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Community Engagement through Public Programs in Art and Cultural Institutions in İstanbul

İstanbul'da Sanat ve Kültür Kurumlarında Kamu Programları Yoluyla Komünite Katılımı

Miyase Çelen

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ABSTRACT

With the change of socio-cultural atmosphere, the social function of art and cultural institutions and their relations with society has gained more importance. It is an ongoing debate that the relationship between art and cultural institutions and the public has been transformed or should be transformed. The active engagement of communities in art institutions is not a new discussion however, it becomes a necessity in many ways in the 21st century instead of being just a beneficial tool.

This thesis explores the relations between art and cultural institutions and society through public programs based on the discussions about the role of contemporary art institutions in democratic societies. The point where these programs make a difference is that they are no longer seen as just a method for audience development, but instead these programs allow the active participation of communities, interprets social trends, and responsive to current interests, problems, and debates, as institutions abandon their authoritarian and didactic approaches. The thesis examined the community engagement practices of SALT, Arter, and Istanbul Modern, which are among the impactful art and cultural institutions in Istanbul, through the selected public programs as cases and in this way, evaluated the relationship of these institutions with their users.

The study questions why community engagement is regarded as important, how public programs create opportunities and how it is implemented in art and cultural institutions in Istanbul through public programs; data obtained from interviews with relevant departments from selected institutions were used in addition to literature research. The concepts of community and community engagement, the development of community engagement discussions and the trends that have influenced today's practice, and the main debates about the active engagement of the society in art and cultural institutions are analyzed. Afterward, it is aimed to examine the ongoing discussions in this field in terms of modern and contemporary art and cultural institutions in Istanbul.

ÖZET

Sanat ve kültür kurumlarının toplumsal rolleri ve toplumla ilişkileri günümüzde daha çok önem kazanmıştır. Değişen sosyo-kültürel atmosferde, kültür ve sanat kurumlarının kamuyla ilişkisinin dönüşüm geçirdiği veya dönüşmesi gerekliliği süregelen bir tartışmadır. Farklı komünitelerin sanat kurumlarında aktif olarak yer alması yeni bir tartışma olmasa da bu durumun 21. yüzyılda sadece yarar amaçlı olmaktan çıkıp, birçok anlamda zorunluluk haline gelmesi istenmektedir.

Bu tez, çağdaş sanat kurumlarının demokratik toplumlardaki rolünün ne olduğu tartışmalarından yola çıkarak toplumla ilişkilerini, bu kurumların düzenlediği kamu programları üzerinden incelemektedir. Bu programların fark yarattığı nokta, kurumların bu programları artık sadece kullanıcı geliştirme için bir yöntem olmaktan çıkıp kurumun otoriter ve didaktik rolünden sıyrılarak komünitelerin aktif katılımına; sosyal eğilimlere ve mevcut ilgi, sorun ve tartışmalara yanıt vermeye olanak sağlayan programlar olmasıdır. Tez, İstanbul'daki etkili sanat ve kültür kurumlarından SALT, Arter ve İstanbul Modern'in komünite katılımı uygulamalarını, seçilen kamu programı örnekleri üzerinden incelemiş ve bu yolla bu kurumların kullanıcısıyla olan ilişkisini değerlendirmiştir.

Komünite katılımının neden gereklilik olarak kabul edildiği, kamu programlarının kullanıcılarının katılımı için nasıl fırsatlar yarattığı, Türkiye'deki sanat ve kültür kurumlarında katılımın kamu programları yoluyla nasıl uygulandığı soruları ekseninde bu çalışmada; literatür araştırmasının yanında, seçilen kurumlarda ilgili departmanlardaki kişilerle gerçekleştirilen röportajlardan elde edilen veriler kullanılmıştır. Komünite, komünite katılımı kavramları tanımlanmış, komünite katılımı tartışmalarına nasıl gelindiğini anlayabilmek için bugünün pratiğine etki eden akımlar ve toplumun sanat ve kültür kurumlarına aktif katılımıyla ilgili temel tartışmalar incelenmiştir. Bu alanda devam etmekte olan tartışmaların, İstanbul'daki modern ve çağdaş sanat ve kültür kurumları özelinde incelenmesi amaçlanmıştır.

INTRODUCTION

With the impact of the political, social, technological, and economic changes, the role of art and cultural institutions has been evolved and expanded in society. Since the 1960s, there has been a call for a democratized institution that can develop a robust and comprehensive publicness for a variety of communities. In that matter, the influential study titled "The love of art: European art museums and their public" on art museums and their visitors conducted by Bourdieu, Darbel and Schnapper in the 1960s is still relevant today. By examining the purposes of art museum attendance in France with comparative data from various European countries, the study reveals that while art museums claim to be open to all citizens, they actually represent and serve the privileged segment of the public (Bourdieu, Darbel, & Schnapper, 1991).

Current trends and changes in societies directly and indirectly, affect the way that art and cultural institutions operate, and the art institution is expected to respond to social issues and primary concerns for their societies (Fleming, 2019). As the motivations of society have changed, the concept of art institutions has changed as well. Mouffe suggests that the hierarchical forces that have formed the art institution must be questioned to bring about better approaches to experiencing these essential spaces (Mouffe, 2010). Similar to Mouffe, Deitch proposes that within art institutions, spaces can be found to challenge and change the perceptions that have historically related to them (Deitch, 2010). Therefore, the task of art and cultural institutions is to rethink and establish collaborative ways of engaging with their users and connecting with them (Andermann & Arnold-de Simine, 2012; Pruulmann-Vengerfeldt & Runnel, 2018).

In the wider social sense, the growing importance of the term engagement is linked to the processes of democratization that redefine the positions and also transform the position of society and the institution (Lotina, 2016). The idea that this activity is embedded in work that seeks to have positive impacts on individuals and communities is widely emphasized by literature on community engagement in institutions. Crooke also states that community engagement is a vital responsibility of the art and cultural institution if it has to achieve its missions (Crooke, 2007). Accordingly, the institution is questioned about what its role in a democratic society is and how effectively it engages with its communities. So, community engagement is placed as essential to maintaining the ongoing relevance and function of the institution, and since they are seen as a tool for communities to overcome local issues by connecting people and creating community identity (Rosewall, 2014 246).

As Graham Black puts it "the concept of community engagement is not a new innovation but a practice that has developed over time" (Black, 2010). There is an increasing realization of the benefits the engaging with the communities. The concept of engaging with and supporting communities allows art and cultural institutions to broaden access to communities and show their value to society. Through their programs and services, art and cultural institutions provide positive social impact. Moreover, with the expansion of neoliberalism, the present financial conditions have changed the approach of art institutions in their societies. Following economic limitations, art institutions have shifted their focus to community engagement approaches to provide financial support and maintain sustainability.

Therefore, the focus of the art institution is not only on collecting and presenting anymore; new emphasis is being placed on art and cultural institution and its communities. In this period of transition, art and cultural institutions are redefining their methods for representing the past and the future as cultural

mediators in a more inclusive world (Misztal, 2007 390). The definition of museums has recently changed due to inability to represent and resolve present conditions:

> "Museums are democratizing, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artifacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality, and planetary wellbeing" (ICOM, 2019).

Even though it raises many discussions, it is visible that art and cultural institutions facing the challenges of the 21st century is proving to be increasingly inadequate, and it is necessary to radically adapt and reinvent their values, policies, and practices correspondingly. The concepts of participation, access, commitment, inclusion, and education appear to be the main axes of the new definition (Sandahl, 2019).

Inevitably, art and cultural institutions are undergoing a shift towards more collaborative models and, increasingly, the art institution includes elements in its programs that invite communities to be partners in shaping the institution (Toonen, 2019). Although exhibitions are fundamental to the engagement, this study focuses on public programs that are responsive to social trends and current community interests. As Crooke points out "as the emphasis on the public dimension of art institutions has increased, public programs have become an essential way to deepening diversity among communities, shifting authority, and

ultimately achieve the purpose of art and cultural institutions" (Crooke, 2015). Public programs are able to provide the most open and collaborative approaches to effectively involve the community in comparison to exhibitions that usually take years of advanced planning (Garcia, 2012). Art and cultural institutions are assumed to be social learning spaces for knowledge-producing processes that interact further with the public through a combination of experience-based and artistic practices. The institution is perceived as an inclusive co-creative production forum (Lundgaard & Jensen, 2013). The institution can be relevant through the institution rethinking itself and making itself meaningful throughout the changing times. Institutions are trying to be more flexible, open, and responsive in order to achieve their missions. By being relevant they can be multifunctional, serving as public space, art school, resource center, and improve the circumstances of both the art institution and the community (Esche, n.d.).

Istanbul, with its multinational and multicultural social structure, emerged as a global city candidate, particularly after the 1980s, as well as its capacity to attract global capital flow (Sütçü Robin, 2015). The globalization process of Istanbul and EU negotiations has given momentum to the development of private art institutions in Turkey in the 2000s. The rise of neoliberal politics handed the arts and cultural scene over to corporations and the private sector (Yıldız, 2020).

Studies reveal that the rate of participation in art events in Turkey is low. Again, researches show that one of the major reasons for the low participation rate of individuals in cultural and artistic activities in Turkey is the lack of sense of belonging and trust (IKSV, 2017; Tekeli, 2020). In an environment where participation in art and cultural life is very limited, the study of community and community engagement is particularly useful.

Like other private art institutions around the world, art and cultural institutions established by the companies in Turkey can be discussed in the context of tax exemption, advertising, and promotion or internationalization. However, this research aims to analyze that how community engagement methods -which create benefits not just for the institution but for the communities implemented in art and cultural institutions in Turkey and to find how public programs form opportunities for community engagement.

Within this context, the thesis focuses on community engagement in art and cultural institutions through public programs. The study investigates how art institutions form relationships, cooperate, and support their communities. The design implications of public programs that go along with these developments are explored within examples from art institutions. The research takes three major art and cultural institutions from Turkey which are Arter, Istanbul Modern, and SALT, and its public program activities as its central case study. In the choice of the case studies, criteria such as the fact that they took place in the same time period and recently in terms of ease of access to the data were taken into consideration.

The broader aim of the thesis is to research the role, meanings, and practices of community engagement and how its implemented in art and cultural institutions through public programs. It will provide examples of community engagement practices in arts and cultural institutions in Turkey aiming to explore how art institutions in Turkey respond to community needs and designing programs that react to those needs.

Research Questions

The foregoing ideas will serve as the frame through which the study case research will attempt to answer the following questions:

- What is the function of art and cultural institution in the democratic societies? And why is there a need to rethink the art institution?
- What are the key theories about community engagement in art and cultural institutions?
- Why the concept of community engagement considered to be important?
- How can public programs create opportunities for community engagement?
- How is community engagement practice implement in art and cultural institutions in İstanbul?

Methodology

The research is qualitative and is mostly based on literature research. Semi-structured in-person interviews were conducted with public programs directors of Arter, Istanbul Modern and SALT. If regarded necessary, follow-up interviews were conducted on public programs. In the interviews, the interviewees were asked questions about the relationship of the institution with the society, the development processes of public programs, sources of inspiration, and the approaches in the implementation of these programs.

The first chapter of this thesis will explore more theoretical notions of the term community as well as community engagement and the relationship between art and cultural institution and communities and its history. While also examining multiple methods, used by various institutions to produce programs that have put such theories into practice, notions such as social capital, public space will be discussed.

The second chapter will focus on describing and understanding the art and cultural institutions in Turkey and utilizes the research in the first chapter to explore practice in selected public programs of Arter, Istanbul Modern, and SALT.

As limitations, the interviews planned to be held with both participants and institutions were held only with institutions due to Covid-19. For the same reason, observations could not be made by participating as the programs mentioned were canceled or could not be held physically.

1. COMMUNITY ENGAGEMENT AND ART AND CULTURAL INSTITUTIONS

1.1. DEFINITIONS

1.1.1. Community

The challenge with the term community is that it has a broad meaning since communities are not homogenous, yet they are diverse and simply loosely connected groups of people (Onciul, 2013 81). The term "community" is understood in many ways. While the term is the same, the meaning may differ depending on the context. From a sociological point of view, Lee and Newby define the term under three categories which are community as a geographical representation, community as a local social system that is a set of social relationships, and community as an interaction between individuals that is a sort of identification (Lee & Newby, 1983 43).

In a globalizing world, the spatial representation of space was insufficient to define the concept of community; the term gained new meanings and underwent significant changes in its qualities and scales (Tekeli, 2020). Today, community is described "a unit of social organization based on shared characteristics or interests" (Goldbard, 2006 241). According to UNESCO "communities are groups of individuals who have shared history, experience, practice, knowledge, values, and aesthetics". So, first and foremost, community is about people. People shape and sustain communities to fulfill shared goals and objectives. There are many diverse communities of different sorts. Hobbies, jobs, geographies, conflicts, goods, schools can be the focus of communities. It also important to recognize that communities constantly shift in response to time and changing conditions. According to Block community is experience of belonging and it is a set of human relationships rather than a group of people who are gathered in a passive manner (Block, 2018).

The notion varies based on the condition and, in the case of community engagement, could include a variety of possible factors such as social, cultural, and political (Crooke, 2010). According to Davis, the term indicates as a dynamic structure of tangible and intangible components in the context of art and cultural institutions (Davis, 2007 59). Communities may exist outside the institution or may arise through specific programs. It cannot be defined as the public, which is too general; it is not the target audience, which is often a set of demographics that are reductive. The term refers to the notion of immediacy and connection: it is a term that connects diverse individuals with a common intent, desire, and concern (Morse, 2014 84). The meaning of the term is complex however, for the purpose of this work, I will take the definition as people has common purposes and are linked by common interests.

1.1.2. Community engagement

Community engagement is a widely discussed notion in terms of the management and programming of the art and cultural institutions. Engagement can mean participation or attendance -in other words, a count of the total number of people reached by some program. But it is also used to define something about the nature of the experience a participant in the program has, or about the programming characteristics that enable a certain form of experience (Gean & Lee, 2017). Engagement describes an active, two-way process that both sides experience changes in terms of community engagement practice.

Johnston defines community engagement as a continuous multidimensional notion that includes methods such as "connection, interaction, participation, and involvement, designed to achieve an outcome at individual, organizational, or social level" (Johnston, 2010; Johnston & Lane, 2021). The foundations of community engagement are mutual communication and active participation. Borwick argues that community engagement practices are designed to build a

deep relationship between the institutions and the communities. It improves constant cooperation that is a step beyond traditional programs (Borwick, 2017). Similar to Borwick, Rosewall describes community engagement as "a picture painted by dynamic partnerships which include arts organizations, corporations, other non-profit organizations, governmental agencies, and individuals" (Rosewall, 2014 243). She also highlights that community engagement should benefit not only the organization but also the entire community. Community engagement is an effective way to enable a deeper and more contextualized understanding of community members' perceptions. In the end, social capital and deeper relationship networks can be the outcomes of community engagement.

In the context of art and cultural institutions, community engagement usually describes a range of activities held by the institution to build a relationship with individuals and communities. It can come in a variety of forms, with partners ranging from multiple communities, agencies, institutions, etc. "Since every organization's conditions and communities are different there is no standardized solution to engagement that every art and cultural institution will be able to practice" (Lynch, 2011). The term community engagement indicates that art institutions recognize how diverse the public is, and how aware they are of interests. Being able to understand the needs and implement them in programs is essential to the practice of community engagement. It also underlines the importance of active participation in democratic processes. It is more than just sharing information or responding to opinions through a questionnaire; it is about engaging with the intention to involve them in collective decision-making. For this study, by community engagement, I mean activities within the art institution that aims to connect with and bring positive impacts for communities and individuals.

1.2. HISTORICAL CONTEXT

1.2.1. The changing social functions of art and cultural institutions

The nature and purpose of art and cultural institutions have changed radically over the last 30 years (Ballantyne & Uzzell, 2011). Historically, the art institution was established to raise the level of public understanding (Weil, 2007 34). Viewed in this sense, the essence of the art and cultural institutions is related to learning purposes. Since the recognition of the need for art and cultural institutions to take into account a diverse range of communities, their position in society has been a topic of debate (Anderson, 2019). Accordingly, art and cultural institutions are trying to adjust themselves considering the needs of society. The transformation of their role in society due to adaptation in a changing world is an ongoing process. In this context, it will be useful to examine the change and development of art and cultural institutions to evaluate current practices.

The function of the art and cultural institution has changed over time due to social and economic necessities. "The modern art institutions, from which the contemporary art institutions have emerged, was an important part of changing social values and practices" (Barrett, 2012 46). In the 18th and 19th centuries, many art institutions had a set view towards its visitors which was to enlighten and to educate them by using the "civilizing power of culture" (Anderson, 2019; Hooper-Greenhill, 2010). Tony Bennett argued that institutions thought of education as a tool for social control, as well as a right to access to culture for all people (Bennett, 1995 109). Although art and cultural institutions were supposed to be for the public in the 19th century, they had no connection with the public in terms of showing interest in the life and habits of the working class (Bennett, 1988 as cited in Barrett, 2012).

Until the 20th century, issues such as diversity, education, and democracy were not questioned (Barrett, 2012). By the mid-20th century, the value of the

modernist institution was no longer apparent. Instead of serving the public, the art institution both created and strengthened class distinctions and catered to the elite classes and legitimized their ideologies (McTavish, 2003). The social role of the art and cultural institution became the center of the debates with the events of the late 1960s. These debates led to the shift in the transformation of art and cultural institutions from authoritative to negotiable critical and socially responsible entities (Efthymiou, 2014).

 "Institutional Critique" which emerged in the late 1960s was initiated as a response to art institutions' elitist approach. The term refers to a variety of artistic and theoretical practices that have critically examined the inner workings of institutions (Takac, 2019). Along with the criticism from artists toward the power of the institutions, the rise of the civil rights movements also brought the institutions to the center of a critique that focused on demanding to be more socially relevant for the institutions. It resulted in the transformation of the institution due to the necessity for renewal. The historical and theoretical development of institutional critique has an undeniable influence on contemporary art institutions today.

The "new museology" which was influenced by institutional critique (Marstine, 2006) one of the main influences that have focused discussion on the relationship between art institutions and the communities (Morse, 2014). In 1917, John Cotton Dana in his work on "the new museums" proposes the idea of useful institutions managed and programmed according to the needs of communities in order to produce beneficial effects (Halpin as cited in Watson, 2007 50). New Museology developed in the late 1980s as opposed to the way art institutions approach their visitors as consumers or customers (Vergo, 1989). New museology was an attempt to redefine the relationship between art institutions and their communities by discussing what museum is, what role museums should play in society, who attended museums and what the advantages of doing so were, and how museums

should practice. The defined shortcomings of the original museology led to the development of new museology, which was based on the idea that the role of art institutions in society needed to change (McCall & Gray, 2014). According to Vergo, the problem with traditional museology was that it concentrated too much on methodologies rather than the functions of institutions (Vergo, 1989). So, he suggested that the main reference point for the practice of art institutions should be communities. New museology mainly transformed the old-fashioned institution into a territory where enables participatory community. This approach presented new ways of understanding the institution's functions and social context (Fuentes & Zavarce, 2013).

Another influence that has focused on debate about art and cultural institution and their social function is the third generation of institutional critique or commonly known as "New Institutionalism" that is recognized by many scholars (Doherty, 2004). The Northern European curatorial approach that influenced by the forms of institutional critique, suggesting transforming how these institutions are designed and managed (Leimbach, 2013). New institutionalism focuses on challenging the cultural authority of the art institution and addressing the knowledge and power of the art institutions. It is initiated and written by curators; proposes more collaborative and interactive approaches for art and cultural institutions. Each institution has functional aspects shaped and programmed by its curators who were inspired by new institutionalism rather than a particular example (Hodby, 2018). The position and purpose of art institutions have been debated in terms of their effect on communities, as well as the expectations placed on the institutions, and their influence and power in shaping public perceptions of culture, art, and politics (Doherty, 2006).

Art and cultural institutions have redefined their role in society to reflect the expectations of a changing world during this era. New institutionalism has created an understanding of the art institution not just for the exhibition but also for

production, experimentation, discussion, and change. (Engqvist & Möntmann, 2018). Increasingly, issues like participation and co-production became the most concern and art institutions are getting awake to the ideas they represent.

Changes within the priorities of art institutions are inevitable in the 21st century (Weil, 2007). Kortun points out that 20th century institution could discuss, criticize and still hold to the order that supported them. However, 21st century institution is being questioning on "how production, intermediation, and extension are democratized, how institutions affect this process and how are they affected by it and what aspect institutions help us rethink the institutional role in society*"* (Kortun, 2018b). In this sense, the real shift is a greater exploration of this meaning, discovered through networks between institutions and their communities, and how they are developed, organized, and applied (Crooke, 2015).

New practices and initiatives to interact with different communities and actively involve all members of the community have been developed by the effects of new institutionalism and new museology. Institutions taking into account new approaches to becoming an active space rather than a passive one. In this context, they attempt to reposition themselves as social actors in contemporary society that aimed at a representation of diverse cultures. Art and cultural institutions have the potential to serve as a dynamic public space for community engagement. While doing so, art and cultural institutions become not only a space for discourse between the organization and its societies but also a space for conversations and experiences (Esche, n.d.).

1.2.2. From Education to Public programs/learning

"The rapid development of the scope and significance of the purpose of the art and cultural institutions has led to a radical rethink of the role, function, practices,

and outcomes of education" (Dodd, 1994). In the 19th century, their relationship with the public was primarily focused on providing information to visitors. In the 20th century, the didactic type of education that art institutions offer where education was limited to specific groups such as schoolchildren or adult groups has shifted the focus on a different perspective in education and the importance of experience (Hooper-Greenhill, 1999 3). Gradually, learning and social responsibility are increasingly have been advocated as the primary function of art and cultural institutions.

Educational approaches of art and cultural institutions were increasingly influenced by postmodern methodologies, explicitly constructivism, and critical pedagogy which all underline the active participation of individuals in learning processes (Silva, 2017). The emergence of new museology has affected the evolution of programs that acknowledge the public as active subjects (Barrett, 2012). Art institutions have been reassessed as a social institution that must serve their community through public programs as well as a field of empowerment that will promote dialogue (Gaither, 1992; Weil, 1990).

The relationship between art and cultural institutions and their communities has shifted from one of a passive observer to one of an active participant as well as not just widening access to learning and projects but engaging communities in creating together that reveals social, environmental, and financial issues (Doeser & Vona, 2016). In other words, as Stephen E. Weil summarized it, the approach has shifted from being about something to being for somebody (Weil, 2007).

The current focus on learning and participation in art and cultural institutions is that they are now recognized as learning institutions (Hein, 2005). The term "education" has been replaced by "learning". While education suggests a one-way

flow, from the educator to the educated, learning suggests a collective process whereby all those involved are learning from the shared experience.

Art and cultural institutions use a variety of methods and strategies to maintain effective public interaction. Public programs have been regarded as a way to democratize the experience, bring about cultural and social change, make art and cultural institutions more socially relevant to a wider range of communities, and raise the relevance of art and cultural institutions (Carpentier 2011b; Fleming 2013 as cited in Coghlan, 2018). Today, many art institutions are primarily concerned with knowledge production, research and learning programs, and participatory events such as workshops and seminars instead of just focusing on exhibitions. The exhibition is intended as a social project and is organized by means of seminars, film programs, integrated libraries, magazines, and reading groups (Esche, n.d.; Kolb & Flückiger, 2014).

1.3. COMMUNITY ENGAGEMENT IN ART AND CULTURAL INSTITUTIONS: 21ST CENTURY

Because passivity was crucial to the ideological benefits of the time, the public in 19th and 20th-century art institutions was passive (Duncan, 1995). As discussed above conditions are different for art institutions in the 21st century. There is a growing understanding of the dynamics of communities as well as who is using art institutions and for what reasons.

The fact that cultural rights are an important part of human rights is one of the reasons why many art institutions give priority to improving relations with society and increasing accessibility. Community engagement is integrally linked to human rights issues (Doeser & Vona, 2016). Taking the right of every individual to participate in, access, and contribute to cultural life as a starting point,

community engagement practices create opportunities for more people to actively participate in the artistic and cultural life (IKSV, 2017). Therefore, it is the duty of art and cultural institutions to make it possible for individuals and communities to comply with these rights, thus having a social impact.

Community engagement is an effective tool to build social capital by engaging in activities that generate communities' knowledge and skills. The notion of social capital is defined by Pierre Bourdieu simply as the sum of resources, which are based on relationships and obtained through networks (Bourdieu, 1986). Social capital facilitates the flow of information and the fulfillment of objectives at both the personal and social levels. Art and cultural institutions have the power to contribute to the formation of cultural identity as well as the distinct expression of values in communities (Watson, 2007). So, they provide social impact through community engagement practices that as a way to empower communities and build social and cultural capital. For further effects, Crooke states that "enhancing community engagement as medium to increase civic engagement, fosters social capital eventually will create more relevant and acceptable policy in various stages" (Crooke, 2005).

The increasing momentum for art and cultural institutions to demonstrate their responsibilities to their communities and therefore to recognize and support a variety of communities is also related to financial incentives (Watson, 2007). With the expansion of neoliberalism and the economic crisis, the present economic dynamics have fundamentally changed the attitude of art institutions to their communities. Following the financial restrictions, art institutions shifted focus towards engaging their communities in order to prove their value, allocate financial support and retain their sustainability.

Art and cultural institutions are increasingly serving communities by providing opportunities for community engagement. Community engagement endeavors to develop a platform that enables the majority of people to become active and self-expressing individuals, rather than just the existing audience (IKSV, 2017). It creates opportunities to use the space to encourage creativity and discourse so, art institutions can function as a public space of creativity, a place of discourse where communication is encouraged. The concept of an active community corresponds to the public's role in a democratizing art institution. Community engagement practices within art institutions are essential to achieve maintaining the relevance and sustainability of art and cultural institutions (Robinson, 2017).

The concept of public space has been explained with various theories depending on the differentiation of social life and has an essential role in the construction of democratic societies. In the ideal sense, public space is a site where public discourse occurs. According to Habermas who introduced the concept, the notion public space came to the agenda for the first time as a result of some social developments that took place in the late 18th century. His concept of public space is linked to the emergence of bourgeois society, and the public that Habermas narrates is the bourgeois public (Habermas, Lennox, & Lennox, 1974). Historically, the art institution was the bourgeois public space that represented the bourgeois class and its values (Sheikh, 2004). Even though art and cultural institutions were places for consumption, observing, and learning, they were also restricted spaces in many ways (Hooper-Greenhill, 2010).

Art and cultural institutions have gradually become part of public space as cultural forums for public debate (Bennett, 1995). Art institutions' ability to activate public space is valuable because democracy and learning take place in public spaces. The concept of a homogeneous bourgeois public space has been replaced by a pluralist public space, which promotes interaction and a sense of community (Sheikh, 2004). Accordingly, making a public space is "to construct a scene through which

ideas, claims, expressions, and the objects through which they are articulated can circulate to others" (Iveson, 2007 3). Therefore, by exercising this function, art institutions provide the opportunity for democratic participation (Bacon & Korza 1999 as cited in Doeser & Vona, 2016). It shows that art institutions are vital for the 21st century and have the potential to have a socially active role and have an important potential in forming public opinion. The character of the community is reflected in the public space, which provides a sense of comfort for those gathering and using it, allowing them to use and communicate with one another while also representing multiple perspectives in society to improve community involvement, interaction, and participation (Black, 2010; C. Grodach, 2010).

Trends towards cultural democracy have been challenging the hierarchies of knowledge and power that shaped art and cultural institutions in the past (Anderson, 2019). "Cultural democracy is the idea that cultural life should be subject to democratic control" (Adams & Goldbard, 1995). Art institutions are expected to embrace cultural democracy which is linked to community engagement. The term is related to notions such as pluralism, inclusion, and equality in cultural life and cultural policy. Cultural democracy puts great emphasis on cultural diversity. It suggests a community life in which everybody is allowed to take part. It is also important to note that cultural democracy and the democratization of culture are two connected but essentially conflicting concepts. The democratization of culture has resulted in the development of cultural democracy. Cultural democracy has emerged primarily as a criticism to cultural democratization, which was perceived as an elitist homogenizing approach to culture (Matarosso and Landry, 1999; Baeker, 2002 as cited in Gattinger, 2011). To put it another way, democratization from above includes ideological aspects, whereas cultural democracy from below is the individual's cultural expression (Ahponen, 2009).

1.4. PRACTICING COMMUNITY ENGAGEMENT THROUGH PUBLIC PROGRAMS

How art and cultural institutions function and engage with their communities depends on variables such as their form, location, funding sources, and the goals of the institution. Various community engagement models include strategies for art and cultural institutions to establish valuable relationships with communities. These partnerships can provide ongoing, diverse opportunities for the active involvement and participation of the communities in the art institution. Today, it is clear that focusing entirely on just learning processes is no longer effective; it is important to address wider social issues (Hooper-Greenhill, 1999 4). Within this context, institutions operate within a dynamic environment.

The term public programs are often used to describe the entire activities, events, and services of the organizations as well as an individual program or service. Rossman describes a program as "a plan or procedure for developing opportunities for individuals to participate in organizations" (Rossman, 2008 24). In the context of arts and cultural institutions, public programs may refer to any participatory activity provided to the public, as an enhancement to an exhibition or as an individual program on topics that the institution focuses on (Keith, 2011). Therefore, public programs differ from traditional educational programs which are characterized as top-down and hierarchical where audiences are passive receivers.

There are several approaches to programming as well as many communities that programs can be geared towards, using the relevant one is determined by many factors such as collection, location, content, space, stakeholders, budget, and staff interest. Content can focus on supporting an exhibition, providing more information traditionally depending on the institution (Reeve & Woollard, 2015). Public programs are more efficient where the objective is not simply to respond to

community needs, but also to engage communities in the process of designing, organizing, and implementation of programs to address those needs (Garcia, 2012). In that matter, Tate Exchange project of Tate Museum is a valuable example. It is described as a consciousness of a "broader and more inclusive communication based on learning and knowledge production" (Christensen-Scheel, 2017).

For 21st-century art institutions it is a critical mission to reinvent themselves into a more relevant as a versatile space. The institutional approach to public programs provides a solid opportunity to explore the democratic potential of the art and cultural institutions. "Transforming towards a plurality of ideas and developing strategies for meaningful engagement is a multifaceted and ongoing task" (Christensen-Scheel, 2017). Through public programs, art institutions can accomplish to remain relevant, build community, promote diverse perspectives, co-create, and ultimately improve engaged citizenship. It has the potential to democratize the art institution experience by forming communities within the institution and beyond. Such as Gulbenkian Museum (Museu Calouste Gulbenkian) which is in Lisbon, Portugal puts a great emphasis and effort on civic engagement and the role of the art institutions (Doeser & Vona, 2016). The MACBA (Museu d'Art Contemporani de Barcelona, Barcelona Museum of Contemporary Art) has a series of programs centered on the issue of decolonizing the museum, with a particular emphasis on exhibition histories. The art institution created a model by reaching out to artists "typically ignored by the dominant discourses on artistic modernity" and brought diverse communities to discuss not only art but also topics such as "precarious labor, borders and migrations, gentrification, new media, and emancipatory practices" (Mouffe, 2010).

Art institutions have a unique place in society. The practice of community engagement in a time of rapid political and social change requires leadership as well as dedication. Samis and Michaelson highlights that commitment is essential

and the self-experienced leaders realizes that "what is so important to them about their institutions had failed to connect with the majority" and "what they care about is not valued in the community in the same way it is valued by them" (Spero, 2017).

There is still a tendency to understand education is about teaching to certain groups (Hooper-Greenhill, 1999) and many institutions have yet to embrace aspects and practices that are genuinely community-based and have a conventional approach containing methods like visitor surveys, which rarely challenge established ideas (Zaccai, 2012). How the terms audience and community are used and whether art institutions perceive their programs as educating the public gives an idea about the institution and how they interpret their users (Dewdney, Dibosa, & Walsh, 2013).

Effective public programs are frequently distinguished by long-term collaborations, professional commitment, openness, and political vision (Reeve & Woollard, 2015). Since art institutions has begun to recognize the gaps in their programming, Nina Simon discusses in 'Art of Relevance' how relevance can enable and create more functioning spaces for communities with the 'community-first program model' in art institutions. According to Simon, institutions can develop engagement strategies through public programs that enhance creativity, communication, cooperation, knowledge, and skills in individual and collective ways. She asserts that "instead of designing or programming and then seeking out audiences for it, institutions develop or co-create programs relevant to the assets, needs, and values of their communities" (Simon, 2016). When public programs are relevant there are more chances for communities to engage with the collections, exhibits, and other community members and a forum for community input. In this sense, it is important to mention the Santa Cruz Museum of Art and History. The community engagement practice of The Santa Cruz Museum of Art

and History is based on "shared experiences and unexpected connections" (MAH, n.d.).

Community-based approaches, such as design thinking, form an integral part of the need for institutions to be more relevant and inclusive. The framework of "human-centered design" is useful for art institutions that aiming to foster a sense of community, growing empathy, understanding and promoting engaged citizenship. Human-centered design is a methodology that has been implemented not just by the design industry but in sectors ranging from health to education and business in both corporate and not-for-profit settings (Arts Council England & 64 Million Artists, 2018). It offers a practical methodology and process of inquiry for tackling complex challenges that cut across issues related to leadership, diversity and inclusion, innovation, and sustainability. There are many variants of the human-centered design process or frameworks. One can say that all variants of design thinking embody the same principles. Human-centered design is a social practice rather than a set of methods. The concept is built on the premise that the design belongs to everyone, and that ideas and skills can be realized through sharing and collaboration (Arts Council England & 64 Million Artists, 2018). In terms of art and cultural institutions, it is a collaborative practice carried out by multidisciplinary teams and, often, with communities.

The human-centered design approach is recognized by art institutions such as Derby Museums that created "Human-Centered Design and Co-production Handbook" to support the use of a co-production approach and human-centered design in development. The handbook is intended to support professionals to design projects, programs, and services in order to create collective and meaningful experiences in the museums (Derby Museums, 2015). The mindset is useful for art institutions since it has at its core the notion of beginning with the needs of people and working outwards from there (Arts Council England & 64 Million Artists, 2018). Public programs that are designed based on a human-

centered design approach focuses on user needs, cultivate social interactions among communities within the institution, and allow being flexible to respond to the changing priorities of communities.

Public programs that are designed with a mindset of accessibility, participation, and social connectivity allow art institutions to extend the boundaries of what is possible and creating conditions for conversation by empowering communities to explore and reflect facilitates engagement, critical thinking, and learning and operate as sites for profound human connection in the 21st century. One of the successful programs that aims to engage with young communities is The Blikopeners of Stedelijk Museum Amsterdam. The Blikopeners are a group of young Amsterdam residents who give museum tours as well as operate the Blikopener Spot which is a gallery and educational space. They are able to develop tours and choose partners and organize exhibitions in the Blikopener Spot. The Blikopeners "look at art from a fresh perspective and share their ideas about current affairs, programs, and exhibitions" by organizing tours, workshops & events in the museum which led to an increase in the relevance of the museum programs (The Stedelijk Museum, n.d.).

It is also important to remember that community engagement is experimental by nature thus, public programs that are designed with the influence of community-based approaches are also experimental because it is specific to the community and institution in which it takes place. While there are different approaches to the design of public programs that have demonstrated that there is no definitive solution, the projects discussed in this chapter share a common intention to expand beyond the traditional boundaries of the institution in an order to create closer relations with its communities. Effective public programs enable "new forms of engagement and encourages the development of collaborative working practices that are more representative" (Crooke, 2015). Art institutions can and should help shape communities by engaging them through a variety of activities;

helping their communities by running public programs that reflect a greater commitment to community engagement. The Van Abbemuseum from the Netherlands uses its platform as a public council. With the leadership of Charles Eshe, the institution has been investigating how their engagement with communities may encourage various types of communication and representation that better reflect modern society (Mousse Magazine, 2017).

The power of the art institution to form a public space can provide engagement opportunities and promote connections to the community. According to Grodach, art institutions can function as public spaces in five ways: first, due to the variety and several programs and events, most art institutions claim to attract and represent diverse audiences. Second, by offering a wide range of events targeted at diverse audiences; art institutions create opportunities for community engagement interaction within and amongst groups. Third, art institutions often provide a forum for under-represented groups to increase their visibility. Fourth, several art institutions are trying to become a hub for more individualized cultures. Finally, due in large part to their strong social positions, the art institutions have been able to stimulate local economic activity (C. Grodach, 2010). Open Field is a project created by The Walker Art Center, which is a multidisciplinary contemporary art center in Minnesota, United States (Walker Art Center, n.d.). The program, which started in 2012 and lasted for three years, based on the question: "What form of the public park could emerge from the context of a contemporary arts center?" (Schultz & Peters, 2012). It was an attempt at engagement in public space. The idea was centered on fostering a sense of common ownership between the public and the institution in an area that was already being used by the public (Mortati, 2018). Open Field invited everyone to showcase their creative self as a producer or contributor.

An actively engaged art institution creates a chance to activate public space and "an active public space effect and regulate social, artistic, and even economic

activity in and around the art institution" (Grodach, 2010). Art and cultural institutions can be spaces where public discourse, politics, and culture were produced, observed, and reproduced by a generous definition of creative action and engagement (Esche, 2005). It may also serve as a means of building community. Their position as agents of society can be extended with more attention to this purpose. When people are able to engage actively in cultural institutions, those places become essential to cultural and community life (Simon, 2010). Community engagement though public programs highlights the need for open communication and collaboration in developing a network of relationships between art, artists, and communities by challenging the apparent boundaries between art institutions and communities (IKSV, 2017).

Together with their communities, art institutions are promoting dialogue, exploration, and creativity. The effectiveness of these programs is based on the questions they raise not on the quantity of their content. Through public programs art institutions bring different communities together, can create public spaces, make a positive social impact, and bond social capital. As institutions connect to a more involved community, they can function as gathering places for people to speak freely, share opinions, and learn from each other.

2. COMMUNITY ENGAGEMENT IN ART AND CULTURAL INSTITUTIONS IN TURKEY

2.1. An overview of art scene in Istanbul

As mentioned in the first chapter, modern art and cultural institutions have emerged as a field in which the bourgeoisie dominates the economy, politics, and cultural life and uses it as a medium for portraying its values in Europe in the 18th and 19th centuries. Both from the point of ideology and finance, the institution has gained power from this social class. While Western institutions have their origins in personal collections, there was no such social class to support, internalize, or perceive art and cultural institutions as a tool to reflect their own values in Turkey. The state was dominant in economic, political, cultural, and social life in the early republic period. Art and cultural institutions established by the state shaped on the axis of conservation and westernization; were seen as symbols of modernization (Ünsal, 2009). Istanbul Painting and Sculpture Museum was established according to this cultural policy (Aliçavuşoğlu, 2011). It was a modernization project of the Republican period that intends "cultivating and educating the people with culture" (Üstel, 2004).

After this period, in which institutions and cultural policies were clearly determined, it is seen that no policy was determined in the cultural field with the changing governments over time (İnce, 2012). The decline of states effectiveness in the cultural field that started in the 1960s (Koçak, 2001) became visible in the 1980s. After the 1980s, many steps have been taken toward liberalization and modernization with globalization and neoliberal economic structures. Furthermore, discussions on social participation, cultural democracy, localization, civil society have gained visibility; the state gradually transformed its position in the cultural field (Ünsal, 2009). The number of non-governmental organizations increased, and private institutions in Turkey have become impactful in terms of art and culture.

In Turkey, the neoliberal reconfiguration is can be divided into three phases:

1. the liberalization period in the 1980s,
2. the implementation of neoliberal reforms in the post-1990 period,
3. the establishment of a new, market-friendly state and the abandonment of the institutions of the old state after 2000 (Dinçer, 2011).

Neoliberal thinking has corresponded quite closely to the largely conservative social agenda of Turkey's ruling Justice and Development Party (Adalet ve Kalkınma Partisi, AKP). In 2004, with tax incentives, the AKP Government encouraged the private sector to invest in the art and cultural field which led to the transformation of many private collections into private art and cultural institutions within a foundation or holding (Polo, 2015). The number of non-governmental organizations has increased during the neoliberal period, and private foundations have overtaken Turkey's art and cultural sector. According to Kortun, the government's withdrawal from the field of culture paves the way for living cultural expressions to be attached beyond "public" and become the subject of "private" interest (Kortun, 2018a).

In the 2000s, Istanbul started to be governmentally and physically reorganized within the global framework and neoliberal reforms (Keyder as cited in Erek & Köksal, 2014). The art and cultural environment in Istanbul have been transformed by the negotiations with the EU for Turkish membership. With the privatization policies applied in the field of art and culture, it is seen that private capital groups are attempting to cover the deficits that the state cannot meet. The contemporary art scene gradually witnessed an Istanbul-centered institutionalization towards the mid-2000s (Kosova, 2012). The importance of the culture industry and, large-scale cultural events such as the International Istanbul Biennial began to be seen as an accelerating force for the economic and political growth of the city (Yardımcı, 2005). In this regard, the art scene in Turkey has grown and been shaped by the dynamics of the market economy.

The Istanbul Biennial is organized by the Istanbul Foundation for Culture and Arts (IKSV) which is one of the leading non-profit and non-governmental organizations supporting the arts in Turkey. IKSV is founded in 1973 intending to make Istanbul one of the arts and cultural capitals by playing an active role in organizing festivals, biennials, and events as well as contributing to the development of cultural policies (IKSV, n.d.). In a way, it takes on the government's responsibility in terms of the right to reach art and culture and in a way closes a gap in Turkey. The Istanbul Biennial is started as a national event in 1987, transformed into a globalization plan in 1990s, now placed in the global visual arts calendar.

The emergence of institutions such as, Proje4L (founded in 2001), Platform Garanti Contemporary Art Center (2001) Istanbul Modern (2004), Akbank Sanat (2003), Yapı Kredi Kültür, SALT (2010), Arter, Santral Istanbul (2007), Sabancı Museum (2002), Depo (2009), Pera Museum (founded in 2005) as well as art initiatives, the most well-known being, Oda Projesi (2000) and Apartman Projesi (1999) has contributed to the development of the contemporary art scene (Paynter, 2015; Pelvanoğlu, 2009).

The 2010 European Capital of Culture program has been a main catalyst for the process of globalizing Istanbul. In this period, to boost the economy and attract international visitors, the government has increased its support for art and culture. The fact that contemporary art projects obtained public funding was an extraordinary event (Baldwin, 2011). However, the experience of Istanbul's 2010 European Capital of Culture program is reviewed by the Council of Europe as "a wasted opportunity with there being no lasting organization from the year even though there were some positive outcomes" (Council of Europe, 2013).

The first decade of the 2000s indicates the rise of the privatization of Istanbul's contemporary art scene as well as efforts to market Istanbul as a global city. There have been changing and challenging conditions for Turkey such as the Gezi Park protests in 2013, various terrorist attacks, the attempted coup in 2016 that have affected the art and cultural scene of Istanbul. The cultural policies of the AKP government shifted to a conservative, religious position (Aksoy & Şeyben, 2015). As Yıldız puts it "Turkey's EU negotiations have stalled due to political reasons and as a consequence, the government cut its ties with EU programs such as Creative Europe" (Yıldız, 2020).

There are several models of institutions mainly exist that function in the contemporary art scene of Istanbul:

1. **Large-scale art institutions** are sponsored and maintained with the support of long-established Turkish family businesses.

2. **Autonomous art organizations** are backed by long-established national banks, yet they operate independently of the investors.

3. **Small-scale art enterprises** are commercial art galleries managed and funded by their owners.

4. **Artists run spaces, project-based associations:** Self-funded individual and group artists who create alternative venues are included in this model (Kahya & Ataöv, 2019).

Today, the contemporary art scene is deeply shaped by the influence of big companies and private collectors that built up their own art institutions in Istanbul. While this approach can result in the formation of many freedoms -given the current political climate, it can also produce new inequalities. In some ways, the state's apathy toward art is seen as a benefit because it has liberated the contemporary visual arts scene from the Turkish state; however, this situation reinforces art institutions' reliance on capital. Because there is a need for large

capital groups to set up and manage art institutions, ongoing support from the sponsors is needed to ensure its continuation. Even if it is a private institution, it needs other corporate sponsorships to operate.

2.2. Relationship between art and cultural institutions in Istanbul and the society

In Turkey, art and cultural institutions were built based on western models instead of being shaped by the needs of the society. The early Republic aimed at raising the consciousness of being a nation educated the public in line with modernization and westernization. One can say that the relationship between art institutions and society was distant where the visitor remains silent and mostly listens to the official discourse of the state that emphasizes the definition of the ideal citizen where art and cultural institutions as seen nation-building and social engineering process (Ünsal, 2009). During the early years of the Republic, various branches of the People's Houses (Halkevleri) were established to achieve the nation-state's educational goals. People's Houses acted as an organ for organizing exhibitions, meetings, and gatherings to educate the public in line with modernization and westernization (Barlas Bozkuş, 2011).

In the 1970s, the Istanbul Painting and Sculpture Museum was Turkey's only art museum, serving as the country's national gallery until its closure in the 2000s. In terms of relationship with the society, the first director of the museum, Halil Dikmen, presented the institution as a discussion platform to his students. In this way, the Painting and Sculpture Museum has been integrated into the education of Mimar Sinan Fine Arts University and has become a place where intellectuals and young people meet and discuss with each other (Köksal, 2012). There were educational programs in the 1980s under the leadership of the artists. Painting classes were carried out in the workshop area, which was established on the ground floor of the museum building for children and adults together with the

artists. These studies mostly remained as art courses, but; it is one of the first steps taken towards establishing education in the museum and contributing to the perception of museums as educational institutions by the society (Tezcan Akmehmet, 2008). In general, the programs created in most of the institutions were activities that were carried out for a short time and without proper planning. The educational function of the art and cultural institutions took place only within various meetings and seminars and governmental programs until the 1990s (Tezcan Akmehmet & Ödekan, 2006). The programs in this field are mostly carried out in private art and cultural institutions that established in Istanbul in the 2000s. With the influence of new museology, the importance of being democratic, inclusive space that allows participation of multiple voices appeared in the discourse of art and cultural institutions. However, in terms of their programs, implication was weak and only seem like social responsibility projects. There was no interest in designing relevant programs in order to establish long-term relationship with their communities (Ünsal, 2009).

Although the understanding of engagement was linked with school visits for a long time, in recent years art and cultural institutions in Istanbul have made improvements in becoming more engaged as active partners with their communities. Such as Pera Museum accommodated the project exhibitions of fine arts faculties of universities between 2005-2008 and opened a valuable space for young artists (Pera Museum, 2007). Despite the fact that it is no longer in operation, Santral Istanbul is an important example. Santral Istanbul, an institution affiliated to Istanbul Bilgi University, has defined itself as the public space of art. Besides the exhibitions held in the venue; it was aimed to create an active and participatory space with open sessions, conferences, and seminars. This approach has been experienced with the programs during the 10th Istanbul Biennial (Karabağ & Ötkünç, 2015).

When the Istanbul Biennial, one of the first examples of contemporary art institutionalization in Turkey, is analyzed historically, it is clear that it has shaped the contemporary art scene in a variety of ways (Sönmez, 2013). In that matter, analyzing the relationship between the communities and the International Istanbul Biennial which is one of the major art events that take place in Istanbul -also one of the oldest-, presents an opportunity to observe the process. The biennial had series of complementary events alongside the exhibitions since the 9th Istanbul Biennial titled "Istanbul" curated by Vasıf Kortun and Charles Esche in 2005.

2005	9th International Istanbul Biennial "İstanbul"	Vasıf Kortun, Charles Esche	Positionings Program and 9b talks
2007	10th International Istanbul Biennial "Not Only Possible, But Also Necessary: Optimism in the Age of Global War"	Hou Hanru	Special events
2009	11th International Istanbul Biennial "What keeps mankind alive?"	WHW	Events, parallel events, panel discussions
2011	12th International Istanbul Biennial "Untitled"	A. Pedrosa, J. Hoffmann	Events, educational program
2013	13th International Istanbul Biennial "Mom, am I barbarian?"	Fulya Erdemci	Public program: public alchemy
2015	14th International Istanbul Biennial "Salt Water"	Christov-Barkargiev	Public program
2017	15th International Istanbul Biennial "A good neighbor"	Elmgreen and Dragset	Public programs
2019	16th International Istanbul Biennial "7th continent"	N. Bourriaud	Public and learning program

12th Istanbul Biennial titled "Untitled" curated by A. Pedrosa, J. Hoffmann in 2011 the complementary program was named education. The educational program organized with the collaboration of Berliner Künstlerprogramm of the DAAD brought the artists to Istanbul to conduct workshops, talks, and tutorials (Biennial Foundation, 2011).

The theme of the 13th Istanbul Biennial was public space. In curator's text, Erdemci stated: "The theoretical axis asks how we can rethink the public domain as a political forum and the concept of multiple publics in the light of the present-day context" (Erdemci, 2013). The Biennial launched an ambitious, ten-month public program, called "Public Alchemy" and for the first time there was no entrance fee. Istanbul Biennial's director Bige Örer said that they are aware of the importance of the educational functions of the organization and that past editions were evaluated and that many complementary events and publications were included in the 13th biennial (Gökgöz, 2013). Public Alchemy was co-curated by Fulya Erdemci and Andrea Phillips covered a series of lectures, workshops, seminars, performances, and poetry readings intended to examine how conventional concepts of the public are being transformed both in Turkey and across the world as well as issues of urban planning, civil rights, censorship, repression, and free speech (Wilson-Goldie, 2013). In this edition, the intention was to create a publicness however, following Gezi protests - undoubtedly, a social movement that can be considered as a turning point in the history of Turkey. Biennial was withdrawn from public spaces (Batty, 2013). Moreover, during a public program, activists protested the biennial's relationship with capital, arguing that the biennial's sponsor, Koç Holding, and one of its founding institutions, Eczacıbaşı, are themselves actors of Istanbul's urban transformation. There have been incidents such as protesters being escorted out of the hall by officials and even one of them being taken to the police station on the curator's complaint (e-skop, 2013).

For the 15th Istanbul Biennial- curated by artist duo, Elmgreen & Dragset in 2017, Turkish artist Zeyno Pekünlü was appointed as public programs director. Within the scope of the theme 'a good neighbour', public programs were seen as the academic and theoretical part of the biennial and engaged with the sense of the neighbor in distinctive levels. The goal was stated to bring together many different communities as well as open and elaborating the conceptual framework (Çelik, 2017). The 15th Istanbul biennial pursued more collaborative approaches with the content of the public programs. There were periodic events in which the participants cooked, read, and made music.

The 16th Istanbul Biennial program was named "Public and learning programs", and like the previous edition, was directed by Zeyno Pekünlü. In its 16th edition, the Istanbul Biennial hosted various lectures, film screenings, musical concerts, and cooking performances as part of its public and learning program, which took the relationship between the fields of art, ecology, and anthropology as its focal point (IKSV, 2019).

Despite the lateness of questioning and re-evaluating the obligations, reasons for existence, their functioning, and their relationship with communities, there has been an increase in the level of understanding of the social function of art and cultural institutions in Turkey. Engagement practices mainly centered on individual efforts and private institutions since the government is barely supports art and culture and abandoned its role to private families, banks, and corporations which have been at the fore of supporting major art and cultural institutions.

The government, which usually legitimizes censorship and sets the limits of artistic freedom, resorts to repressive interventions for political and ideological reasons. Given the political climate, one can say that most art and cultural institutions have been neutralized. Therefore, it is also vital to examine the art and cultural institutions in terms of publicness because the experience is quite limited.

In Turkey, the notion of public space is radically different from western concepts. Tanyeli points out that there was no need or feel the need to create such concepts as public or private space in Ottoman Empire until the late 19th century and the boundaries between this duality are rather blurred. Consequently, the term "public" is understood as related to the state, and the "public space" is perceived as a sphere controlled by the state and imposed its ideology on society (Tanyeli, 2005).

Even though Turkey has a highly centralized framework for cultural policy at the public level, the cultural policy as conducted by the private sector differs from that of local government (Ada, 2009). Istanbul as a whole lacks a cohesive cultural strategy, and the governmental, private, and voluntary sectors are rather disconnected (Council of Europe, 2013). The absence of common cultural policy creates a gap between private institutions that are built on market relations and state institutions that are distant from society, which maintains the traditional approaches. Public institutions -which have a different visitor-citizen understanding from private institutions and usually take visitors as passive receivers, serve the social legitimacy of political authority in the field of culture. Private institutions, on the other hand, are perceived as more dynamic, relevant and, more in line with the public needs and interests (Ünsal, 2009). There is a perception that privately supported arts and cultural institutions, particularly those established in the 2010s, provide an autonomous environment free of state oppression (Zizlsperger, 2019).

3. CASE STUDIES

3.1. SALT

SALT is a non-profit art and cultural institution, founded by Garanti Bank in 2011, that combines the earlier activities of the Garanti Gallery, the Ottoman Bank Archives and Research Centre, and the Platform Garanti Contemporary Art Center of Garanti Bank. Platform, founded by Vasıf Kortun with the support of the Ottoman Bank, became Platform Garanti after its merger with Garanti Bank. Platform Garanti, which continued its exhibition program until 2007, was reshaped under the roof of SALT in 2011 and introduced as the "cultural institution" of Garanti Bank (O. Yıldız, 2020).

The Ottoman Bank Museum -now SALT Galata, was an institution that working on the protection, expansion of the Ottoman Bank Archives and also interested in the social and economic history of the late Ottoman period and Turkey. Platform Garanti, located in the SALT Beyoğlu building on Istanbul Istiklal Street, was an institution that carried out archives and exhibitions in the field of contemporary art. Garanti Gallery, on the other hand, was an institution operating in the fields of architecture, city, and design. SALT today embodies the interests of these three organizations (O. Yıldız, 2020).

SALT is a key art institution that experiment with new organizational and curatorial practices in Istanbul states its mission as: "SALT explores critical and timely issues in visual culture. With an open attitude it establishes itself as a site of learning and debate SALT aims to challenge, excite and provoke its visitors by encouraging them to offer critique and response" (SALT, n.d.-a). SALT's facilities consist of SALT Ulus in Ankara, SALT Beyoğlu, and SALT Galata in Istanbul. These venues have departments of SALT Research, auditorium, exhibition space, workshops, open archive, bookstore, cafe, restaurant, walk-in cinema, and garden.
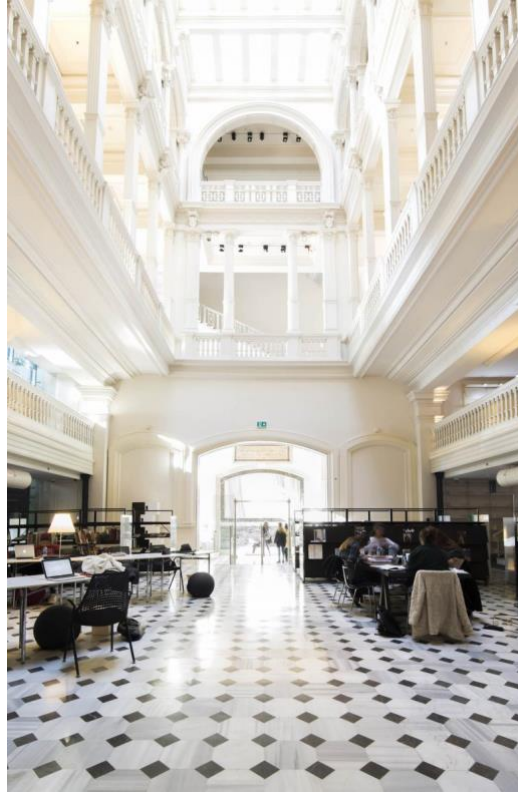
Figure 3.1. Salt Research/Salt Galata, Source: SALT

The institution defines itself in the new institutional approach (Yıldız, 2020). New Institutionalism's varied approaches to curating and desire to transform the art institution into an active public space are visible in SALT's practice. In fact, Kortun stated that SALT is structured considering the concept of the institution for the 21st century, instead of repeating past mistakes and habits (Kortun, 2018b). Likewise, he describes SALT as is not just a museum, exhibition space, library, art center, cinema, or research center but it functions as a unique institution that includes all of them. SALT is an institution that is open to both the use of its previous experience and is ready to experiment, where multiple disciplines are combined which prepares the ground for different meeting points (Öktem, 2011).

SALT Beyoğlu was closed in between 2016-2018 for "technical reasons", but it has been claimed that the main reason was censorship due to SALT's quite vocal

and critical exhibitions and programs. (Batycka, 2018). Although SALT has continued its programs in its other buildings, SALT Beyoğlu is the institution's largest space for exhibitions. SALT's founding director of research and programs, Vasıf Kortun announced his departure from SALT in 2016 and stepped down in 2017. Vasıf Kortun, Meriç Öner, SALT's former associate director, was appointed the new head director of research and programs (Artforum, 2016). SALT Beyoğlu is reopened in 2018.

Figure 3.2. SALT Beyoğlu reopening, Source: Artasia Pacific

SALT is the only member of the European confederation L'Internationale. The confederation is established in 2010 and funded by the European Union "intends to rehearse new protocols and provide decentered models that transcend the bureaucratic and self-referential structure of cultural institutions" from Turkey (L'Internationale, n.d.). Apart from SALT L'Internationale brings together European art institutions- MG+MSUM, Museo Reina Sofia, MACBA, M HKA, MSN, Van Abbemuseum that shares the same vision. According to its current mission statement, it "represents a new model and challenging traditional notions of exclusiveness, closure and property" (L'Internationale, n.d.).

3.1.1. Community engagement at SALT

"Public programs" represent all programs organized by SALT -apart from the exhibitions, which are open to the public and participation. SALT explains its programming approach as: "Aiming to offer an environment for debate and co-learning with its users and collaborators, SALT does not engage in formal arguments or favor one period, discipline or object-based practice over another" (SALT, n.d.-a) SALT performs many programs and projects in areas such as contemporary art, social history, economic history, architecture, design, and urban life. It is not an institution that collects but instead focuses on research. SALT states its main focus for its programs is to present discussions to be researched, challenged, developed and in this way, it is to make visible undocumented histories, generate new narratives and remember and remind that there is more than one story (Kortun, 2018b). Also, SALT offers free public use of its spaces, exhibitions, programs, web projects, printed and digital collections.

With its programs SALT aims to produce knowledge together with its users without claiming power over it. The aim is to be enabling an open platform for discussion while encouraging its users to participate, interact and critique and, not to offer solutions, but to create frameworks where issues can be discussed. In this sense, SALT has various functions for various communities. "The minimum level of this use is students who use SALT's physical spaces as a study space. These are users who mostly seem unaware of or not interested in the exhibitions and workshops of the institution" (O. Yıldız, 2020). SALT Research intends to create spaces of engagement that people intentionally come and spend time by not imposing something but instead offering setting open to everybody.

The highest level of the 'use' would be SALT's partners, whom they create together the contents of the programs produced by SALT, which SALT calls components. There are many different ways of use between these two levels of

cooperation. There are those who use SALT's archive, those who use physical spaces and facilities, those who use the library, those who use exhibitions or public programs as a kind of learning platform, and those who use research funds provided by SALT to support their research (O. Yıldız, 2020).

SALT implements a variety of programs to establish a relationship between the institution and the city, as well as to develop new approaches to the city's social issues. SALT's 2011 exhibition "Becoming Istanbul" [İstanbullaşmak] was one of them. Within the context of Istanbul, it raised questions about urban transformations under the neoliberal policies. Ecological issues are another focus of SALT. It creates space for discussion for this major topic since 2015 through its "Is this our last chance?" and "Climate change" programs.

Public programs are often determined and designed in the process of learning and research. But the main concern is to create a space for the output of the public program in order to make it publicly visible. Thus, by allowing people to comment, correct, suggest other than those who think, plan, produce and participate in the program the generated knowledge or idea is enabled to be shaped with the participation of wider communities (O. Yıldız, 2020).

3.1.2. Selected Programs
3.1.2.1. Istanbul Encyclopedia

The project is a collaboration between SALT and Kadir Has University which was launched in 2018 as a three-year project for the digitalization of the historian and novelist Reşad Ekrem Koçu's (1905-1975) Istanbul Encyclopedia, the documents related to the publication and making it accessible via online software.

Istanbul Encyclopedia is written by Reşad Ekrem Koçu to create the registry of Istanbul. The first volumes started to be published in 1944 and continued to be published at intervals until 1973. The work, which has 11 volumes in total, ended with the letter G. The archive of the Istanbul Encyclopedia, which was taken over by Kadir Has University, has nearly 20,000 items, contains 1460 published works from Koçu's library and extensive materials that he compiled, edited, and wrote for the future volumes which were left unfinished (SALT, n.d.-b).

SALT and Kadir Has University have a partnership called mutual learning protocol which enables two institutions to collaborate on various programs. In this project, the works of Kadir Has University on Istanbul and SALT's practice of archiving, completion, and public disclosure made the archive a project. By making use of SALT's archiving experience, it was aimed to make the archive accessible in a systematic way that would enable different uses for education, research, and information purposes (SALT, n.d.-b).

The archive has been opened for examination with "Station: Istanbul Encyclopedia" program established within the scope of the project. There was also a program that includes workshops and talks with specialists and researchers aims to explain the relationship between the texts and visuals gathered for the encyclopedia, as well as their relationship to the whole archive. Furthermore, by scanning the printouts in the venue the participants contributed to the work on the identification of the articles in the printed volumes.

Figure 3.3. Station at SALT Beyoğlu, Source: SALT

Station: Istanbul Encyclopedia Program

- Station Programs Conversation: Arzu Erdem And Meriç Öner (2019)
- Talk: Uğur Tanyeli 2019: On Istanbul Encyclopedia and Popular Culture of Early modern Istanbul
- Talk: K. Mehmet Kentel 2019: on the details of daily life in the Istanbul encyclopedia of Beyoğlu and Galata
- Talk: Suraiya Faroqhi: Reşat Ekrem Koçu
- Talk: Edhem Eldem: on Istanbul Encyclopedia from a historical perspective
- Talk: Erdem Yücel: on the working methods of Koçu and the creation of the publication
- Workshop: Meriç Öner And Cansu Yapici: interpretation of the questions that draw attention in the cataloging of the archive with the participants
- Photography Workshop: İstanbul Encyclopedia: on the reinterpretation of the encyclopedia with photography
- Panel: Istanbul Encyclopedia Workshops of Kadir Has University

As part of the efforts to digitize this archive and provide public access via online software, a series of public programs called "New Approaches to Data" are organized with the participation of technology professionals, artists, and researchers from the relevant field.

Since the Istanbul Encyclopedia brings together much information and experiences about the city such as places, people, buildings, events, customs, idioms, and legends, the detailed research programs and the archive efforts are valuable in terms of social history and city memory.

3.1.2.2.   Office of Useful Art: Researchers at SALT

"Asociación de Arte Útil" was conceived by artist Tania Bruguera in 2012 to address the use of art as a tool for social and political change. It has evolved into a growing international movement, promoting ways in which art can imagine, create and implement socially beneficial outcomes and developed partnerships with major art institutions such as the Queens Museum, the Van Abbe Museum and the Middlesbrough Institute of Modern Art (Arte Util, n.d.). The exhibition titled "Museum of Arte Útil" held at the Van Abbe Museum in 2013 is also recognized as the foundation of the association. The most important aspect of the exhibition and the association, which presents the first display of the archive of the association compiled through an open call, is the approach that asks visitors to openly suggest various uses and to be active users of the museum (Van Abbemuseum, 2013).

Office of Useful Art was established at SALT in partnership with the Asociación de Arte Útil platform which includes international cultural institutions and universities, and operated between 2017-2019 (SALT, n.d.-c). For this project, SALT dedicated some of its space to hosting workshops, archives as well as

exhibitions around the concept of "useful art". It was created to question the relationship of art and cultural institutions with their users.

Figure 3.4. Researchers at SALT representations Source: SALT

One of the program series developed within the scope of Office of Useful Art is "Researchers at SALT" which aims to make available the content and knowledge to the public that SALT Research supports through its collections and physical facilities (SALT, n.d.-d). According to SALT, a total of 47,000 people annually benefit from SALT Research, in the fields of modern and contemporary art, architecture and design, urbanism, social and economic history, as well as users working in various disciplines. The institution's 110,000 publication collection is accompanied by more than 1,750,000 documents that are accessible online from archive collections.

The institution invites researchers who use SALT research to participate in this program, leaving notes asking what they are working on and whether they would like to share. In this way, the program was established as a result of dialogues with people who want to share their research. A series of public presentations took shape around SALT Research users and its resources (SALT, n.d.e).

3.1.3. Discussion

SALT emphasizes collaborative knowledge production in its programs. Istanbul Encyclopedia is a valuable program series because art institution-university collaboration can create as Esche defines a laboratory for learning to realize their full potential as a research and learning institution (Esche, n.d.). Therefore, SALT intended to create public programs to build shared knowledge through collaboration with communities from various disciplines. Art and cultural institutions and universities occupy a similar space and share similar values and goals. Therefore, these types of collaborations can provide mutual benefits and create greater social impact in their communities (Maloney & Hill, 2016).

Collaborations between art institutions and universities have significant potential for disseminating knowledge. In this resource exchange, the institution benefits from having access to advanced research, researchers, and experts to incorporate into their programs (Bell, Chesebrough, Cryan, & Koster, 2016), and collaborating with the art institution allow universities to expand their capacity for learning and research by utilizing the resources of the art institution.

With the Istanbul Encyclopedia program, SALT contributes to the memory of the city from a collective social history point of view, which it defines as its own areas of interest. The program, which explores the Istanbul Encyclopedia with contemporary ways of thinking, reveals the potential and opportunities of this resource, which is important for the city, with its participatory side as well as various activities such as workshops and talks.

SALT is well-known for its research-driven programs and for making its resources available to the public. The research field of the SALT's Office of Useful Art was stated as "the potential of co-learning among the institution and its

users" (Seven, 2018). The "Researchers at SALT" program was one of the most noticeable outcomes of this project. The presentations provided a forum for dialogue on ongoing academic and independent studies. Furthermore, they enabled a user-led intervention and engagement of the institution's archives by making available the research was undertaken using SALT's resources.

The program has opened the information produced by researchers who have used SALT resources for their research to public, allowing for possible collaborations, thus creating an environment that allows both the exchange of perspectives among users and SALT learning together with its users.

The institution accommodates a wide range of communities varying from local cuisines to environmental issues, minority rights, immigration, education, and so on. However, when current practices are observed, it is possible to conclude that censorship has evolved into its less visible version as self-censorship in SALT's programs. The temporary closure of SALT Beyoğlu marks a turning point considering SALT was quite vocal and critical at that time. It was speculated that the government had close it down (Batycka, 2018). "How Did We Get Here" was the last exhibition of SALT Beyoğlu before it closed. The exhibition attempted to highlight the connections between Turkey's recent past and its present by focusing on social movements and popular culture components that developed following the military coup d'état of September 12, 1980 (SALT, 2015).

Curatorial decisions, as well as relationships with local and international organizations, shape their engagement strategy. The topics and issues on which SALT focuses change occasionally which is currently on to architecture-related subjects and archival projects. When designing public programs SALT relies on its team which has consisted of professionals from various backgrounds and interests. SALT produce programs were with these curiosities and the possibilities

of SALT are intersect. The institution stated that public programs are mostly created either from the archive or from the questions currently being worked on (O. Yıldız, 2020). In an interview on publicness of the institutions Vasıf Kortun says that "a sense of ownership and critical engagement with the institution makes it public, but this relationship is contingent upon the institution's performance. Being public is not a given, it has to be earned" (Kortun, 2018). Instead of operating by defining the needs or interests of the communities, waiting for their participation in the programs created with an approach that can be called elitist gives an idea about the publicness of the institution and the relevance of their programs. As David Fleming asserts "if art institutions are to be serious about their social role, understanding the needs, motivations, and expectations of communities is critical to their mission, values and decision-making processes" (Fleming 2012).

3.2. ARTER

Arter Contemporary Art Museum is one of the latest major art spaces that opened in Istanbul. The institution is backed by the Vehbi Koç Foundation (VKV, Vehbi Koç Vakfi), funded by Koç Holding one of Turkey's richest industrialists. Its new home in the Dolapdere neighborhood replaces its former home on Istiklal Street, the main center of culture and the arts of the city. The first version of Arter was opened in 2010 as a large gallery to provide an infrastructure for producing and exhibiting contemporary art (Arter, n.d.-a). The previous building of Arter was re-opened as new art and cultural institution called 'Meşher' in 2019 as well.

The new center designed by Grimshaw Architects, which won the design competition, was opened at its new location in 2019. According to Grimshaw Architects, "the heart of the design relies on the idea that spaces for everyone to access. It provides visual and physical connections between the city and the institution, opening it to the street and making it accessible and welcoming to all". (Grimshaw Architects, n.d.). Arter has 18,000 square meters of indoor area and

houses, in addition to exhibition galleries of varying heights and dimensions, a terrace, performance spaces, learning zones, a conservation laboratory, a library, an art bookstore, and a café (Arter, n.d.-a).
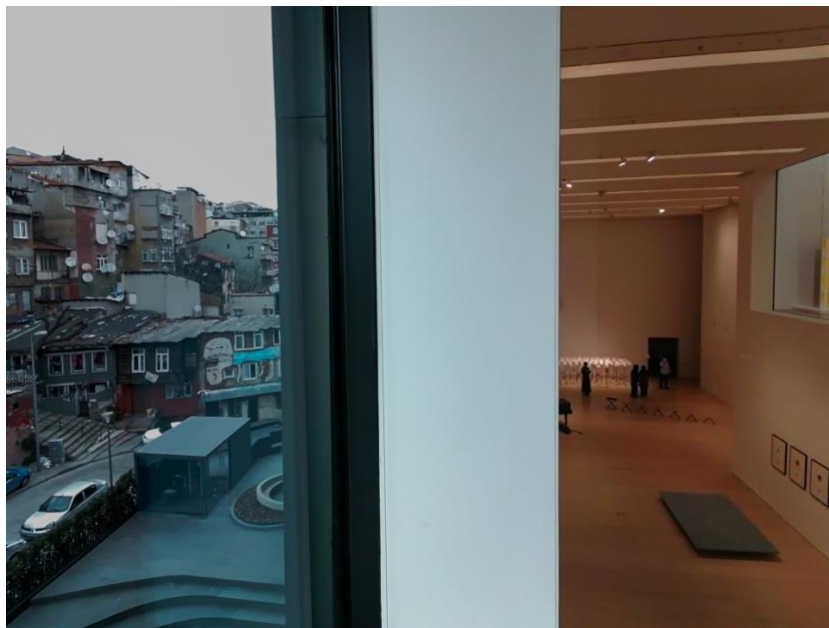

Figure 3.5. Arter Dolapdere, Source: Arter

Figure 3.6. View from the inside (2021)

The arrival of such a venue represents both an opportunity for and a threat to Dolapdere. The new location of the institution is home to a low-income population also in the process of urban transformation. While some focused on gentrification effects of art institution -since Dolapdere has become an object of

spectacle for and by artistic institutions, some focused on positive impacts such as economic benefits (Carl Grodach, Foster, & Murdoch, 2014). Arter states its long-term goals in terms of social impact are geared towards making contemporary art accessible to a wider public, working to overcome challenges and barriers confronted concerning contemporary art, encouraging creativity, artistic production, and critical thinking (Learning Team, 2020).

3.2.1. Community engagement at Arter

Based on literature review and open-ended interviews, another report has been commissioned to Learning Program Director İz Öztat titled "Contemporary Approaches in Art Education and Evaluation of the Conditions in Turkey". The report examined current approaches to art education, various institutional and self-organized models, as well as exploring the needs in Turkey (Learning Team, 2020).

In the institutional discourse, the emphasis is on establishing a dialogue with the neighborhood and being accessible to all. Also, Arter's director Melih Fereli highlights that particular attention to learning programs and offer free admission to under 24 as well as produce publications to stimulate discussions on the current scene which are bilingual, in Turkish and English, and designed to contribute to research on art history (Redman, 2020).

In line with the global discussions, Arter preferred to refer to its activities as "learning" instead of "education". Arter's engagement approach is based on the horizontal and mutual intersubjective relationship between the mediators and participants. Exhibitions and artistic programs constitute the starting point of a large part of the learning program. In addition, they aim to establish long-term relationships with two long-term programs (Learning Team, 2020).

Currently, Arter running 12 Learning programs:

- Interpretation Events:
- Workshops for Adults
- Workshops for Children
- Lunch Time
- Guided Tours
- Guided School Tours
- Contemporary Art Seminars
- Movement Workshops
- Open Studio
- Arter Research Program
- Teen Council
- Podcast: Now You May Cross

Arter's Learning Program presents activities, providing grounds for everyone to enjoy creative processes, the program facilitates dialogue around contemporary art through exploring the interrelationships between its multiple contexts. The programs aim to build lasting connections between artists, audiences, and partners (Arter, n.d.-c). The Program is structured around the needs of its multiple communities, considering age, ability, proximity, existing experience, and interests. The departure points for the processes offered for engagement is the artistic content and resources available at Arter. The needs of multiple audiences are identified, and responses are articulated with methodologies of research into Arter's context and existent models, field research, establishing partnerships, and receiving direct feedback about the programs that are being carried out. Based on this methodology, Arter's engagement approach is articulated in relation to the situated knowledge accumulated in relation to multiple audiences.

It is important for art institutions to cultivate a presence in the neighborhood in order to broaden their functional base and become more relevant (Nyangila, 2006). Arter has the desire to function as a space for cultural exchange and social engagement. Furthermore, the institution has conducted exploratory research with the YADA Foundation about the social and cultural framework of the neighborhood, as well as the expectations, likes, and dislikes of the neighbors about Arter's move to Dolapdere. (Learning Team, 2020). They have continued to strengthen these relationships by providing free membership to local residents, holding programs for children from Dolapdere to engage more deeply with art and the institution. Although workshops with children are good in terms of inclusiveness, the fact that children are not allowed into the building without parents and restrictions on the time to use the Open Studio raises questions about the openness and the intentions of the institution since community engagement is a way to make the institution more accessible so that it can be places where all people feel welcome and see no barriers to entry (Learning Team, 2020).

When Arter was relocated, it expanded both its size and scope, and new programs for various communities were established. Arter Research Program is a long-term program which focuses on "professional communities". As Esche notes 21st-century art institutions have to re-examine the relations between the institution of art and its users – artists, curators, critics and especially the idea of an unspecified public audience (Esche n.d.). The program established as an answer to questions that what needs are there in the field of contemporary art and what can Arter provide.

The goal of the Arter Research Program "is to support cultural producers working in the field of contemporary art in diversifying their research methods, perspectives, and forms of expression" (Arter, n.d.-b). The program is shaped collaboratively by participants and program facilitators; İz Öztat and Merve

Ünsal. Program described by facilitators as a process-oriented approach which prioritizes self-organization (M. Özer, 2021).

3.2.2. Selected Programs
3.2.2.1. Lunch Time

When Arter moved to its new building in Dolapdere in 2019, it aimed to shape its programs by listening to the expectations and needs of their communities rather than creating programs determined from above by making assumptions about how their neighbors might relate to Arter (Learning Team, 2020).

Most art and cultural institutions are attempting to bridge the gap between institutions and their local communities since the power and relevance of the institutions considered their ability to address the needs of their communities (Nyangila, 2006). Lunch Time is based on a concept where Arter Learning Team meets with users and the local community to have lunch in Arter and foster discussions.

Figure 3.7. Lunch Time, Source: Arter

Lunchtime was held on the first Thursday of every month at the Workshop venue in Arter. So far, it has been held five times in total, in November, December 2020, January, February, and March 2021. The program is suspended due to the COVID-19 pandemic.

Non-governmental organizations, individuals, and institutions with whom the institution was in contact, visitors, and neighbors who visited Arter that day attended the meetings. Neighbors, homes are just opposite Arter or who attended through the headman of the neighborhood, attended almost every meeting (M. Özer, 2021).

3.2.2.2. Teen council

Models of engagement are frequently being developed to give young communities constructive roles. A growing understanding of, and concern for, the visibility of art and cultural institutions' social missions has drawn attention to the importance of engaging youth communities (Cardiff, 2007). Despite their efforts to broaden and diversify their audiences, institutions consistently fail to connect to the young audience while they are considered valuable for art institutions (Mason & McCarthy, 2006). Silva categorizes the programs provided in the art and cultural institutions for youth into two broad categories: those that see them as students visiting the place as part of a school group, and those that see them as individual users outside of formal education. Youth forums in contemporary art institutions are the result of perceiving them as individual users and the exploration of new channels to reach young communities (Silva, 2017). Arter's Teens Council is an example of youth forums in contemporary art institutions. It is one of the long-term programs which towards youth communities other than exhibition-oriented workshops.

Following the meeting where the content of the program is discussed with the visual arts teachers in Şişli and Beyoğlu districts to form the Teen Council, the program started with the students under the guidance of teachers and Güneş Terkol. Arter also has been working in collaboration with Tarlabaşı Community Center (TTM, Tarlabaşı Toplum Merkezi), which is a nonprofit organization and engages in right-based activities for people in the area since the idea of creating a long-term program for young communities (Tarlabası Community Center, n.d.).

For Teen Council, the institution has examined similar programs, such as Youth Insights (Whitney Museum of American Art), Blikopeners (Stedelijk Museum), Teen Arts Council (Walker Art Center), Teen Council (Contemporary Arts Museum Houston), and MOCA Teen Program (MOCA LA) (Learning Team, 2020).

Figure 3.8. Teen Council, Source: Arter

During the first edition (October 2019 and May 2020), Teen Council worked with artist Güneş Terkol. Teen Council consisted of twenty participants, who are middle-school students -the ages of 10 and 14 from the districts of Beyoğlu and Şişli.

Teen Council aims to explore diverse art disciplines with participants offering them tools to develop their own languages for expression. The council met on weekends to learn about different materials and artistic production processes. The curriculum, structured in line with the curiosity of the participants, was implemented with a process-oriented approach (M. Özer, 2021).

Arter states that the Teen Council is expected to enable the young people to interpret and transform the program through the links to be established with the Arter team and the artists. The first term program was planned to be implemented in line with the needs and interests of the council members and then, end the program with a closing event shaped by the program facilitator and participants. The program was halted due to Covid-19.

3.2.3. Discussion

As mentioned, Arter is determined to be perceived as a neighbor in its new location. The institution acknowledges that the neighborhood has a complex history (Baliç, 2020). To be aware of the desires of the neighboring residents and maintain the dialogue requires attention to neighborhood context in Arter's case.

The selected cases are examples of how Arter engages and maintains relationships with its communities with an emphasis on localness. Failing to turn neighborhood residents into art institution users or in other words, isolation of the institution from the neighboring communities poses a challenge to community engagement (Kahya & Ataöv, 2019). Based on the conducted interviews, Arter is aware that localized positive impact is valuable in their new location.

With Lunch Time, Arter intends to create a space by having lunch with its users and neighborhood residents, opening its programs to discussion and evaluation in

a sincere atmosphere, and establishing a basis for dialogue with both their local community and each other. As a result of having lunch with its communities, the institution can have a better understanding of its communities. Also, considering Arter's users and locals have various backgrounds, creating spaces for dialogue may become a means of reducing distances between these different social groups (Carl Grodach et al., 2014). Lunch Time program is designed to create the environment needed to fulfill this goal. In addition to establishing relationships with the Arter team, the program aims to build relationships between participants. A high-profile art and cultural institution like Arter can be intimidating in a neighborhood like Dolapdere. Emphasizing equality through being at the same table, this program persuades that Arter aspires to be in a position that meets, brings together, mediates, and learns as an institution (Baliç, 2020).

As asserted, involving communities in the decision-making process is an important feature. One of the outcomes of the Lunch Time dialogues is Thursday Workshops. Some of the participants of the Lunch Time suggested creating events for adults on weekdays- adult workshops take place on Sundays. With this proposal, workshops titled "Thursday Workshops"-the same day with Lunch Time started to be held, led by the artist Güneş Terkol (M. Özer, 2021).

Lunch Time program might allow the institution to develop a short and long-term response to feedback from its users or it might evolve over time to meet the desires of local residents thereby increasing civic dialogue, engagement, and social capital (Carl Grodach et al., 2014; Carl Grodach, Foster, & Murdoch, 2018). Watson highlights that when it comes to building relationships with specific communities, there are power dynamics involved (Watson, 2007). Lunch Time might displaces the power of the institution by promoting equality and demolishing the hierarchies associated with the art institution by giving communities the power to decide if their community values a project or to define what is considered important and impactful (Taylor, 2020).

In the case of the Teen Council, the value of engaging youth communities has been highlighted as a result of increased awareness and concern about the visibility of art and cultural institutions' social missions. It strengthens the roles of young people beyond just being visitors (Koke & Dierking, 2007). Youth forums in contemporary art institutions mainly have goals such as promoting social cohesion by increasing young people 's confidence and ability to play an active role in society. Despite the fact that the primary focus is on young people developing positive identities, democratic access and dedication to learning, and involvement in decision making, engaging with youth and commitment to long-term initiatives is vital for art institutions since it is essential to the relevancy of the art and cultural institutions.

Because the program is tailored to this age group, it is anticipated to address their needs and interests. One can say that in Teen Council the roles of student and teacher are reinterpreted. Mostly because of the emphasis on collaborative practices, which brings together young people, curators, and artists on a common platform (Silva, 2017). Furthermore, it fosters a specific ecosystem by putting together young people who would otherwise never meet.

Art institutions are able to serve as places where young communities feel included, valued, and welcomed. Under the promise of becoming more inclusive Arter's Teen Council intends to open a dialogue and imply a longer and deeper commitment. Through the Teen Council, the participants from 8 different schools got to know each other, discovered their differences and similarities, and worked on creative methods together. And Arter gained experience in the content and approach of long-term programs that can be edited through contemporary art with children between the ages of 10 and 14. New methods were learned to create a basis for the negotiation of social, cultural, and economic differences between children (M. Özer, 2021).

Initiating and establishing a working relationship involves sustained effort over a significant period. Considering the discourse of the institution as being a neighbor and to articulate in the neighborhood, it is important to highlight that conditions are not very equal, the institution has an apparent architectural superiority over the neighborhood with its new building. Also, it has been observed that the dialogue always takes place by inviting neighbors to space with a certain theme, and there is no space or no opportunity for spontaneity. Although it is stated that children from the area have a great interest in institutions and workshops, it is contradictory that the entrance of children is restricted, and they are not admitted to the building without parents. Inability to incorporate features such as accessibility, which is at the heart of the discussed approaches, poses a significant challenge to achieving its democratizing mission. It is too early to conclude if Arter has effectively addressed these issues as it only opened in 2019, yet these concerns remain a challenge.

3.3. ISTANBUL MODERN

Istanbul Museum of Modern Art (Istanbul Modern) was founded in 2004, funded by the Turkish pharmaceutical group Eczacıbaşı Family. The mission of Istanbul Modern described as: "to bring contemporary and modern art together with a broad audience, to increase the comprehensibility towards art, to provide accessibility, and to constitute an education platform to ingratiate society into art" (Istanbul Modern, n.d.-a).

Istanbul Modern has permanent and temporary exhibition galleries, a photography gallery, and spaces for educational and social programs and, the institution offers cinema programs, seminars, and workshops. There is also a library, and a bookshop and design store. Istanbul Modern mainly focuses on Turkish art. In

addition to the permanent collection, it organizes exhibitions by artists from across the world.

On the one hand, the creation of Istanbul Modern met a critical need by bringing together the collected body of work that comprises Turkey's modern and contemporary art. On the other hand, even though the institution had a significant effect on the developments of modern and art in Turkey, As Polo describes, Istanbul Modern is "a win-win collaboration between the private backers of the institution and the political actors in the context of liberalization, urban planning and the Turkish membership into the EU" (Polo, 2015).

The opening of the institution occurred in a time when the socio-political agenda of the country was mainly covered by the EU and Turkey relationship (Sütçü Robin, 2015). The government increased its support for the art and cultural field. The opening of Istanbul Modern became possible through the support of the government, and Istanbul Modern opened earlier than planned due to the personal intervention of Recep Tayyip Erdoğan, at the time prime minister and a former mayor of Istanbul to facilitate the EU accession negotiations.

Its launch was viewed as evidence of a new, modern Turkey. According to Keyder, the way to articulate the global capital is to create global cities. (Keyder 2004, as cited in Yardımcı, 2005). Istanbul Modern has given the Turkish Bourgeoisie the opportunity to reshape the identity of the city to synchronize better with the Western world in terms of arts and cultural developments. Therefore, one can say that the private sector's and government's agendas converged to promote Istanbul as a global city (Baldwin, 2011).

Istanbul Modern has moved to a temporary location in Beyoğlu in 2018 while the former building on the Bosphorus is transformed into a purpose-built museum,

designed by Renzo Piano (RPBW, n.d.). The new building of Istanbul Modern, built as part of the Galataport project, is planned to be completed in 2021. Galataport project is a topic of public debate for reconstructing the district as a tourism area and not prioritize public interest (Karslı, 2015).

Figure 3.9. Istanbul Modern Project by Renzo Piano, Source: RPBW

The institution occupies the former home of the Union Française, built in the 19th century. The temporary space is located in Beyoğlu and within walking distance to many art spaces. The temporary space much smaller comparing the previous building, many activities are still carried out but on a much smaller scale.

Figure 3. 10. Temporary Space Source: Istanbul Modern

3.3.1. Community engagement at Istanbul Modern

Istanbul Modern is one of the most recognized museums in Istanbul. Contributing to Istanbul and society; encourage their active participation in the arts one of the main objectives of Istanbul Modern. Through its programming, the institution focuses on introducing a diverse audience to local and worldwide arts and culture. It has developed collaborations supported by local and central governments also "with major museums around the world, such as the MoMA/MoMA PS1, MAXXI, Irish Museum of Modern Art, Benaki Museum, Design Museum of London, Boijmans Museum, etc." (Somhegyi, 2014).

Apart from exhibitions, Istanbul Modern organizes programs for the public with its education, events, and cinema departments. Istanbul Modern Cinema prepares at least one individual film program every month, which occasionally complement ongoing exhibitions that may feature their exhibitions, publications, and talks on film history and contemporary cinema culture. It also collaborates with various festivals and cultural institutions worldwide (Istanbul Modern, n.d.-b).

The institution also has an event department that organizes workshops and talks. "Museum Talk" launched by Istanbul Modern in 2012 are one of the remarkable programs that bridge "a conversation platform between leading international museum professionals and museum audiences in Turkey" (Istanbul Modern, n.d.). The lecture series has hosted institutions from UK, USA, France, and Germany so far.

The education department of Istanbul Modern "seeks to make modern and contemporary art more understandable to make it accessible to everyone, the department also strives to create a public educational and collaborative platform for visitors, artists and to all actors in the art world" (İstanbul Modern, n.d.).

Istanbul Modern Education:

- Free Education Programs
- Weekend Educational Programs for Children
- Guided Tours
- Atölye Modern
- Social Projects
- Summer Art Workshops
- Corporate Education Programs

Istanbul Modern believes their educational programs have wide-reaching to different segments of the society. To be more inclusive and make links with diverse communities Istanbul Modern collaborates with Ngo's, local governments, sports clubs. Istanbul Modern has collaborated with "20 non-governmental organizations and nearly 2500 schools from 39 districts of Istanbul" (B. Ersezen, 2020).

3.3.2. Selected Programs
3.3.2.1. Social Projects

Social projects are programs designed and implemented by Istanbul Modern to meet the needs of communities with limited access to art and children, youth, and adults with special needs. Accessibility is a key concept to provide equal opportunities for people with disabilities to engage in many areas of life. Right to participate in cultural life is also preserved in UNESCO's Universal Declaration on Cultural Diversity (2001) and it is seen as one of the fundamental components of cultural diversity and achievement of the realization of human rights (Article 5).

Accessibility is a multidimensional concept and offering only physical access does not assure that one can engage in the learning process. Being a fully accessible and inclusive arts institution requires taking into account all stages.

Therefore, it is necessary to develop programs to ensure that every segment of society -regardless of their ability receives an equal learning experience (Kinsley, 2016). In Turkey, Istanbul Modern is one of the art institutions that make great efforts in terms of engaging with communities that have limited access to art.

The Color I Touch: The program is for blind and partially sighted children and young people between the ages of 7 and 18. It includes an exhibition tour accompanied by an expert, a study of artworks using specially designed educational tools, a painting workshop, a sculpture workshop, a music workshop, a drama workshop, a movement workshop, and film screenings. The project is supported by Şekerbank since 2010.

Figure 3. 11. The Color I Touch Workshop, Source: Istanbul Modern

The Words of Art: The program is for deaf and hard-of-hearing children and young people between ages 4 and 15. It includes exhibition tours as well as workshops in which they make creative designs, drawings, performances inspired by patterns of contemporary art. The program's goal is to provide children and young people the opportunity to bring their ideas to life while also introducing them to new topics via art. It also carries orchestral works with 15 young people aged 16 and over. The project is realized with the contributions of Gala Modern project supporters.

Figure 3. 12. The Words of Art Workshop, Source: Istanbul Modern

We Meet: It is intended for children and youth with special learning needs. The program is centered on children with special learning needs participating in various creative activities with young volunteers. Istanbul Modern states that the program which aims to create different areas of experience for both children with special learning needs and volunteers is produced based on inclusion practices. The project, implemented since 2005, is supported by BASF.

Figure 3.13. We Meet Workshop Source: Istanbul Modern

The program allows children to participate in life, socialize and enrich their lives with art. In addition, the program contributes to the development of tolerance for individual differences among young volunteers. Moreover, Istanbul Modern shares letters from the volunteers who have participated in this program where they convey their experiences.

In order to meet the various needs of the communities, accessibility and equality practices of art institutions should address any type of obstacle, including financial and geographic ones. *The Mother and Child* is a program designed for women with limited access to arts and their preschool or school-age children. The program is divided into two parts: tours and workshops. With the tours, the institution empowers participants to interpret works of art. These are accompanied by workshops that involve activities such as drawing, space design, puppet design, and drama. The program aims to improve imagination and creativity by bringing communication among family members into an art institution.

Figure 3.14. The Mother and Child Project, Source: Istanbul Modern

Social projects are designed considering the needs of each community in order for them to use the art institution more efficiently. Moreover, the institution states

that the needs of the participants of the programs can change over time and that the programs are renewed to respond to this (Varol, 2021).

3.3.2.2.   Art Maker Lab

The Art Maker Lab Learning Center developed by Istanbul Modern for children and young people offers children and youth to produce art using new technologies. It was launched with the support of the Istanbul Development Agency as well as the contribution of public and local governments between 2018-2020.

Figure: 3.15. Art Maker Lab, Source: Kazım Gökalp Primary School

The Art Maker Lab provided two programs. "Can Robots Make Art?" program which established on the discovery of the relationship between art and technology by children aged 7-15, and "Art Maker Lab Meeting Events" where workshops were organized in the same context by bringing children together with architects, engineers, designers, artists, and scientists.

Maker spaces have been acknowledged for their potential to encourage individuals to engage in science, technology, engineering, and mathematics (STEM) learning. Maker spaces emphasize informal, self-directed, iterative, and collaborative learning (Brahms, 2014).

Art Maker Lab was a specially equipped space within the institution reserved for children that focuses on artwork, creativity, productivity, exploration, and the use of technology. The center's mission is to increase children's sensitivity to art through the interpretation of artworks and, therefore, to foster the development of innovative and creative individuals. Istanbul Modern collaborated with NGOs and local governments to invite children to experiment (B. Ersezen, 2020).

3.3.3. Discussion

Istanbul Modern mainly concentrates on making contemporary arts reachable to different segments of society with their programs which are mainly designed in line with its collection and exhibitions. Aiming to provide a better understanding and experience of these exhibitions. They diversify their programs by organizing lectures, cinema programs, performances, workshops to create more inclusive platforms for engagement.

It is the role of the art institution to address issues related to social exclusion and create inclusive environments for communities who have barriers to access to art in order to fulfill their actual or potential role towards inclusion (Newman & McLean, 2002). The director of education states that Istanbul Modern aware of its position in terms of the right to access to culture and conscious of the obligation to create an opportunity to fulfill this function (Varol, 2021). Istanbul Modern is committed to social inclusion and equality in its educational territory. In particular, the institution has one of the most intensive programs in the field of

children and the arts and for disabled communities. Istanbul Modern differentiates itself as a long-standing organization with solid links with schools. (B. Ersezen, 2020).

Istanbul Modern currently making a thoughtful effort to create inclusive environments for audiences who have certain disabilities, namely for blind and partially sighted children and young people, for deaf and hard-of-hearing children and young people, for children and young people with special learning needs. The point where social projects differ is that these programs highlight social issues, accessibility, and inclusion which some of the key terms as discussed earlier.

Social Projects can reduce social exclusion by facilitating active communities. In terms of social inclusion, the programs create an impact on the individual, community, and societal level by providing solutions to remove barriers. It also raises awareness of the potential of the institution to serve increasingly diverse communities and provide wider access to contemporary art. Besides than only increasing their audiences, they try to diversify their users by attracting people from different socio-economic backgrounds like people who have never been in the institution or interact with that kind of activity.

It is also important to acknowledge that the concept of access encompasses not only physical access but also, financial, cultural, geographical, and educational access (Cohen, 2015). Through its programs, the institution is able to reach those from lower socio-economic groups who do not have access to art and culture. These accessibility practices enable inclusivity also, increase the diversity of their communities.

Even though the programs have social goals, strictly designed workshops and lack of shared authority and mutual learning implies a perception that the institution as

above. In terms of active community engagement, being didactic tellers rather than mediators presents a challenge. The success of the project is that forms a space that provides an opportunity for engagement. Engaging underserved communities requires a sincere and sustained investment. Another important point is that the institution shows no interest in engaging neighborhood residents. If communities involve in many ways, not as a passive receiver through consultation, advice, and participation, and programs contains their voices, based on dialogue (Bryne, 2018), both the institution and its communities become more democratic.

In the case of Art Maker Lab Learning Center, maker spaces are an open-ended approach to workshops and learning, a space for free experimentation, failure, and success (White, Akiva, Wardrip, & Brahms, 2021). Dedicated spaces for children to participate in creative processes, such as Art Maker Lab, alter the way how art institutions function. In this way, it becomes not only a place to visit but also a place used by its users. While the aspect of use is active, realizing a technology-based learning center designed for children and youth enables being relevant for this specific community.

Maker spaces at their core, are places of learning. Even though they serve a variety of organizational goals, they intend to create more equitable and inclusive learning environments through making since technology is not accessible to everyone (Wardrip & Brahms, 2020). From the standpoint of equity, maker spaces often draw attention to their democratizing effects. The impacts of inequalities in access to technology and art are major on both individual youth and communities. Maker spaces have a potential role in breaking down barriers to learning and attainment; and democratization of design, engineering, fabrication, and education (Makerspaces, n.d.).

The program seeks to cultivate the growth of the children as innovative and creative individuals (B. Ersezen, 2020). The institution defines Art Maker Lab as a democratic learning space. The workshop titled "Can robots make art?" start with the same question and is based on the idea of looking for answers with participants (Varol, 2021). However, Art Maker Lab had almost the same attitudes as other pre-existing workshops. Moreover, how the program might address equity is vague. Even though the institution claims that they had positive feedback from participants, there is little evidence that Art Maker Lab has been broadly strong at involving diverse communities, especially over a sustained period. Also, the institution is highly concern about visitor numbers (Anadolu Ajansı, 2020). This approach poses a challenge, for instance, there is no publicly visible outcome or information about the process of the program apart from the knowledge of how many people attended.

Since the beginning of their establishment, art institutions have been linked to education. However, the nature of education has changed notably throughout the years. As Hooper-Greenhill discussed, their role is not about teaching but to engage in a dialogue, discover together (Hooper-Greenhill, 1999). As previously stated, the relationship between the art institution and its communities can be investigated through the terminology of choice which highlights important aspects of this relationship. In this regard, considering Istanbul Modern describes their programs using terms such as "educating the public" or "educating the masses" indicates a one-sided communication and hierarchical boundaries. It strengthens the idea that they are preserving their position as accessible yet authoritative art and cultural institution.

CONCLUSION

Even though there is no single interpretation for what constitutes community engagement; participation, accessibility, inclusion, catering for multiple communities, responsiveness, activating public space, and addressing political and social issues appear to be at the core of the discussed approaches. Art institutions, as vibrant spaces, have always adjusted how they worked and what they did in response to the context, power dynamics, and social, economic, and political demands that surrounded them (Duncan, 1995). Art institutions of the 21st century can only be effective and sustainable if they stay relevant and cater to the needs and expectations of the various communities.

Art and cultural institutions have the opportunity to foster civic dialogue, to enable a broader, inclusive approach to a more inclusive society. They are offering space and building relationships to encourage various communities to engage to fulfill their responsibility since the primary task of the institutions is to be able to provide people with tools to help them make better decisions as they form their opinions (Kortun, 2018). The art institution has a crucial position and potential in contemporary society since it has become a place for critical discourse and multiple perspectives call for approaches that strengthen community engagement (Sheikh, 2004). So, it shows that recognizing the existence of diverse communities and acting accordingly is essential for the development of more democratic and contemporary practices.

The literature on community engagement in institutions emphasizes that this activity is linked to the task that aims to benefit communities. At its core, this approach purposes to make the right to participate, access, and contribute to cultural life, which is one of the universal rights, valid for all individuals in the society. On the one hand, community engagement is regarded as a means for establishing, improving, or repairing relationships between art and cultural

institutions and society in general (Ashley, 2014). On the other hand, "social use of art and cultural institutions justifies support and financial investment, whether from government, sponsors or individuals" (Hooper-Greenhill, 1999).

The emergence of the private art institutions appeared one of the significant tendencies in the post-1980s period in Istanbul. One can observe the near-complete absence of government support. For public programs, all of the institutions discussed rely heavily on corporate sponsors. The fact that there are only private institutions in this field means an area that is completely shaped by them. Although the lack of state support can be seen as an advantage in terms of increasing local autonomy and support engagement considering Turkey's political atmosphere. When there are no institutions or programs supported by public funds, it is natural for the current gap to be entirely formed by capital.

While the purpose of the art and culture institution was formerly seen to be educating the public in accordance with westernization, this function has been shifted towards engaging with broader social issues (Zizlsperger, 2019). Having discussed the context of Istanbul, the function of the art and cultural institutions in 21st-century society, and the specific stances of SALT, Arter, Istanbul Modern one can say that institutions create spaces for certain communities. All three institutions are influenced by or collaborate with western art and cultural institutions in terms of public programs. The public programs examined in this study were discussed considering current debates as well as how the institutions position themselves based on their discourse, and it was discovered that the selected institutions were in different positions of the community engagement spectrum. Arter mainly focuses on its local communities, Istanbul Modern focuses on the accessibility aspects, while SALT focuses production of knowledge especially with educated communities. It is obvious that there have been tendencies toward relevance and social awareness. Findings demonstrate that

change towards community engagement in selected institutions is an ongoing process in terms of public programs.

Ambitious programming, seeking the trends and discussions have appeared in the discourse of these institutions. However, there is a lack of responsiveness to primary issues that have an impact on society as well as a lack of effective commitment from institutions to engage communities and miscorrelation between program content with the interests of communities. SALT considers itself a place of collaborative knowledge production and claims to have been engaging with notions such as community and user. However, rather than discovering the needs or interests of the communities, they anticipate their engagement in pre-defined content shaped by the institution's professionals' curiosity. With its programs, Istanbul Modern maintains a top-down attitude and one-sided communication; the choice of terminology is a key indicator. Arter cannot fulfill the promises of being a neighbor to Dolapdere residents with its limited dialogue.

One should not forget that these institutions are private entities. Because, it is clear that they are still shaped by an elitism that keeps many potential communities away and tends to embrace certain communities which look likely to be good to interact with. For the same reason, all selected institutions lack political vision in terms of their public programs, which leads to not providing a space for debate and opinion. It is possible to analyze it by returning to Bourdieu's point of view, which is that, while art institutions appear to portray an image of inclusivity, much of the programming represents the dominant social group's ideas and preferences while creating subtle boundaries for others (Bourdieu et al., 1991). Considering the importance of art and cultural institutions in democratic societies in terms of opening doors to new possibilities one of the most challenging tasks for these institutions appears to be retaining the desired level of reflexivity and relevance to generate dialogue in the public space.

This thesis has been an attempt to answer the question of how contemporary art and cultural institutions can assume a democratic role in society. It has acknowledged public programs as a useful field to investigate the purpose and role of art and cultural institution in the 21st century. If some institutions today see themselves as places where the right to participate in cultural life is realized (Orange & Carter, 2012), it is vital to question who uses the art institution and who does not. Through community engagement, art institutions can function with "the spirit of open and democratic practices", take as active partners and empower communities to participate within institutions (Coghlan, 2017). Public programs can provide a vehicle to accomplish this by serving as a public space where members of society can gather.

The study addressed certain frameworks and institutions. Therefore, later studies could further analyze alternative cases with different approaches to community engagement. The flexible nature of the community engagement practice could allow future researchers to meet diverse methods established based on diverse concepts.

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