to a conclusive figure about the district municipal investments on culture based on Annual Reports of the municipalities.

Thus, as the figures show a considerable part of the modest municipal budget allocated for culture is spent on restoration works and construction and management of cultural centers. Though, during 2012-2013 an increase in expenditure of IMM on cultural activities, namely exhibitions, film screenings, seminars-debates, panel discussions, symposiums, poetry programs is registered.

3.4.3. Specific Policies on Access to and Participation in Culture

As we shall see in detail, according to its 2010-2014 Strategic Plan, the Istanbul Metropolitan Municipality seeks to preserve and promote the cultural heritage of the city and to contribute to the enrichment of the cultural life of the city. Within these lines, two objectives are specifically highlighted: the need to increase the access to cultural services and to raise awareness in terms of the rich cultural life available in Istanbul. The Directorates pursue these objectives through a number of activities, as indicated further.

- The activities aiming to increase access to cultural services refer to: increasing the number of printed publications and rare manuscripts in the libraries; the digitization of the aforementioned rare manuscripts; increasing the number of museums and libraries in the district municipalities; measuring visitors' level of satisfaction at museums and libraries; increasing the number of registered library users; the restoration of the old and rare printed pieces; the City Theatres tours in Turkey and abroad; increasing audience figures of the City Theatres; the promotion of the City Theatres; conducting a needs analysis for the cultural services; the creation of a 'cultural events calendar'; increasing the capacity of the cultural centers; the promotion and popularization of the cultural centers in the city centers (i.e. at Taksim, Kadıköy, Beşiktaş districts); organizing concerts of Turkish Music (by the Ottoman Military Band) and of polyphonic music.
- The activities aiming to raise awareness in terms of the rich cultural life available in Istanbul refer to: the promotion of libraries and museums at schools; organizing special events for the

promotion of theatre among the young generation (e.g. through Youth Days events); the creation of the City Theatres Museum; the production of a documentary on the City Theatres; designing a campaign for promoting cultural services; attracting sponsorships for the national and international activities carried out in Istanbul; the extended use of historical venues for cultural activities (Istanbul Metropolitan Municipality, 2010-2014 Strategic Plan: 92-94). As part of these objectives, the following actions take place.

The Metropolitan Municipality applies its cultural programs in the cultural centers it operate. These cultural centers serve various cultural objectives and address various target groups through cooperation with employed and project/ event-contracted partners.

The Departments of Cultural Affairs of the **district municipalities** are active in cultural services, engaging in the organizations of local and international festivals, guided cultural tours, educational activities, games, reading days, colloquiums, concerts, movie shows, children plays, dramas, special day celebrations, religious days celebrations, and various sports activities. (Aksoy and Enlil, 2010).

There is a notable increase in the ratio of the cultural activities offered by the Cultural Directorates at a local level. They regularly organize national and international expos, concerts, symposiums, conferences, talks, screenings, commemoration days, cultural days, festivals, theater performances, film screenings etc. CDs, books, cassettes, DVDs and VCDs are produced as well. Öztürk (2008) focuses on the period between 2004 and 2008 and looks at two types of activities: periodical (i.e. children theater, cinema, screenings, talks, seminars, puppet theater, poetry, expos, concerts) and special activities (i.e. national and international cultural days, commemoration days, anniversaries, festivals, celebrations, local and foreign concerts, ballet and dance, individual exhibitions, competitions, tours, openings). The number of activities in both categories has increased consistently. The number of theatrical plays ran by Cultural Directorates increased within the 2004-2008 period as well (Öztürk, 2008).

In order to better understand the contribution of local administration and local bodies to the field of access to culture, the case of Istanbul has been selected. Thus, the programmes and projects of the Directorate of Culture, The City Orchestra Directorate, the City Theatre, Beyoglu Municipality and ISMEK Vocational Training Institutes are summarized.

a) Cultural Infrastructure

Despite the effort to increase the number of cultural centers run by the Department of Cultural and Social Affairs and spreading them throughout the metropolises, infrastructure is still characterized as being insufficient. This insufficiency is not related only to the number of the centers run, but to their size and attributes as well. In detail, the vast majority of these centers are built in order to serve various cultural objectives and address various target groups. This, limits their potential to host several types of cultural activities, as, for instance, the ones with larger backstage requirements. Moreover, especially in the case of Istanbul, the size of the venues is not sufficient for the cultural needs and potential, especially during the wintertime when open spaces can not be used for various cultural events. The objective for IMM (i.e. abbreviation for Istanbul Metropolitan Municipality) is to proceed to specific physical improvements in existing venues and increase the number of cultural centers throughout the metropolis (Şen: interview, 2014).

State Theatres and City Theatres both face some identical difficulties (e.g. limited infrastructures, as indicated by the fact that currently no more than 11 City Theatre stages operate in Istanbul). Currently, there are 700.000 seats available and their capacity has already been reached (Efiloğlu: interview, 2014). In order to address infrastructural limitations, a new hall is scheduled to be opened this year and an amphitheater in Maltepe is being planned. Most of the facilities remain concentrated in the same neighborhoods because, according to respective stakeholders, participation in other neighborhoods would be low anyway (Efiloğlu: interview, 2014). Proceeding to the City Orchestra Directorate, which operates since 1989 as an orchestra and a brass band, it manages to establish 6 branches in 2006. However, annually there are 400-480 activities realized, with the vast majority taking place in the summer months, proliferating on open spaces (Sevencan: interview, 2014).

At a district level, the facilities where Beyoglu municipality used to host its activities is currently not appropriate to use; therefore a youth center in Sishane is usually the venue hosting various cultural activities. Furthermore, to house municipality cultural activities, 'district *konaks*' (called *semt konaklari* in Turkish[36]), play a central role. Although these 'District Konaks' are equipped with stages, thus with some adjustments can host theatrical and music performances

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[36]   (http://semtkonaklari.beyoglu.bel.tr/)

and be turned into cinema halls, they are not really adequate to host concerts. Currently, in Beyoğlu there are 10 such District Konaks, 2 art galleries (on Istiklal and in Cihangir) and 1 children workshop, while a venue in Sishane is now being resorted in order to host a third art gallery (Doğan: interview, 2014). Beyoglu Municipality works together with a number of NGOs for various projects. Occasionally, some venues are provided to amateur theatre or music groups in order to offer them space to rehearse and perform. Yet, scarcity of infrastructural facilities remains to be solved for the municipality itself as well (Doğan: interview, 2014).

b) Arts and Culture Education - ISMEK

An important initiative regarding the delivery role of access aspects is connected to the Art and Vocational Training Courses by the Metropolitan Municipality of Istanbul (ISMEK). ISMEK refers to a mass education organization, which started operating as a social responsibility project in 1996, offers vocational training in traditional arts, music and sports, and has been founded in order to:

- Improve Istanbulites' personal knowledge, and their vocational and artistic perceptions
- Educate Istanbulites in the urban culture and increase their awareness about living in a metropolis
- Help Istanbulites be actively involved in production instead of focusing only in consuming
- Contribute to Istanbulites' efforts to generate income
- Increase Istanbulites' chances of being employed

Nowadays, ISMEK has become a model organization both nationwide, and worldwide. The vast majority of ISMEK programs are provided free-of-charge or at low rates, although participants may be required to buy their own equipment (e.g. painting material) for the courses they wish to attend (http://ismek.ibb.gov.tr/ismEng/index.asp).

From 141 trainees in 3 branches, located at 3 teaching centers, ISMEK grew up to reach 220.796 trainees in 181 branches at 228 teaching centers in 38 Istanbul counties during the 2012-2013 training period. The lessons offered at ISMEK courses can be grouped into the following categories: Vocational Technical Trainings, Computer Literacy, Handicrafts, Turkish – Islamic Arts, Music Training, Language Courses, Sport Trainings, Social and Cultural Trainings. Some of ISMEK facilities specialize in music education. In detail, there are nowadays 22 ISMEK

music branches which offer a range of music training (e.g. Turkish Arts Music and solfege, violin to piano lessons). The courses lasting from 3.5 months to up to 10 months are open to all Istanbulites over 16 years old (http://ismek.ibb.gov.tr/ismEng/index.asp).

Next to its educational and lifelong-learning objectives, ISMEK trains new artists who strive to teach 'endangered traditional handicrafts' to the next generations. Furthermore, seeking to support developments in health and sports, ISMEK arranges additional supportive educative activities, such as public seminars, local/ thematic/ general exhibitions, interviews, symposiums, trips, contests and publication (http://ismek.ibb.gov.tr/ismEng/index.asp).

ISMEK provides various training services to people with special needs, elderly people sheltered at nursing houses (e.g. Maltepe and Kadiköy Nursing Houses). Such training programs include folklore, English, drawing, elocution, handicrafts, computers training and music education. Additionally, ISMEK collaborates with the Ministry of Justice in order to provide training in prisons, detention houses and reforming schools for prisoners (e.g. Silivri Prison, Üsküdar Paşakapısı Detention House, Kartal Prison, Umraniye Jail, Metris Jail, Bakırköy Detention House for Women and Juveniles and Maltepe Reformatory School). These programs include tailoring, drawing, wooden dyeing, clothing, cooking, marbling, English, sports and music training.

ISMEK uses such promotional tools as exhibitions, sale shops, through which the trainees can exhibit and in some cases sell their works (http://ismek.ibb.gov.tr/ismEng/index.asp).

c) Addressing Specific Target Groups

As the Director of the IMM Directorate of Cultural and Social Affairs mentioned, general concern of the Department of Cultural and Social Affairs is low interest among the population of some districts to cultural activities. Therefore, raising citizens' interest is identified as an important priority toward this direction. The Cultural Centers and the Municipalities' policy seeks to empower especially women with limited access to social, cultural and city life by providing them with a platform where they could socialize and participate in social cultural life. Children are the most significant target group for most activities as well. Thus, the multi-

functional use of the cultural centers facilitates cultural participation in another way: Cultural and arts education courses (e.g. through the ISMEK training programs) are quite often realized in the same venues where people may attend events for free. Such courses are in their vast majority attended by women. Consequently, having already visited the specific venue, women are more likely to accept and motivate their children to participate to other activities realized at the centers, which are places that have gained their trust.

According to the Director, the IMM Directorate of Cultural and Social Affairs addresses the cultural demands of the lower social classes offering over 5000 cultural activities annually. Moreover, a considerable part of these activities are concerts of pop music, which are offered to the public with a very low price. Moreover he states that the artistic and cultural practices offered by the independent cultural institutions, such as Istanbul Foundation for Culture and Arts for instance, are targeted towards elite public and the Municipality comes to fill in the blank and satisfy the cultural needs of lower classes of society (Şen: interview, 2014).

The Director believes that the Municipality plays a crucial role in cultural provision in Istanbul and that the role of the Directorate as a cultural producer is crucially important for the viability of the cultural scene of Istanbul and if it would solely act as a provider and facilitator the cultural life of the city would face crises. However, regardless the important role that the Municipality plays in cultural production, it is not very well known since the Municipality does not apply special promotional measures for its publicity. (Şen: interview, 2014).

According to the data provided by the Directorate of City Orchestra, it realizes 400-480 activities on an annual basis; 3-7 concerts take place abroad, around 350 in Istanbul and 50-60 concerts are realized elsewhere in Turkey. Concerts are free of charge and may be realized in cultural centers and in open public spaces during the summer. The Directorate seeks to transmit high quality music to the audiences and develop their 'good taste' (Sevencan: interview, 2014). The repertoire mostly depends on the audience (i.e. the profile, age, gender of the target groups). In fact, lack of amateur music education is recognized as a negative attribute of the budget allocation, given that the Metropolitan Municipality may be supporting amateur sports but not amateur music as well. (Sevencan: interview, 2014).

The Directorate of City Theatres established a partnership scheme with Universities to reach its reach its primary target group – students and wider audiences. Within this partnership the university chooses the play and undertakes the publicity and ticket sales, while the Directorate undertakes the production. The University offers discounted prices for its students and reinvests income generated from the endeavor into social responsibility projects. For instance as a result of recent cooperation with Istanbul Technical University, equipment was purchased for people with special needs and a library in Anatolia was established (Efiloğlu: interview, 2014).

City Theatres Directorate also runs some projects aiming to address the needs of specific target groups, such as immigrants and children with special needs. For instance, a project has offered disabled children from the Netherlands and Turkey meet. Another one, realized in cooperation with an association for the hearing-impaired, has addressed the children with disabilities (Efiloğlu: interview, 2014).

Focusing on a district level, Beyoglu Municipality strives to reach its objectives and bring artistic and cultural activities closer to the citizens. Women and children are the primary target groups of the Beyoglu Municipality cultural policy and they can enjoy vocational training and free courses on music, theatre and painting at the cultural houses ran by the municipality (Doğan: interview, 2014). It is believed that cultural demand can primarily emerge thanks to cultural education. Therefore, annually around 7.500-10.000 children receive cultural education at the District Konaks and can both participate/ perform and attend theatrical plays. A successful example towards this direction refers to Sadri Alisik theatre, which has launched a program involving pupils in theatrical plays. The theatre educates around 30-40 children coming from different 3 schools and helps children put on stage a professional theatrical play in which children themselves will also participate. The play will be performed in an open-air stage and follows the 'Children for children' line. Moreover, annually around 250 children participate in the arts workshop, which exclusively focuses on arts education (Doğan: interview, 2014).

The Municipality regularly organizes art events (e.g. open air cinemas and concerts in the summer, theatre performances for children and grown-ups in the winter) as well. Several cultural and arts activities seek to prepare children for possible working alternatives in the future. Given that Beyoglu is a tourism and cultural center, a short film workshop has been launched, aiming to introduce children to tourism and culture as significant sectors of the economy. Moreover, a

summer camp hosts around 400-500 children every year. At summer camps, the children have the opportunity to spend a week participating in arts (music, modern and traditional dance, painting, theatre, etc) and sports activities of their choice. During the week, the children are actively involved in arts, can benefit from a summer holiday and have the opportunity to spend one 'independent' week, away from their family. During the week children prepare a 'piece' to be presented at the end of the week in front of an audience and their families. Because of its success, last year a 'winter version' of the summer camp was initiated. During the 'winter camp', every month 3-4 schools participate with their pupils getting involved in specific workshops for one month and then presenting their work to the public (Doğan: interview, 2014).

Judging from the statements of the Municipality officials we may conclude that on the local level cultural policies are also mostly striving for audience building and increasing the access of the citizens to the art that the Municipality believes is good for public. We may say that again as it is the case with the State cultural policies, on local level generally Malraux Model lies in the basis of cultural policies. In some rare cases though an attempt is made also to practice cultural participation, i.e. UNESCO Model, for example the case with Beyoglu Municipality encouraging school children to stage theatrical performances apart from just attending them. Art education that is offered to the citizens through the ISMEK courses is another example of the policies going from access to participation. It is also notable that on local level there is a tendency of distancing from elitist arts and giving more space to pop culture.

d) Ticketing

Istanbul Metropolitan Municipality promotes artists' activities, which are usually offered to the public free of charge. The Municipality officials consider 'free entrance' policy to be the most effective tool for attracting people to cultural events, concerts and theatrical plays, especially those who probably would not participate at such events otherwise, nor have they felt the need for cultural consumption before. In fact, lately and in order to contribute to the creation of awareness regarding the value of a cultural event, a symbolic ticket has been considered for several music concerts. In the case of Istanbul, the only activities, which are not offered for free, are usually those hosted at the biggest facility of Cemal Resit Rey Center. The interviewees believe that free entrance is a useful tool for the Metropolitan Municipalities' effort to reach

younger generations, since, especially in the case of female citizens, family approval is a pre-condition for the cultural participation of their 'dependent' family members. As a result, making it costless for everybody to participate, facilitates an open-minded young woman's desire to participate in an event of her interest because of making it easier for her to be escorted by another family member (Şen: interview, 2014).

Concerts are also free of charge and may be realized in cultural centers and in open public spaces during the summer (e.g. in Sultan Ahmet square, Eminonu, Uskudar square, Bakirkoy, Kadikoy square, Bostanci). Free concerts are realized upon invitation of NGOs, schools, and Universities as well. Such cooperation are characterized as win-win relationships, given that the partner organization enjoys free access to culture and the City Orchestra Directorate is given the opportunity to reach more people by performing in front of such audience (Sevencan: interview, 2014).

On the other hand, City Theatres Directorate recognizes as its primary advantage the fact that City Theatres itself is responsible for its own communication mix and ticket sales, while the State Theatre has transferred its box office to private companies. The ticket fee has been set to 15 TL for general public, 11 TL for students and 3 TL for children theatre. On-line box office is also available as a mobile phone application (Efiloğlu: interview, 2014).

e) Feedback

Occasionally, the Department of Cultural and Social Affairs receives evaluation through questionnaires but the most significant input comes as a result of staff observation. Online feedback quite often has proven to be effective as well. In general, evaluation mostly concerns the preference on specific artists and forms of culture (e.g. folk music) and provides some feedback for future programming. Yet, operating as non- profit organizations, which offer free-of-charge events, popular demands cannot always be met. In general, the diversity of the neighborhoods within the metropolis is an important factor taken into consideration when working on the cultural events programming. The profile of the population in each particular neighborhood (e.g. where the population has migrated from) is important parameters to be taken into account when selecting an event or artist. Moreover, when scheduling the events, the dates

of holidays and important soccer matches are taken into consideration, otherwise the attendance is really low.

At City Theatres, the performance measurement is assessed on a strictly quantitative basis, according to the online box office statistics, which provide information on the size of the audience of each play, how many were children, grownups, students etc. Participation differs from neighborhood to neighborhood: halls in Kadikoy, Uskudar are always full, while the hall in Kagithane is 60-70% full (Efiloğlu: interview, 2014).

Beyoglu Municipality collects statistical data through a City Automation System, yet no analytical research has been carried on so far. Thus, the only indication for the success of the efforts comes, for instance, from the increase in the number of children involved in the centers' activities. Another indicator pointing out to the impact of municipality activities refers to a shift in citizens' expectations.

3.5. Cultural Statistics as the Indicator of Access to and Participation in Culture. Comparing EUROSTAT and TURKSTAT Data

TURKSTAT is the main statistical authority doing research and collecting data on cultural participation on Governmental level. We shall see the details on the data provided by TURKSTAT below.

TURKSTAT collects data on number of cultural institutions, visitors to different cultural institutions and the time spent on indoor and outdoors cultural and entertainment activities by the citizens. The TURKSTAT studies looks at the following cultural domains: cultural heritage (museums, artifacts, and immovable cultural property), archives, libraries, books, newspapers and periodicals, art galleries, theater, opera and ballet, orchestra and chorus and cinemas (TURKSTAT, 2012). Like the majority of the cultural institutions, public, private or civil, TURKSTAT focuses on quantitative data. In fact, there is only limited research on qualitative data, such as preferences regarding types of books or music, as well as reasons for non-participation. Furthermore, TURKSTAT does not take into consideration two main concepts highlighted by UNESCO in terms of cultural participation: ICT/internet and the changing role of passive audiences into active participants (UNESCO, 2012) – a recent trend that is getting widely spread in the world. Turkish data do not consider the amateur art practices either.

Focusing on the profile and demographical data, research in culture and arts usually considers gender, age, geographic area, but does not consider the following: level of education, household structure, income level, arts knowledge/competences (UNESCO, 2012). Time spent on cultural activities is the only statistical indicator taken into consideration, while TURKSTAT does not mention how frequent respondents participate in cultural activities.

When comparing the methodology and criteria of EUROSTAT and TURKSTAT, we see that the data presented by EUROSTAT gives a more clear-cut picture of people's participation in artistic and cultural activities in different disciplines, since it reveals, for instance, the frequency of attending live performances or the percentage of people who have attended at least one live performance within the last 12 months. While TURKSTAT counts the number of people

attending to various cultural institutions and activities, which does not give a comprehensive clue on the people's participation in culture. EUROSTAT studies also look at the educational level (low, medium, high) and gives a more detailed diversification of the age groups (25-34; 34-44; 45-54; 55-64). On the other hand, the TURKSTAT study provides extensive data on the cultural infrastructure, such as the number of theatre/opera/ballet halls, number of seats, number of cinema halls, museums etc. In most of the cases TURKSTAT also recognizes one age group, those of a minimum 15 years of age.

A closer look at the available TURKSTAT data reveals the time spent on both a monthly and a daily basis on activities referring to audiovisual media (i.e. cinema, radio, TV, music; press and books; performing art; internet and computer use) and entertainment (i.e. walking and hiking, going to park, picnic and outdoor activities, going to bar, disco, tavern). Watching TV is the activity to which people allocate most of their time; to be exact, 63 hours and 15 minutes have been spent watching in a particular reference month, while the least time is allocated to performing arts – 25 minutes in a reference month (TURKSTAT, 2006).

According to EUROSTAT (2011: p. 171-173), in 2006, from January till December, 38 % of the sample attended live performances 1-6 times, 4% attended 7-12 times, 2% more than 12 times, and 56% did not attend any. In detail, out of the 44% who attended a live performance at least once in 2006, 46% were women and 41% men; 66% was a university graduate, 44% had high school education, and 25% had low education; 47% was between 25 and 34 years old, 4% was between 35 and 44, 42% between 45 and 54, and 39% between 55 and 65 years old. Moreover, 45% had an average income, 42% of those living over the poverty threshold and 22 % of those living under the poverty threshold attended a live performance at least once within 2006.

Proceeding to cultural sites[37], 38% had visited cultural sites 1-6 times within 2006, 4% responded having visited cultural sites 7-12 times, 3% more than 12 times, and 55% responded not having visited any cultural site (EUROSTAT 2011: 174-5). In detail, 45% had visited cultural sites at least once, out of which 46% were women and 44 % men; 47% were between 25 and 34 years old, 47% between 35 and 44, 42% between 45 and 54, and 43% between 55 and 64;

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[37]   Cultural sites: historical monuments, museums, art galleries and archaeological sites.

71 % was a university graduate, 45% had high school education, and 24 % had low education (EUROSTAT 2011: 175).

As for the statistics for cinema, 39 % of respondents in Europe had attended cinema 1-6 times within 2006, 4 % attended 7-12 times, 2 % attended cinema more than 12 times, while 55% of respondents had never attended cinema. In detail, 48 % visited cinema at least once in the period of 12 months, 47 % of which females and 48 % of males; 65% were at between 25-34 years of, 54 % was between 35-44 years old, 41 % was between 45-54 years old, 20 % was between 55-64 years old (EUROSTAT 2011: 166-7); 29 % was a university graduate, 24 % was a high school graduate, and 25 % had low education. EUROSTAT 2011: 167).

TURKSTAT provides data on participation in going-out activities in reference month of people over 15 years old. According to the data referring to 2006, only 1.2% of the male respondents and 1.8% of the female respondents attended theater, opera and ballet. Moreover, 1% of the male population and 1.6% of the female respondents visited museums and art galleries in a reference month. Furthermore, 2.8% of the male respondents and 2.6% of the female respondents visited libraries in a reference month (TURKSTAT, 2006).

In terms of the data on the reading habits, EUROSTAT does not provide information on EU level, since data from some of the member states is missing. However, the study looks at: the percentage of people who have read at least one book within one year, classification according to the level of education, average number of books read within a year, percentage of people who read more than 12 books within a year, and number of books at home. TURKSTAT, on the other hand, does not assess such information. Yet, in 2011 the Directorate General of Libraries and Publishing conducted the first research in Turkey, which seeks to access readers' profiles and tendencies. According to the findings included in this *Turkey Reading Culture Map* and disseminated in the Ministry's website (Directorate General of Libraries and Publishing, 2011):

- The reading rate remains the same accross the two genders
- 7.2 books are read annually countrywide
- 31% of Turkey's population does not read any book
- One out of four has a reading habit, while it is aquired through self-learning (75%)
- Watching TV is the most common leisure time activity (23.7%)

- The existence of public libraries is well-known, yet the people do not prefer attending them

- Although books are considered to be expensive, people prefer buying their books

- People mostly read Turkish books (85%). Turkish citizens also prefer literature (20%), while religious books (18.5%), educational books (16%), and history books (14%) are also popular. In detail, Thrace residents prefer historical books, Central and South Eastern Anatolia residents religious books, and Black Sea, Aegean and Eastern Anatolia residents prefer literature.

EUROSTAT also looks at involvement in amateur cultural activities, such as singing, dancing, acting, playing music and painting. The data on EU overall level is not provided due to the lack of data from all member states, however the study states that compared to 'passive' cultural participation (going to the cinema, live performances or museums), in the countries where the research was conducted, only a few people participated in public performances (less than 15%). The only exemptions in these figures were observed in Estonia (40%) and Italy (24%). Artistic activities like painting, drawing, and sculpture or computer graphics attracted even fewer enthusiasts — in fact only in Austria and Finland the respective percentages were above 20%. Educational attainment is the most differentiating factor in practicing artistic activities. In most countries, factors such as age and gender appear to have a limited influence on participation in such cultural activities (EUROSTAT, 2011: 162).

EUROSTAT providing extensive data on the use of Internet as well. The study that has been conducted in 2009 looks at households with Internet access at home: in 2006, 50% of households had access to the Internet, while in 2009 the number increased to 65%. (EUROSTAT, 2011: 186-191). EUROSTAT also looks at the use of Internet for private purposes, the highest being instant messaging (36%). In 2008, assessing Internet use for leisure and entertainment activities classified by occupational status (employed, unemployed, students, retired) revealed that all segments prefer involvement in music-related activities. The respective percentages were 37% among employees, 45% among unemployed, 70% among students, 25% among retired people. The study also indicates that internet is used for purchase of cultural goods and services; namely 32% buys online/ downloads films, music, books, magazines, e-learning material and/or computer software and 19% buys tickets for specific events (EUROSTAT 2011, 191). On the other hand, TURKSTAT investigates the average time citizens over 15 years old spend on the

Internet. On a reference month in 2006, male respondents spent online 3 hours and 18 minutes and female respondents only 59 minutes (TURKSTAT 2006).

The detailed comparison of statistical indicators of EUROSTAT and TURKSTAT is presented in Annex A.

4. TURKISH PUBLIC CULTURAL POLICY IN THE MALRAUX-UNESCO-EU MODEL

Access and Participation in Europe

Policies addressing the issues of access to and participation in culture in Western Europe chronologically can be divided into three phases of development:

- 1940s -1950s – era of 'democratization of culture', where the state is striving to make culture and traditional art forms accessible to as many people as possible including various layers of society. This principle lied in the basis of cultural policymaking in countries like France, Germany, and Austria and partially is applied in these countries as well. (We called this the Malraux Model)

- 1960s -1970s – era of 'cultural democracy', which assumed more empowering the citizens to take over participatory role in decision-making and community life, self-expression in artistic creativity thus having their influence on formation of the culture itself. These policies were fed by and rooted in the solid legal instruments of the time, such as Article 27 of the 1948 Universal Declaration of Human Rights, which recognized cultural rights as one of the basic human rights and urged the policy makers to take necessary measures to ensure cultural rights are enjoyed and practiced equally by all levels of society. With this concept the amateur arts, community organizations and modern art forms such as cinema, popular music and photography started to gain more recognition and receiving public support. (We called this the UNESCO Model)

- 2000s – era of cultural diversity, social cohesion, and economic development. The challenges of the 21st century require new approaches and bring in other dimensions to be considered in making cultural policies. The recent trends in European policy making load an additional role for culture to play in social cohesion, economic development, civil renewal and transformation, combating poverty and social exclusion. Access to and participation in culture is considered as a crucial issue in achieving all these, so far policy makers in EU are more concerned to address such groups as ethnic minorities, low-

income families, rural communities, disabled people, etc. What we called the EU Model comes into force to shape the cultural policies in the 21st century.

Craik, McAllister, and Davis (2003, p. 29) highlight two key tensions for national cultural policy between the goals of excellence versus access, and between government's roles as facilitator versus architect. However, all these instruments and models: Malraux model, UNESCO model, EU model have a lot of sense in making a successful comprehensive cultural policy. In the 21st century where we face the challenge of shifts in stresses and emphases it is important not to lose any of these instruments. All of the approaches and models need to be used in making successful cultural policies that is necessary for development of a democratic society (Gripsrud, 2000). We see this mixed implication almost in all the national cultural policies in EU states.

Thus in EU we observe explicit policies in access to and participation in culture, which is developed within a discourse through history and rooted in a solid legal instruments. Moreover, these policies are vibrant and respond to the latest trends, challenges and issues that larger society faces today.

Access and Participation in Turkey

In Turkey, we see signs of the Malraux, the UNESCO and the EU models, all in play in mixed fashion, though with the vast prevalence of one over the others.

Between 1930s-1950s, the Malraux Model lied in the basis of cultural policy of the young Republic implemented particularly through People's Houses and Village Institutes. Even though the main reason for establishment of these institutions was more grounded in politics than in culture, still they well served the aims of democratization of culture, in other words, making what was deemed as the necessary cultural fabric of a modernizing nation-state accessible for all.

The ideology and political developments with multiple military coups on the second half of the 20th century in Turkey left, however, little or almost no space for development of the UNESCO Model. We may say that the shift from 'democratization of culture' to 'cultural democracy' did not happen in Turkey so far. State cultural policies both on national and local

levels served and still serve to provide access to culture, i.e. audience building and increasing the scale of the cultural consumption but do not bother for stimulating participation in culture, i.e. empowering people to get involved in making arts or taking an active role in decision-making.

Some considerable shortcomings in the governmental policy such as lack of policy for encouraging and supporting amateur arts and community art, absence of funding for independent cultural operators and empowering independent cultural producers come to prove that 'cultural democracy' paradigm is very weak in Turkish cultural policy.

Nevertheless, we shall note that in some rare cases we witness practicing of UNESCO Model in policies of local governments, particularly through encouraging school children to stage theatrical performances apart from just attending them, art education courses ISMEK offered by IMM and the tendency of distancing from elitist arts and giving more space to popular culture.

The EU Model finds a limited implementation in modern cultural policy in Turkey. It is basically expressed in some amendments on cultural diversity and freedom of expression, ethnic minorities and multiculturalism, which are still in infancy. Even though during the recent years the Government takes some steps in creating more favorable conditions for the minorities to practice their language and culture, and gives more appreciation to non-Muslim heritage, according to the experts' evaluation Turkey is still considered to be far away from fully appreciating its cultural richness and facilitating social cohesion through cultural diversity (CoE, Independent Experts Report, 2013).

Specific target groups addressed by the Turkish State in its cultural policy such as youth, disabled people, residents of provincial areas, can be regarded as signs of the EU approach making a limited headway in Turkey, in Turkish cultural policy. However we should note that in Europe we again see explicit studies and policy for these groups, while in Turkey we witness the State's concern to involve these groups into artistic and cultural activities but without any research grounds or defined policy or strategy.

Shortcomings in State Cultural Policy in Turkey

Unlike European case, cultural rights and or access to and participation in culture are not a matter of concern in Turkey on constitutional level. Despite the fact that the Government offered to realize a new constitutional amendment throughout the last election campaign in 2011, which would eventually touch upon the issues related to cultural rights, and formed a Working Committee affiliated to the Parliament to get the new Constitution drafted, unpredictability of domestic politics in Turkey hindered the execution of the mission. So far this kind of political turbulence remain as jeopardy for adopting relevant legal instruments and their practical application through effective policymaking.

The matter of access to culture is reflected in cultural policy implicitly. Even though access to culture seem to be an important concern for the State, it does not have a clear-cut definition or formulated policy in regards with access, but rather applies a number of measures in various artistic disciplines, which eventually serve to increase access to arts and culture.

Some of the considerable measures taken by the Turkish State for improving access to cultural and artistic practices during the last decade include modernization and management of state-owned museums and heritage sites; running cultural centers across country in order to provide culture and arts education and offer free access to public events; providing free access to internet and e-library system and attempting to increase the reading habits among youth and children, intensive touring of theatres, opera and ballet across the country. However, we should note that in some of these cases, as for example the management and modernization of museums and heritage sites, the State's primary motivation and concern is not culture or easing people's access to it, but rather increasing income. As we may see from the case study of outsourcing the state-owned heritage sites and museums described above, the primary goal of the Government is tourism-driven - increasing the income of the heritage sites and museums through making them more attractive places from visitors' perspective. Nevertheless the model's direct impact on increasing access to the heritage sites and museums is indisputable.

Shortcomings in Cultural Policy on Local Governments Level in Turkey

On the local governments level we see that the Cultural Departments of the Municipalities undertake the role of cultural producer rather than facilitating and providing

infrastructure and resources for the artists and nongovernmental organizations to convey the cultural and artistic production. The statements of the representatives of the cultural departments of the local governments draw a picture of very vibrant cultural provisions and people's high enjoyment of these provisions. However, there are no activity reports or other official documents available to show what is being done, who is benefiting and what the level of satisfaction of the audiences is. No evaluation of the cultural provisions of the Municipalities is conducted so far. Partnership between the local governments and the cultural NGOs or independent cultural organizations is minimal.

In Conclusion

Thus at the very beginning of this dissertation we *put up* a thesis saying that neither the 'democratization of culture' nor the 'cultural democracy' paradigms sit comfortably with the cultural policy prerogatives in Turkey up to very recently. Throughout the discussion in this dissertation we arrive to the point that 'the democratization of culture' paradigm came forward into the cultural policy discourse in Turkey starting from early Republic years, i.e. 1930s and still remains prevalent in the cultural policy-making today. While the 'cultural democracy' paradigm is not a part of the cultural policy discourse in Turkey. In Turkey we may talk about 'access to culture', but not so much about 'participation in culture'. The policies on access to culture though are implicit remaining quite fragmented. This study does not aim at discovering the reasons behind this, but rather opens a channel to a new discussion.

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Personal Interviews:

Mr. Abdurrahman Şen, Chairman, Department of Cultural and Social Affairs of Istanbul Metropolitan Municipality on 02.02.2014

Mr. Celal Sevencan, Director, Directorate of City Orchestra on 18.03.2014

Mr. Salih Efiloğlu, Director, Directorate of City Theatres on 28.03.2014

Ms. Deniz Özlem Doğan, Director, Directorate of Cultural and Social Affairs of Beyoğlu Municipality on 15.03.2014

Ms. Kibele Eren, Corporate Relations and Marketing Director, TURSAB MUZE Enterprises. on 14.02.2014

Ms. Köyüm Özyüksel, the TÜRSAB General Coordinator of the Istanbul Archeological Museums Development Project on 07.02.2014

Questionnaire received by e-mail:

General Directorate of State Theatres on 04.03.2014

Directorate General of Libraries and Publishing on 18.04.2014

Directorate General of Culture Properties and Museums on 26.03.2014

6. ANNEX

A. Comparing EUROSTAT and TURKSTAT Statistical Indicators

#	EUROSTAT indicators	TURKSTAT indicators
1.1	Frequency of going to live performances[38] in the last 12 months, 2006 (%)	Number of attendances: to original and translated plays (2011)
	N/A	Number of theater halls/opera, ballet scenes, seating capacity, number of performances: original and translated
1.2	Percentage of persons who have attended a live performance at least once in the last 12 months by gender, age group and educational attainment, 2006	Attendance/non-attendance to theatre, opera, ballet, concert in the reference month by gender % (2006)
	N/A	Time allocation for performing arts per month (2006)
2.1	Frequency of visits to cultural sites in the last 12 months, 2006 (%)	Number of visitors to the museums and heritage sites with entrance fee and free (2011)
2.2	Percentage of persons who have visited a cultural site at least once in the last 12 months by gender, age group and educational attainment, 2006	Visiting/non-visiting rate in the museums in the reference month by gender % (2006)
3.1	Percentage of persons who have read at least one book in the last 12 months by gender, 2007	Number of beneficiaries of libraries, number of registered members, number of library personnel by types of libraries: national, public, University (2011)
3.2	Percentage of persons who have read at least one book in the last 12 months by educational attainment, 2007	Going/non-going rate to the libraries in a reference month by gender % (2006)
3.3	Average number of books read during the last 12 months, 2007	Number of libraries, number of books and non-book materials by types of liberalities: national, public, University (2011)
3.4	Percentage of persons who have read more than 12 books in the last 12 months by	N/A

3.4	Percentage of persons who have read more than 12 books in the last 12 months by gender and educational attainment, 2007	N/A
3.5	Number of books at home, 2007	N/A
4.1	Percentage of persons who have taken part in a public performance (singing, dancing, acting or music) in the last 12 months by gender, age group and educational attainment, 2007	N/A
4.2	Percentage of persons who have taken part in artistic activities (painting, drawing, sculpture, computer graphics, etc.) by gender, age group and educational attainment, 2007	N/A
5.1	Households having access to the Internet at home, 2006 and 2009	N/A
5.2	Use of the Internet for private purposes for advanced communication activities (excluding e-mail), 2008 (% of Internet users)	Average time spent on internet use in a reference month by gender (2006)
5.3	Use of the Internet for leisure activities related to obtaining and sharing audiovisual content, 2008	N/A
5.4	Use of the Internet for leisure and entertainment activities by gender, EU-27, 2008	Percentage of the duration of internet use by gender (2006)
5.5	Use of the Internet for leisure and entertainment activities by educational attainment, EU-27, 2008 (% of Internet users)	N/A
5.6	Use of the Internet for leisure and entertainment activities by occupational status,	N/A

5.7	Use of the Internet for leisure and entertainment activities by age group, EU-27, 2008 (% of Internet users)	N/A
5.8	Use of the Internet for purchasing cultural goods and services, 2009	N/A
6.1	Frequency of going to the cinema in the last 12 months, 2006	Number of Attendances to cinema, 2012
6.2	Percentage of the persons who visit cinema at least once in the last 12 months by gender and age group, 2006	N/A
6.3	Percentage of the persons who visit cinema at least once in the last 12 months by educational attainment, 2006	N/A
6.4	Number of inhabitants per cinema screen, 2007 (1000s)	N/A
6.5	Density of multiplex cinema screens in total number of cinema screens, 2007 (%)	Number of Movie theatres, 2012 Number of seats, 2012
6.6	Average annual cinema admissions per inhabitant, 2009	N/A

Source: Developed using EUROSTAT and TURKSTAT data