



KADIR HAS UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
COMMUNICATION STUDIES

**SUPPORTING ARTS AND CULTURE:
A CASE STUDY OF PRIVATE CORPORATIONS AND
FOUNDATIONS IN TURKEY**

GİZEM ÇELİK

ADVISOR: ASSOC. PROF. DR. LEVENT SOYSAL

MASTER OF ARTS THESIS

ISTANBUL, SEPTEMBER, 2018

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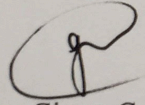
MASTER OF ARTS THESIS

Submitted to the Graduate School of Social Sciences
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Master of Arts in
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I, Gizem Çelik;

Hereby declare that this Master's Thesis is my own original work and that due references have been appropriately provided on all supporting literature and resources.



Gizem Çelik

17.09.2018

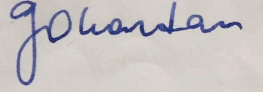
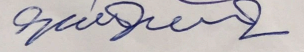
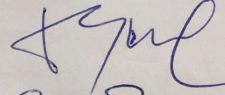
ACCEPTANCE AND APPROVAL

This work entitled **SUPPORTING ARTS AND CULTURE: A CASE STUDY OF PRIVATE CORPORATIONS AND FOUNDATIONS IN TURKEY** prepared by **GİZEM ÇELİK** has been judged to be successful at the defense exam held on **17.09.2018** and accepted by our jury as **MASTER OF ARTS THESIS**.

Assoc. Prof. Dr. Levent SOYSAL (Advisor) Kadir Has University

Assoc. Prof. Dr. Suncem KOÇER Kadir Has University

Assoc. Prof. Dr. Gökçe Dervişoğlu Okandan İstanbul Bilgi University



I certify that the above signatures belong to the faculty members named above.

Graduate School of Social Sciences
DATE OF APPROVAL: 17.09.2018

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ABSTRACT

SUPPORTING ARTS AND CULTURE: A CASE STUDY OF PRIVATE CORPORATIONS AND FOUNDATIONS IN TURKEY

Gizem Çelik

Master of Arts in Communication Studies

Advisor: Assoc. Prof. Dr. Levent Soysal

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This thesis aims to explain the role of private corporations and foundations in arts and culture as supportive elements to the state. In which areas this supportive position, which was realised in the scope of especially the state politics after 2000 and privatization of culture, came to the forefront and state-private cooperation in arts and culture forms the basic framework of this thesis. Following the analysis of cultural policy since the first years of the Republic of Turkey up to today, arts and culture investments of private corporations and foundations, the focal point of the study, is examined. Then, the supportive position of the private sector and foundations is explained through discourse analysis of interviews with the managers of these institutions. Activities of arts and culture institutions founded by private corporations and foundations, and discourse of their authorities form the examination point of this thesis.

Keywords; Culture and Arts Institutions, Privatization, Art Investments, Culture Policy

ÖZET

KÜLTÜR VE SANATIN DESTEKLENMESİ: TÜRKİYE’DE ÖZEL ŞİRKET VE VAKIFLAR ÜZERİNE BİR İNCELEME

Gizem Çelik
İletişim Bilimleri, Yüksek Lisans
Danışman: Doç. Dr. Levent Soysal

Eylül, 2018

Bu tez çalışması özel şirket ve vakıfların kültür ve sanat alanında devletin destekleyicisi konumunu açıklamayı hedeflemektedir. Özellikle 2000 sonrası devlet politikaları ve kültürün özelleştirilmesi kapsamında gerçekleşen bu destekçi konumun hangi alanlarda öne çıktığı ve kültür ve sanat alanında devlet – özel sektör işbirliği çalışmanın temel çerçevesini oluşturmaktadır. Türkiye Cumhuriyeti’nin kurulduğu yıllardan günümüze kültür politikalarının incelenmesinden sonra odak nokta olan özel şirket ve vakıfların kültür ve sanat yatırımları incelenmiştir. Daha sonra ise bu kurumların yöneticileri ile gerçekleştirilen görüşmeler söylem analiziyle değerlendirilerek özel sektör ve vakıfların destekçi konumları açıklanmıştır. Bu çalışmanın inceleme noktasını özel şirket ve vakıfların kurmuş oldukları kültür ve sanat kurumlarının faaliyetleri ve yetkililerin söylemleri oluşturmaktadır.

Anahtar Kelimeler; Kültür ve Sanat Kurumları, Özelleştirme, Sanat Yatırımları, Kültür Politikaları

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LIST OF ABBREVIATIONS

- AKM – Atatürk Cultural Center
AKP – Justice and Development Party
BKF – Borusan Kocabiyik Foundation
CPCR – Cultural Policy Comission Report
CPS – Cultural Policy Studies
ECF – European Cultural Foundation
EU – European Union
IKSEV – Izmir Foundation for Culture Arts and Education
IKSV – Istanbul Foundation for Culture and Arts
ISTKA – Istanbul Development Agency
KPY – Cultural Policy and Research Center
MUSIAD – Independent Industrialists’ and Businessmen’s Association
NGO – Non-governmental Organizations
SPO – State Planning Organizations
TDK – Turkish Language Association
TTK – Turkish Historical Society
TURKSOY – International Organization of Turkic Culture
TUSAK – Turkish Art Council
UK – United Kingdom
UNESCO – United Nations Educational, Scientific and Cultural Organization
USA – United State of America
VKV – Vehbi Koç Foundation

I. INTRODUCTION

Cultural policies in Turkey is a field of requirement since the first years of the Republic and has been shaped by various government policies in line with periodic needs. Powerful and clear cultural policies are observed particularly during the period that started with the declaration of the Republic. The first thirty years of the Republic is the period of 'national structuralisation'. On one hand, the cultural diversity inherited from the Ottoman Empire is taken hold of; and on the other hand, the establishment of a holistic Republic of Turkey is sought. Various organizations, cultural centers and powerful and centralized institutions are established accordingly. By the 1950's, the institutions are observed to start losing their former significance. And by the 1970's a further movement is felt among the cultural policies. After the establishment of the Ministry of Culture in 1970, Istanbul Foundation for Culture and Arts is founded in 1973 for the first time as the initiative of a private foundation. Thus, private corporations and foundations start to be involved in the arena of arts and culture. However, inclusion of cultural policies in governmental programs gains pace in 2000's. As European Union membership of Turkey finds a place in the government programs, cultural policies earn a larger share in state's agenda.

By the 2000's, important steps are taken including National Cultural Councils organised by the Ministry of Culture and Tourism, Istanbul's becoming the European Capital of Culture in 2010, approval of UNESCO Universal Declaration on Cultural Diversity, preparation of European Programme of National Cultural Policy Reviews Cultural Policy in Turkey National Report, Cultural Policies Towards Independent Industrialists and Businessmen Association (MUSIAD) 2023, and establishment of Istanbul Development Agency (ISTKA).

Besides all these policies, arts and culture investments of private corporations and foundations gaining pace in the 1980's hold an important share in 2000's in Istanbul, Izmir and Ankara. Being a supporter of the state, private corporations and foundations

make fairly significant investments in the field of arts and culture and arrange high-budget exhibitions and organizations. The environment of arts and culture, being reshaped in the hands of public-private cooperation, brings along new formations. These new arts and culture institutions established by private corporations and foundations are performing standalone activities independent of their mother institutions. Many museums have been founded since the 1980s, such as Istanbul Modern, Pera Museum, Rahmi Koç Museum, Sakıp Sabancı Museum, Sadberk Hanım Museum, and Arkas Museum. Founded by the Eczacıbaşı Family, Istanbul Foundation for Culture and Arts and Izmir Foundation for Culture, Arts and Education have played roles in shaping the arts and culture life in Istanbul and Izmir. Historical buildings in Istanbul and Izmir have been turned into museums. Conglomerates and companies such as Folkart, Arkas, Ajans Türk and Borusan have founded arts and culture centers. Private banks such as Akbank, Yapı Kredi, and Garanti have made significant investments in the field of arts and culture, and opened galleries.

This thesis is aimed at analysing the arts and culture investments of private corporations and foundations and underlining the fields in which they play the role of a support mechanism. Accordingly, the first part of the thesis includes a historical perspective of the cultural policies of Turkey. Mention is made of the specific cultural policies being implemented in Turkey since the foundation of the Republic and especially the period of national and domestic cultural policies and integration to the European Union that started after 2000 is emphasised. It is important to evaluate the historical process of cultural policies in order to make an accurate analysis of the privatization policies in arts and culture implemented after 2000.

In the second part, the arts and culture institutions established by private corporations and foundations in Istanbul, Izmir and Ankara are analysed for each city under the light of the privatization policies for arts and culture implemented during the rule of Justice and Development Party. The types of activities organized in each area are specified.

The main question in this thesis is in what fields of arts and culture activities the private corporations and foundations are supportive of the government. In-depth face-to-face interviews have been made with the authorized people in order to find an answer to this

basic question. In order to answer the question, interviews will be held with senior officials and executives of Nurol Art Gallery and Evliyagil Museum from Ankara, Folkart Gallery and Izmir Foundation for Culture, Arts and Education from Izmir, and Yapı Kredi Culture Arts Publishing, SALT, Akbank Art Center and Borusan Art from Istanbul. This thesis will be restricted to private company-owned arts and culture institutions in Istanbul, Izmir and Ankara. All previous studies in this field are roughly inclusive of Istanbul, and the studies on different cities usually focus on a single institution. Therefore, Izmir and Ankara, which have significance in the field of arts and culture after Istanbul, are also added to this thesis. State or privately owned arts and culture institutions are outside the scope of this thesis.

In line with the obtained findings, the supportive roles private corporations and foundations assume in arts and culture investments are classified and analysed accordingly.

The field of arts and culture is still a challenging, delicate subject to work on in Turkey. It is hard to reach objective data, as this thesis will contain corporate and personal data, and personal opinions of authorities. Furthermore, arts and culture institutions that are owned by private corporations are directed by senior executives, and this situation requires more time for the studies in this field.

II. CULTURAL POLICIES IN TURKEY

Up until today, Turkey has had different cultural policies since 1920, when the Parliament was established. These policies do not progress on a regular basis and the inadequacy of the written documents also makes it difficult to evaluate these cultural policies.

II.I. THE PERIOD OF BUILDING THE NATIONAL CULTURE (1920-1950)

Having come out of the First World War and the War of Independence, Turkey finds itself in a period of national independence and social structure initiated by the opening of the Parliament in 1920 and the declaration of the Republic in 1923. Target is set for a national cultural entity in order to take possession of the cultural heritage of the Ottoman Empire and to establish unity and solidarity. The most important steps taken in this period in the cultural arena are the unification of education with the Law on Unity of Education and the foundation of Turkish Historical Society (TTK), Turkish Language Association (TDK), Community Centers and Village Institutes. (Ada and İnce, 2009:87)

Implemented with a top-down approach, these cultural attempts underwent functional changes in time. The Law on Unity of Education lost its reason for being as education was privatized and globalized and became obsolete in time, and TTK and TDK were merged with Atatürk Supreme Council of Culture, Language and History, founded after the military coup in 1980. (2009:88)

Set up in 1932, Community Centers were aimed at spreading national culture among the masses of people. (İnce, 2011:46) Community Centers performed works in the fields of literature, fine arts, theatre, sports and various lines of education. Opened in 1940, Village Institutes were where education on practical jobs and crafts was given to supply teachers, health care and similar personnel to villages in a short time. (Akbulut, 2013:24) But these institutes could stay open only for six years. Both institutions were

under the influence of the ruling parties of their time and were closed in 1946 by the new ruler, when the multiparty period started. Community Centers were reopened and reclosed many times afterwards, and are still effective today, although not as powerful as they were once.

II.II. THE PERIOD OF POLITICAL FRAGMENTATION (1950 – 1980)

Founded on the basis of different tendencies and programs with the transition to multiparty period, political parties created an environment of political fragmentation accompanied by polarization. In the cultural sense, on the other hand, the view of building a national culture still prevailed. The identity of Turkish was now discussed with Islam, and the Turkish - Islamic synthesis became outstanding in this period. (İnce, 2011:47) The Turkish - Islamic synthesis made itself evident in both cultural and state policies. With growing urbanization, a majority of the population started to settle in cities. This had implications for the cultural arena as well.

The preparation of the Five Year Development Plans started in the year of 1963 and culture policies started to find themselves a place in these Plans. First Five Year Development Plan applies to the period between 1963-67. In this plan, cultural issues are not treated separately. Culture policies are included in issues such as education, manpower. The plan prioritizes development through education. It is set out to increase the demand of culture products through placing importance on education and strengthening social structure. It aims to promote Turkish and Western arts, also to broaden the audience of theatre. (State Planning Organizations, 1963) Second Five Year Development Plan applies to the period between 1968-1972. The plan emphasizes the role of the culture in improving the life quality and the creativity. It lays emphasis on how the support of the government in arts and culture could help the creativity and the life quality. It aims for Turkish culture to branch out and interact with the other countries' culture and art events. It sets out to blend the traditional community structure with modern arts and culture. (SPO, 1968)

The Ministry of Culture was founded after the military coup in 1970 (Akbulut, 2013: 32) and the government increased its investments in the field of culture.

In 1973, Istanbul Foundation for Culture and Arts was founded as a non-profit non-governmental organization by 17 businesspeople and art lovers led by Dr. Nejat F. Eczacıbaşı with the aim of organizing international art festivals in Istanbul. It pursues the goal of promoting Turkey's national, cultural and artistic values by creating an international platform through art. IKSVA aims to bring Istanbul to the front among the world's arts and culture capitals, to play an active role in contemporary arts and culture production, and to contribute in making cultural policy. (Ada and İnce, 2009:91)

Third Five Year Development Plan was prepared between the years of 1973-1977. For the first time, the culture is discussed as a separate field. It is set out the following tasks in the period which includes the establishment of the Ministry of Culture in 1971: raising artists, regulating the government archives, researching the historical values, establishing the conservatory of Turkish classical music, improving dramatics, working on authors royalties. (SPO, 1973)

II.III. THE PERIOD OF GLOBALISATION (1980-2000)

Brought about by growing globalization, privatization in the culture sector increased in Turkey as it did all over the world. In this period, public-private partnerships became widespread in line with neoliberal policies and set the framework for cultural policies. The relation of culture with the market was reinforced, and culture became tightly connected to the market. Big financial and industrial groups, including banks in particular, that operate in various sectors and are affiliated to global networks held a prominent place in the field of culture with museums and cultural centers named after the institutions themselves. (İnce, 2011:48) Meanwhile, as the visual arts were appreciated more and more, the Turkish bourgeoisie started to wrap itself up in collections.

Fourth Five Year Development applies to the period between 1979-1983. It sets out to abolish the geographical imbalances in culture and encourage the disadvantaged regions to participate more actively in the creation and consumption of arts and culture. In this period with the military regime of 1980, Ministry Of Culture is no longer a separate

ministry, it's included in the Ministry Of Tourism instead. In the same period, the First National Cultural Council is established, and the cultural policies are discussed within the council. (SPO, 1979)

The first National Culture Council was held in Ankara, in 1982. The council aimed “to research, publicize and familiarize our national cultural assets, and to facilitate the consolidation and development of the National Consciousness.” (Cultural Policy Commission Report, 1982) In 1989, the second National Culture Council was held in Ankara National Library. Unlike the first one, the second council included representatives from private corporations alongside public corporations, (CPCR, 1989) and issued 72 notices.

Fifth Five Year Development Plan applies to the period between 1985-1989. The national culture is emphasized. The most important goal is to sustain and strengthen the national and sentimental values. This plan is richer in projects to strengthen the arts and culture compared to the previous ones. (SPO, 1985)

The Sixth Five Year Development Plan was prepared between the years of 1990-1994. This plan discusses culture as a completely separate field. It treats national culture, development, modernization, overseas expansion as a basic policy. The decision to establish Unique Arts and Restoration Research Center is taken. It prioritizes on research and improvement activities to enrich the national culture in order to transfer it to the future generation. (SPO, 1990)

In this period, the unity and solidarity of the Turkic is aimed. The International Organization of Turkic Culture (TURKSOY) was founded in 1993 by Azerbaijan, Kazakhstan, Kyrgyzstan, Uzbekistan, Turkmenistan and the Republic of Turkey. International Organization of Turkic Culture aims to consolidate the harmony and fellowship between the Turkic peoples, and to share the common Turkic culture with the world and with the next generations.

Seventh Five Year Development Plan applies to the period between 1996-2000. Intellectual property rights are discussed as a separate chapter. It emphasizes the importance of culture policies for democratisation. Cultural policies are discussed less compared to the previous plan. (SPO, 1996)

Non-governmental institutions, having been quite passive so far, were activated with the solidarity atmosphere that emerged after the United Nations Second Human Settlements Conference HABITAT II in 1996 and the Marmara earthquake in 1999. (2011:49)

II.IV. THE PERIOD OF NATIONAL AND DOMESTIC CULTURAL POLICIES AND INTEGRATION TO THE EUROPEAN UNION (2000-2018)

Debates on cultural policy started to escalate with the 2000's. The steps Turkey started to take towards European Union membership were incorporated in government policies and European cultural policies began to be influential on those of Turkey. (Ada and İnce, 2009:91) Moreover, setting out to make investments in the cultural field, private corporations needed regulations and incentives for the planned investments in this area.

II.IV.I. National And Domestic Cultural Policies

Eighth Five Year Development Plan applies to the period between 2001-2005. Culture policies shape around national culture. It aims to strengthen the relationships with the Turkic and protect the common culture. Numbers about cultural institutions are given, they are elaborated and it's emphasized that they need to be increased. It sets to protect the Turkish cultural values and work to transfer them to the future generations. It lays emphasis on the value of Ottoman artefacts and archive. (SPO, 2001)

One of the most important artifacts in the cultural history of the republic, the fate of AKM started to be controversial in the 2000's. Planned for construction in 1930 and its foundation laid in 1946, (Uluşahin, 2016) the cultural center was started to be built in Taksim Square, right in the middle of Istanbul. The construction took a break for some time because of inadequate finances and restarted in 1956. Opened in 1969 under the name of Istanbul Cultural Palace, the center then paused its activities because of a fire

in 1970, one year after the opening, and stayed idle for 8 years. Following the renovations, it was reopened in 1978 under the name of Atatürk Cultural Center. Thus, it attracted the attention of world-famous artists and lovers of art. It became the permanent stage of Istanbul State Theatre, Opera and Ballet and the State Symphony Orchestra. It hosted globally known concert, theatre, ballet and opera performances.

In 2005, the then Minister of Culture Atilla Koç said that AKM should be demolished because of having completed its economic life. (Hürriyet Newspaper, 2005) A group of people including the government claimed that AKM in its current shape was not fit for Istanbul, was technologically and architecturally unsatisfying and should be replaced with a new, multipurpose cultural center, including a shopping mall. On the contrary, several artist organizations, AKM employees, and non-governmental organizations defended that AKM is a cultural symbol and should not be demolished. This attempt of destruction was described as the “removal of the traces of Republican period” and an effort to flesh out with a physical operation the "mentality changing" policy Koç wished to apply in the cultural arena. (Türkiye Newspaper, 2006) The Initiative Group, in charge of the work related to Istanbul 2010, published a notice to say that the decision on the future of AKM should be taken with a broader participation in a suitable platform. This was the first time the difference of approach between the government and the civil society in charge of putting Istanbul 2010 into practice was clearly put forward. (Ada, 2009:104)

The Ministry of Culture and Sabancı Holding signed an agreement in 2012 for the restoration of AKM. As agreed, Sabancı Holding would allocate a budget of 30 million TL for AKM (Hürriyet Newspaper, 2012), and the restoration work would be done by the architect Murat Tabanlıoğlu, the son of Hayati Tabanlıoğlu, the original architect of AKM.

During the Gezi Park protests that started in 2013, AKM became one of the symbols of protests and was furnished with many political banners (Uluşahin, 2016). It served as a police station for a short time in 2014 in order to support the increased police power in and around Taksim. Then the building was left to rot away.

At the beginning of 2018, AKM was blocked all around and was completely down on May 30, 2018 (Hürriyet Newspaper, 2018). Delivering a speech in the opening ceremony of Istanbul Yeditepe Biennial, the President said that cultural heritage was taken possession of during their rule and that the Republican period witnessed destruction whereas repair and construction work is now witnessed in their ruling period (Hürriyet Newspaper, 2018). Stating that the new opera building is expected to be completed in the first quarter of 2019. Even though the plans are established successively, there's been difficulty in providing unity. The fact that each government had different cultural policies, and that the cultural field hasn't been fully understood, makes it impossible to provide unity. So, Atatürk Cultural Center, one of the most important cultural assets of the Republican History and the "performance of the modern", was embedded in history after an uncertainty of 10 years, leaving a big mark in the city's memory.

Another significant development about developing and improving arts and culture investments of Turkey took place in 2006. In 2006 thirteen non-governmental organizations, academicians, many art formations and some public corporations started working for candidacy of Istanbul for European Capital of Culture. By this way Enterprise Group was founded. As a result of the efforts made by Enterprise Group Istanbul was chosen European Capital of Culture 2010 with the project called Istanbul: City of Four Elements. (Ministry of Foreign Affairs, Directorate for EU Affairs, 2010) By this way, studies for many activities scheduled to be done in 2010 was started. So city was associated with arts and culture, new urban projects was studied and social development took place. Restoration and preservation of historical buildings were performed. In addition to these new museums, art galleries, arts and culture foundations was opened. Corporations like Istanbul 2010 Capital of Culture Agency Inc. organized some events. (Ada and İnce, 2009:100) They arrange panels, exhibits, conversations, contests and workshops. Publicity of the city and relations with arts and culture was assured. With the help of the 2010 European Capital of Culture activities, it was aimed at facilitating people's access to arts and culture. Some panels, exhibits, conversations, contests and workshops were arranged.

Ninth Five Year Development Plan was prepared between the years of 2007-2013. The culture issue is included within the chapter of ‘Humane Issues’. There aren’t many concrete projects. The importance of cultural policies for the process of integration with Europe is emphasized. The importance of the collaboration of public and private corporation is discussed, along with the necessity of legislative regulations about this subject (SPO, 2007).

In 2008 Istanbul Development Agency (ISTKA) was founded by the Council of Ministers. ISTKA is aimed at developing the cooperation among public, private corporations and non-governmental organizations, making sure that the resources are used correctly and effectively, facilitating regional development in line with the national development plan, ensuring sustainability and reducing the developmental gaps between the regions. (ISTKA, 2009)

Tenth Five Year Development Plan applies to the period between 2014-2018. The basic policy in the field of culture sets to protect the cultural wealth and variety, transfer it to the future generations, popularise the cultural activities. It emphasizes the importance of national culture and common values. It aims to improve the relationship with the countries that have a common history with Turkey. It suggests to support the cultural values and traditional arts. It’s stated that the civil initiatives and the private enterprises in the field of culture will be given a bigger role. It aims to protect the historic districts and make them become the center of the arts and culture. (SPO, 2014)

In 2015, The Research and Publishing Commission of Independent Industrialists’ and Businessman’s Association (MUSIAD) has prepared the Cultural Policies Towards 2023 Report. Assoc. Prof. Dr. Mehmet Kireççi, who prepared the report, states that their purpose is to offer analytical assessment and policy advice on cultural policies that can be implemented socially, economically, and administratively in Turkey towards 2023. (MUSIAD, 2015) The report broadly consists of three chapters: On the Concepts of Culture and Civilization, Cultural Policies and Implementations, and New Approaches and Future Directions. The report addresses present implementations in the cultural sphere, their success and deficiencies, good examples from different countries, and

improvements that can be made in Turkey. It is stated that the opinions in the Report are not direct proposals to be implemented in Turkey as models, but alternative implementation examples.

The founding of Turkish Art Council was brought up by the Ministry of Culture and Tourism in 2014 in order to improve, support, promote and spread audio-visual productions, performance arts, music, literature, visual arts and traditional arts, to allow people at all levels of society to benefit from art efficiently, and to create a contemporary, active dialogue through art, with the aim of evaluating and supporting national and international projects that can contribute to arts and culture in this sense.

The fact that the Third National Culture Council's final report in 2017 included topics such as privatizing administrations of State Theaters, cutting their funds by 20 percent each year for 5 years, civilianizing them through governmental incentives and special improvements, encouraging institution's employees to "retire", and seeking national values in the balance between local and foreign works in performance arts repertoire (Cultural Policy Commission Report, 2017) shows that Turkish Art Council draft is supported by the third National Culture Council.

Significant changes were made in State Theatres Law with the latest decree-law no. 703 in 2018. The article that says, "State Theatres are directed by a general director," has been removed in the decree-law. (Official Gazette, 2018) The authority to make administrative and financial decisions that belonged to bylaws or the cabinet is subordinated to presidency. In addition, the statement that says, "Internal and administrative process of the theatre is regulated by a bylaw," is changed to "is determined by a regulation issued by the President."

However, many people criticized the draft. It is emphasized that this bill will lead up to shaping all arts and culture activities across the country in line with the ideology of the ruling party. It is stated that this situation will disrupt the distinctive nature and liberal conception of art, and serves to then President's Secretary Mustafa İsen's statement that "a conservative art and artists must be created." The criticism includes the concerns that

a uniform artistic production will be promoted, and that pluralist art institutions will be censored.

The third National Culture Council was held in Istanbul, in 2017, 36 years after the first one and 29 years after the second, in an attempt to shape Turkey's New Cultural Policies by the Ministry of Culture and Tourism. (CPCR, 2017) As the ministry indicates, several local and national meetings, seminars and workshops has been held by various institutions and non-governmental organizations since the Second Council; however, the need for a general assembly, in which macro cultural policies that could shape the national cultural policy are discussed, was not met. Accordingly, on the ministry website, the aim of the Third Council is outlined as "to be attentive to National Culture in view of Turkey's cultural wealth, to review and to discuss the policies that has been implemented so far, the projects that has been carried out, the developments that are intended, and the problems that were faced." (CPCR, 2017) In other words, the Council was held in order to revive and enrich the national culture in accordance with the ideal of a "National and Local Culture", and to develop New Cultural Policies in line with the necessities of the time. It was stated that, in terms of cultural policies, the state must have a role that shapes, facilitates and encourages the cultural life.

Within the scope of the council, 17 commissions were set up including "Cultural Policies", "Cultural Diplomacy", "Cultural Economy", "Cultural Assets", "Museums and Archaeology", "Performing Arts", "Cinema, Radio and Television", "Music", "Visual Arts", "Language and Literature", "Publishing and Librarianship", "Media and Culture", "Children and Culture", "Architecture and Culture", "City and Culture", "Local Governments and Culture", "Turkish People Abroad and Culture", "Family and Culture", and meetings were held and digests were prepared on these matters.

According to the Cultural Policies Commission Report in the Final Report of the Third National Culture Council, it is decided that the Ministry of Culture and Tourism will be restructured; the budget for culture will be increased; the opinions of NGOs and state institutions will be asked in the policymaking process; arts and culture institutions will avail extended tax reductions to ensure their sustainability, and they will be empowered

through administrative autonomy; new kinds of supports will be created for young artists, interdisciplinary works, and artistic activities; and ministries will work more efficiently in Turkish National Commission for UNESCO.

II.IV.II. Cultural Policies From Civil Perspective

The most important and first civil discussion with cultural policies was the Symposium on Approaching the EU in the Cultural Field organized in 1998 by IKSU and the Culture Initiative carried out by a group of intellectuals and former politicians. (Ada and İnce, 2009:93) The papers presented and the discussions made in this symposium were published in as late as 2006. The symposium content emphasized the need to define cultural policies for protecting and developing cultural assets, cultural heritage and cultural varieties. This Symposium was the first effort in Turkey where a comprehensive analysis was made for the cultural policy. (2009:93) The Symposium also included clauses on the incentives to be given to the cultural investments of the private corporations.

In 2002, Anadolu Kültür was founded as people from the business world and civil society came together to support the production and sharing of arts and culture outside Istanbul. (İnce, 2010:97) Anadolu Kültür believes that artistic and cultural exchange will help develop mutual understanding and dialogue, and overcome regional differences and prejudices, and that a broader cultural life will elicit a discussion of concepts such as citizenship, identity and belonging. (Anadolu Kültür, 2018) They believe that discussion and knowledge sharing contribute to social compromise, and that cultural diversity should not be perceived as a source of conflict but wealth.

Another important cultural center Cultural Policy and Research Center (KPY) is founded by Istanbul Bilgi University Cultural Management Program within the scope of “Developing Local Cultural Policies in Turkey” project supported by European Cultural Foundation (ECF – Amsterdam) in 2006, and “Building Capacities for Local Cultural Policy Transformation in Turkey” project supported by the Social Transformation Program (MATRA) of Netherlands Ministry of Foreign Affairs in 2008. In 2010, it is established under the Rectorate of Istanbul Bilgi University as one of the first cultural

centers that carries out academic research in the field of cultural policies and cultural management in Turkey. The center provides analyses, develops recommendations and strategies in the field of cultural policy and management, and conducts studies in an effort to advance the local cultural field and cultural sharing, and to facilitate educational and research collaborations both nationally and internationally. (KYP, 2018)

Cultural Policy Studies within the body of Istanbul Foundation of Arts and Culture was founded in an effort to enrich the discussions in the field of culture and arts, to increase participation into these discussions, and to contribute in the cultural policy making process for the future. They publish an annual cultural policy report in order to play an active role in the making of cultural policies, and to contribute in the data production in the field. Along with holding various symposiums and meetings, and preparing reports on cultural policy, Cultural Policy Studies works in cooperation with different institutions and organizations that have roles in cultural policy making in the European Union. (CPS, 2018)

II.IV.III. Integration To The European Union

Within the scope of Turkey's European Union candidacy, many different projects and cultural policy studies have been conducted. The majority of these studies are carried out within the European Cultural Foundation. Founded concurrently with the European Union in 1950's, European Cultural Foundation was established in 1954 in Amsterdam in order to serve both the political unity and the legal, social, economic and cultural development of Europe. Set up as an independent institution, ECF has been conducting projects that encourage cultural dialogue in Europe since its birth. It is aimed at "starting and continuing cultural expression and interaction in order to build a common future in Europe." (ECF, 2018) It supports various cultural exchange projects to ensure a better understanding of the cultural diversity of Europe and performs studies in order to be influential on cultural policies. Görgün Taner, who was in the advisory board of the ECF in 2006 and in the board of directors in 2007, was appointed as the Chairman of ECF Board in 2013. (Milliyet Newspaper, 2013)

National Report on the Cultural Policy of Turkey, which started to be prepared in 2008 as part of the European Programme of National Cultural Policy Reviews, (Evkuran, 2011) is one of the most comprehensive studies officially performed in the field of cultural policies in Turkey. Completed in 2013, this report is also the first official report on the cultural policy of Turkey at national and international level. It is also the first report in which the culture in Turkey was compiled and addressed in various aspects. (Ada, 2012:136) It is both the activity report of the Ministry of Culture and Tourism as the authorized body and includes the activities of the institutions, besides the Ministry, operating in the field of culture. The report presents culturally relevant data such as registered sites in Turkey in 2012, intangible cultural heritage list of UNESCO, supports given to the restoration of immovable cultural assets, museums and movable cultural assets as of 2012, ISBN data, library statistics, investments in culture sector between 2009-2012, funds allocated to cultural investments from the Ministry of Culture and Tourism budget, total number of theatres and the amount of subsidy, allocations to archeological excavations and researches, the number of filmgoers between 2000-2012, the number of opera and ballet performances and viewers, public and private museums and the number of visitors, financial support given to societies, foundations and local governments and revenues received from cultural institutions. (European Programme of National Cultural Policy Reviews Cultural Policy in Turkey National Report, 2013 transferred Tanır, 2016)

A first in many aspects, the report is an important resource regarding the formation of cultural policy and is prepared in line with the working concept of the European Union. However, non-governmental organizations, institutions, universities and professional organizations were not involved in the process during the preparation phase of the Report. The Report is criticised for being prepared behind closed doors by the bureaucrats of the Ministry of Culture and Tourism, with nobody consulted for and no different opinions taken. The Report was also not shared with the public and not discussed for feasibility.

Upon Turkey's commitment to join the European Council's National Cultural Policy Review Program in 2007, 184 people consisting of some of the arts and culture institutions, non-governmental institutions, artists and experts who were excluded from

the preparation of the National Report on Cultural Policy performed a collective work. The Report is an important example of civil sector taking initiative and responsibility in public issues. (KPY, 2018) Published after the meeting held to discuss the report draft on March 25-26, 2011 in İstanbul Bilgi University, the book was presented in Turkish and English versions. The book is also the first civil summary report prepared in Turkey as part of the European Council program.

Within the scope of UNESCO Universal Declaration on Cultural Diversity, which had been adopted in 2001, Convention for the Protection and Promotion of the Diversity of Cultural Expressions was adopted in 2005 with the aim of protecting the diversity of cultural expressions, and encouraging new works in cultural industry that draw on cultural assets. (UNESCO, 2015) In the Convention, effectuated in 2007, it is stated that artists, culture professionals and executives, along with citizens, can produce, create, distribute and benefit from cultural goods, services and activities. Local production is supported as a means of economical and social development. The Convention focuses on cultural expressions, cultural activities, goods and services that reflect identities, values and meanings. The procedure was completed 12 years after the adoption of the Convention, on February 2, 2018. The Convention was adopted by 145 countries, including Turkey, and by the European Union. (UNESCO, 2018)

Another European Union supported program is the MATRA program carried out by Netherlands Ministry of Foreign Affairs. Projects are applied in the field of law, fundamental rights, social infrastructure and environment. In addition, the Goethe Institut, the Consulate General of Sweden in Istanbul, the Embassy of the Netherlands and Institut francais de Turquie, institutions like the British Council also organizes artistic and cultural events in Turkey.

Cultural policies in Turkey are in progress on an irregular basis and varies according to each new government. Cultural policies that are planned to be implemented are generally not realized or it takes a long time to realize because of the procedures. Serhan Ada (2009) defines Turkish cultural policies as “a policy that finds existence in its absence.” In this environment where there is no specific order, arts and culture

institutions belonging to private corporations and foundations have an important place both in terms of operation and activities.

III. PRIVATIZATION IN ARTS AND CULTURE

The Republic of Turkey was founded on the basis of the ideology of westernization and catching up with the level of contemporary civilizations. (Katoğlu, 2009) For this purpose, the first cultural centers were opened by the government. But it was not until 1960's that these centers were put into a certain political framework. Emre Kongar spoke in the International Symposium of Cultural Policies organized in 1998 in Istanbul, saying “Turkey has been discussing the relation between ‘growth’ and ‘development’ and ‘improvement’ and the place and importance of cultural policies within the context of these concepts since 1963.” (Kongar, 1998) The year 1963 Emre Kongar was talking about was the First Five-Year Developmental Plan. (SPO, 1963) Because the “development” mentioned here was not only economical but also “social and cultural development” as well. An official opinion that viewed cultural policies within a developmental strategy was adopted starting from those years, but this approach remained on paper for a long time.

Original shaped on public foundations, the area of arts and culture sees the development of entrepreneurship in the 1970's (Aksoy, 2009) and slowly frees itself from governmental hands to be opened up. With its first examples seen at the beginnings of the 1980's, private investments in the field of culture gather pace in the 1990's. Foundations, companies, and banks become active in this new field. The cultural area is filled up by non-governmental corporation, sponsored by the private corporation, domestic production increased thanks to the growing number of festivals, biennials (Yardımcı, 2005) and events by way of which consumers are introduced to cultural products from all corners of the world.

After coming into power in 2002, AKP increases the globalization and privatization policies in the field of culture. Public institutions start to withdraw themselves from the position of producing cultural content and privatization in the cultural area is given more support (Aksoy and Şeyben, 2016). Accordingly, direct incentive mechanisms

were developed for the private corporation to be involved in culture. The areas in need of investment are redefined to be attractive to the investors, and new functions are added to provide financing. Sponsorship and taxation incentives are increased and guaranteed by laws (Aksoy, 2009). Starting from the 2000's, the state assumes the role of both an investor and a regulator in the field of culture. The Law, no 5225 on the Promotion of Cultural Investments and Incentives adopted in 2004, covers the issues of cultural centers, cultural assets, intangible cultural heritage, cultural investments and cultural initiatives. So, the law aims to protect the tangible and intangible cultural heritage and transfer it to next generations, to maintain cultural assets and use them as elements to contribute to the local economy, to create new artistic and cultural values and to make them accessible by the society and to build and operate cultural centers.

The Law supports the cultural investments of private corporations on a broad base and with elaborate means. The title of cultural investments cover;

- 1) Building, repairing and operating cultural centers;
- 2) Building, repairing and operating libraries, archives, museums, art galleries, art ateliers, film sets, artistic design units, art studios and cinemas where theatre, opera, ballet, concert and similar artistic and cultural activities or products are made, produced and exhibited, as well as special research, education and application centers designated for artistic and cultural fields;
- 3) Using immovable cultural assets and doing research, collection, documentation, archiving, publication, training, education and promotional activities related to cultural assets and intangible cultural heritage. (Promotion of Cultural Investments and Incentives, 2004)

Elements of incentive include allocation of immovable properties, income tax withholding reduction, discounted insurance, discounted employer's share, discounted water, electricity, natural gas fields, support for the employment of foreign experts and personnel.

These regulations are aimed at increasing cultural investments both in the form of direct investments and by means of mechanisms in which current investments shall be supported by sponsorships.

The Ministry develops direct incentive mechanisms for the private corporations to enter the cultural area as well as redefining the functions of the cultural areas where incentives are expected in order to attract the investors and to add on new functions that will bring finance.

Also in 2004, with the legislative regulation no 5228, named the Law of Sponsorship; all of the donations, aids and expenses related to culture and cultural infrastructure were allowed to be deducted from income and corporate taxes, promoting the culture-specific investments and speeding up and deepening the privatization in the field of arts and culture.

This circular brings an income tax discount at the rate specified by the Council of Ministers for the expenses, donations and aids made for the performance of non-commercial national and international organizations related to artistic and cultural activities; preparation of audio, visual and printed materials related to our domestic cultural richness; distribution or promotion of these materials within and outside the country; protection of rare works of arts; repair, maintenance and restoration of immovable cultural assets; and excavation work.

Along with the cultural policies of the state aimed at encouraging and promoting private initiatives, public-private partnerships have become win-win situations. However, civil society has limited contributions to this collaboration. On the other hand, non-governmental organizations are involved in individual efforts.

Laws no 5225 and 5228 were prepared after AKP came into power. This is aimed at encouraging the private corporations to make more investments in the cultural area. The state then assumed a facilitating role. (İnce, 2010) Regulations and policies result in an

increased number of non-governmental institutions and structures, big and small, producing art and contributing to culture in Turkey and particularly in Istanbul.

One of the basic reasons for AKP to start a new structuring in cultural policies is to make use of the potential, energy and investment power of the private corporations to achieve results in a shorter time. Moreover, AKP aims to make use of culture in promoting the country and creating brands out of cities. In 2007, the then Prime Minister Recep Tayyip Erdoğan clearly announces his perspective of the private sector in the Government Program¹:

From the viewpoint of our government, the role of the state in the field of culture is to set the scene for the formation of a wealthy and competitive cultural life and to protect and develop the cultural heritage. Our culture can only be preserved and enhanced if it blooms and proliferates in an unhampered and free environment. Acting on this perspective, our government has encouraged the private sector, non-governmental organizations and people of arts and culture to play an effective role in the cultural arena and pioneered many initiatives in this field. We shall keep on working in the future for the private sector to be more effective in the field of artistic and cultural activities.

As a result of the relevant efforts and regulations of the then Prime Minister Erdoğan, the establishment and patronage of culture centers continue to shift from public to private. The adopted privatization policies are declared in the Ninth Five Year Development Plan for the period 2007-2013 “in order to vitalize cultural life and make cultural activities widespread across the country ... legal and administrative regulations have been initiated for developing the public and private sector cooperation.” (SPO, 2007) Thereby, the primary objectives are withdrawing the state from the field of cultural operations and delegating the duties of production and management to private capital. (Aksoy, 2009) Atilla Koç, Former Minister of Culture and Tourism, said in his speech about the tender for Ayazağa Culture and Congress Center that private

¹ <http://www.resmigazete.gov.tr/eskiler/2007/09/20070907M1-1.htm>

organizations are better in cultural operations than the ministry (Koç, 2006), thus making a stronger emphasis on the ministry's cultural policy. In 2009, the Ministry of Culture and Tourism takes another step towards privatization by opening a tender² related to the operation, improvement, and product and service provision of the shops in museums and archaeological sites.

As the Ministry ceases its productive role with the aim of leaving the cultural operation and infrastructure business to non-governmental sources, the required resources are provided by means of the private sector. Thus, the number of museums increases from 47 in 2004 to 91 in 2018. (Istanbul Provincial Directorate of Culture and Tourism, 2018) A majority of them are the museums established by private corporations and foundations. Museums increase in variety as much as in number, and new museums of art are established. In the field of contemporary art, museums of art such as Istanbul Modern Art Museum and santralistanbul are founded, and new projects are announced in the press every year. Corporations gain prestige and image by sponsoring events such as Istanbul Biennial, which are backed by private corporations and foundations; and Istanbul Biennial, feeling at ease about finding funds, expands day by day, becoming one of the important artistic events in Europe. (Aksoy, 2009)

While private corporations and foundations continue to make sizable investments in museums, collections of art, galleries and exhibitions, older cultural services centrally supervised by the state are starting to become outdated. Many governmental culture centers both face problems in extending their audience profiles and finding sponsors and have administrative and financial troubles resulting from being managed by the government. Having transformed into a city of cultural events particularly since 2000's, Istanbul has firmed its place as the showcase of Turkey. Izmir and Ankara, stepping into a developmental competition after Istanbul, have also started to brand and market their own urban identities.

² Republic of Turkey Ministry of Culture and Tourism Central Directorate of Revolving Fund Management, Tender about management of museum and archaeological site ticket office and modernization of access control systems, 2010

III.I. ISTANBUL, THE CAPITAL OF ARTS AND CULTURE

Before making an analysis of why the private corporation prefers Istanbul as the location of its arts and culture investments, the importance of the city should be mentioned. The new elites of Republican regime stayed away from Istanbul for the first twenty years, leaving the city alone for a short period of time during the first years of the Republic. Ankara, as the capital of the newly founded Turkish Republic, started to develop fast and become the 'center' in many aspects. However, as a natural harbor, an exclusively located city and a trade center, Istanbul soon attracted many investments in the private corporation. Therefore, the city received rapid internal migration, and its population increased from 1.16 million (in the 1950's) to over 16 million after 70 years. (Istanbul Metropolitan Municipality, 2018) It turned out to be a mega city that produces about one-thirds of Turkey's gross national product and forty percent of the tax revenues.

In the eighties, the competition of cities in the global arena started to get tough. Istanbul, too, joined in this global race and transformed into a center of power. Governed by the AKP for four periods, Istanbul found itself in a fast structural transformation process. Today Istanbul experiences a transformation in different areas such as premium housing projects, shopping centers, international trade centers, multi-storey plazas, amusement centers and restoration of historical places for tourism revenues. The process that started with Istanbul being nominated for European Capital of Culture in 2010 saw very serious steps taken with respect to cultural policies and cultural investments. Istanbul 2010 European Capital of Culture Agency spent only about 30% of the allocated funds, and about half of this amount was used for restoration, conservation and renovation projects. The amount spent on artistic projects was only about 35% of the total fund.³ Cultural Economy Compendium Istanbul 2010 was prepared as the fruit of the project carried out as part of Istanbul 2010 European Capital of Culture. Within the scope of this compendium; a comprehensive data

³ Cultural Economy Compendium Istanbul, 2010

research, compilation, evaluation and analysis work was performed to develop the cultural area of Istanbul.

According to the Cultural Heritage and Cultural Economy Compendium Report Istanbul 2010, the ratio of cultural economy employment to total employment in Istanbul is higher than the ratio in Turkey. In Istanbul, the number of registered employees in 2008 is 2.688.981, and only 106.537 of them work in the cultural economy; this figure corresponds to 43%, meaning almost half of the total number of people in Turkey employed in cultural economy.⁴ Istanbul is Turkey's business center; production, commerce and service sectors of the country are concentrated here. In years, the economic structure in Istanbul shifted from industrial-orientation to service-orientation.

Istanbul is also the cultural capital of Turkey, with the headquarters of almost all cultural industry companies, institutions and organizations located in this city. According to the inventory work in 2010, Istanbul is home to a total of 78 museums which is 19% of the total number of museums across Turkey. Of these museums, 24% are affiliated to the Ministry of Culture and Tourism, 64% are private, and 12% are national palaces; and there are 172 art galleries.⁵ 139 (84%) of these galleries are commercial art galleries of private companies, 9 (9%) are art galleries of foundations and societies, and 14 (7%) are of public institutions.⁶ A total of seven artistic exhibitions are organized in Turkey, five of which are hosted in Istanbul. 20% of the artists in Turkey are located in Istanbul. Auction houses, just like the other sectors, are concentrated in Istanbul. The city currently holds a total of 13 auction houses.

According to the research performed by the research team of Cultural Heritage and Cultural Economy Compendium Report Istanbul 2010, the number of people visiting and making use of the municipal culture centers reached 4.4 million in 2010.

Although it is difficult due to insufficient data to reach an exact conclusion about the number of art galleries, they have been growing in number and visibility since 2000's,

⁴ ibid

⁵ ibid

⁶ ibid

and more and more galleries are featuring young artists and exhibiting modern art and multidisciplinary works.

The variety of the works put on display in Istanbul is very wide compared to those presented across Turkey. In the 2008-2009 period, 57% of the new theatre plays put on stage in Turkey were performed in Istanbul⁷. This figure is almost equal to the rest of Turkey. All these indicators prove the fact Istanbul is one of the leading cities in the sector.

III.I.I. Foundation-based Arts And Culture Institutions In Istanbul

Since the 2000's, making investments in art has gained importance particularly in Istanbul. Big holdings and their affiliated foundations started competing with each other to build centers of arts and culture, open museums and galleries, organize exhibitions and establish international cooperation to attract new cultural activities to Istanbul. Thus, in Istanbul, the pulse of the life of arts and culture was mainly taken by foundations built by established families. The first example that comes to mind of these foundations is the Istanbul Foundation for Culture and Arts, actively operating for almost 40 years in the fields of arts and culture in Turkey.

Eczacıbaşı Family founded IKSŞ, the "Ministry of Culture" of Istanbul, in 1973. Istanbul Biennial, organized by IKSŞ since 1987, is the best-known and well-regarded international artistic activity of Turkey. (IKSŞ, 2018) When devising the Istanbul Biennial, Nejat Eczacıbaşı envisaged it as a kind of "Foreign Ministry", working for the image of Turkey beyond Istanbul as the showroom, and gained many accomplishments accordingly. Thus, Istanbul Biennial was assigned the function of representing Istanbul. The image of Istanbul is renewed and improved thanks to the Biennial. The influence of IKSŞ is not limited to the Biennial only. Şakir Eczacıbaşı, a member of Eczacıbaşı family, pioneered Istanbul International Film Days in 1980. The Foundation also strives to support modern art, make it widespread and accessible and improve Istanbul's image enough to compete with the other metropolitan cities. This effort is aimed at both

⁷ ibid

progressing the EU membership objective of Turkey and helping in locate itself among the western countries.

IKSV has been working to build a modern Istanbul where contemporary art is on display by means of cinema, music, festivals, biennials and international events. And the role of IKSv in achieving this target cannot be underestimated. In 2003, IKSv received the Forum European de la Culture award granted by the European Union to people and organizations for promoting international dialog and tolerance. IKSv regularly organizes Istanbul Film Festival, Istanbul Music Festival, Istanbul Jazz Festival, To Istanbul Biennial, Istanbul Design Biennial, Istanbul Theatre Festival, FİLMEKİMİ. In addition, Salon IKSv hosts events in different disciplines. IKSv provides support for Cultural Policy Studies, Pavilion of Turkey La Biennale Di Venezia, Turkey's Contribution to London Design Biennale, Vitrin Showcase for Contemporary Music From Turkey, Cite Des Arts Artist Residency Programme, Meeting on the Bridge, IKSv Galas. IKSv also supports current arts and culture production with Talat Sait Halman Translation Award, Leyla Gencer Şan Yarışması, Aydın Gün Encouragement Award competitions.

Another project conceived by Oya and Bülent Eczacıbaşı to carve out the new identity for the city is Istanbul Modern. Originally planned for the year 2005, the opening was rescheduled to 2004 when Turkey's EU membership status would be officially recognized, and the negotiations would start. Thus, Istanbul Modern, as the first contemporary art museum of Turkey, was founded in 2004 by Eczacıbaşı Holding in cooperation with IKSv. The setup project of Istanbul Modern was the product of Tabanlıoğlu Mimarlık, the designer of Istanbul Atatürk Culture Center, and Istanbul Modern settled itself in the building constructed as dry cargo warehouse for the Maritime Lines in Galata Tophane Square. Istanbul Modern also houses works of arts from the collections of İş Bank, the biggest state bank, of Oya and Bülent Eczacıbaşı, Nejat Eczacıbaşı and Istanbul Art and Sculpture Museum. Istanbul Modern is also subsidized by Deutsche Bank and Berlin Guggenheim. In a statement, Bülent Eczacıbaşı said: "Istanbul Modern constitutes a very good example in this period when we are trying to show the European Union that culturally we have both a western and an

eastern side.” Therefore Istanbul Modern plays an important role in proving that Turkey is culturally a westerner and in helping the county establish a firm place in the competition among global metropolitan cities. In 2018, Istanbul Modern was moved to a temporary location in Beyoğlu to continue its activities until the work was completed in the new building in Karaköy which is being renovated by Doğu Group-Bilgili Holding and Eczacıbaşı Holding.

Istanbul Museum of Modern Art offers education programs such as Free Education Programs, Weekend Educational Programs for Children, Guided Tours, Atölye Modern, Social Project, Semester Break Workshops, Corporate Education Programs. In addition, Museums Talk, Corporate Organizations events are held. Every month in Istanbul Museum of Modern Art, Istanbul Modern Cinema prepares at least one distinctive film program screened on Thursdays, Saturdays, and Sundays. In addition to films from the history of cinema, both national and global, we also make room for local and international contemporary productions. Some of these programs complement ongoing exhibitions at Istanbul Modern; others are stand-alone programs that may feature their own exhibitions, publications, and talks on film history and contemporary cinema culture.

Eczacıbaşı Family has also been working in Vitra Ceramic Art Atelier since 1957 to create new work of art in the field of ceramic for the society. In 1999, the first virtual museum of Turkey was opened by Eczacıbaşı Holding in order to create a 'Memory Archive'. Thus, Eczacıbaşı Virtual Museum has been in the digital media since 1999 creating an artistic setting accessible round-the-clock and a meeting point for the artists and art lovers.

Another family giving direction to the artistic and cultural life in Turkey is Koç Family. The first private museum of Istanbul was opened in 1980 by Vehbi Koç Foundation. The Foundation was established in 1969 by the industrialist Vehbi Koç. Family collection was put on display in Sadberk Hanım Museum, the first private museum named after his wife. The museum's collection initially consisted of the private collection of Sadberk Koç, which included traditional costumes, embroidery, silver

artifacts with "tughra" and porcelain and suchlike artifacts, and in due course was augmented with donations and purchases. In 1994, Rahmi M. Koç Museum was founded in Haliç, and an ancient Byzantium Church was restored to set up the Museum. Many buildings in the Museum's surroundings were demolished by the Metropolitan Municipality following the 'cleaning' work performed between 1984-1989. In that sense, the Museum ensures the conservation of a small section of Haliç, where it is located. This investment also supports the protection of cultural heritage. VKV established Ankara Rahmi M. Koç Museum in 2005 in Ankara over the ruins of Çelgelhan caravansary dating back to the 16th century. VKV thus proved its commitment to protecting historical cultural heritage once again.

In 2010, Arter was opened by VKV with the slogan 'Space for Art', aimed at contributing to the visibility of contemporary art with its personal and mixed exhibitions. Furthermore, within the scope of these exhibitions, Arter aims to support the production of works by artists. Exhibition publications are also being prepared for each exhibition opened. As of 2015, VKV started to build the Contemporary Art Museum in Istanbul Dolapdere. The Museum is planned for completion at the end of 2018.

Besides protecting cultural heritage and investing in art, VKV also organizes educational programs for the youth and the children. The educational programme "Along to the Museum! Discover, Learn, Have Fun" organized by VKV is designed to introduce children to their country's cultural heritage and foster awareness of arts and culture. The programme offers teachers and pupils a variety of educational opportunities.

The institutions of arts and culture opened in the 2000's by private corporations brought better visibility to the silent effects of the first generation museums. Suna Koç, the daughter of Vehbi Koç, married to İnan Kıraç; and in 2003 they established Suna and İnan Kıraç Foundation. The foundation started its activities in the areas of culture, arts, education and health. The foundation opened Pera Museum in 2005. The Museum was located in the building which was constructed as BRISTOL Hotel in the previous century and then restored to become a museum. When making a collection for the

Museum, priority was given to the works of Ottoman artists and the works related to the Ottomans. Thus, the Foundation paced up its efforts for protecting the cultural heritage and preserving the collections for the next generations. Digital inventories and restoration work was performed to draw attention to the disappearing values. The museum also cooperates with various educational institutions to support young artists. Pera Museum's Program of Education aims to introduce young people to art, to make it accessible and to create awareness for Museum-going by building a bridge between the audience and the works of art. Training is given in different areas such as 'Pera kids', 'Pera Young', 'Pera Plus', 'Teachers', 'School Groups', 'Pera Enabled'.

The Foundation opened Istanbul Research Institute in 2006 and started to carry out studies focusing on Istanbul. A public library was established within the Institute.

Following the establishment of Pera Museum and Istanbul Research Institute, Suna and İnan Kır aç Foundation proposed the construction of an international center of arts and culture in the building of TRT/State Television. It is said that Frank Gehry will be contracted for building this cultural complex, the cost will be 160 million American dollars and Kır aç Foundation has allocated 500 million American dollars for arts and culture.

All three projects of Suna and İnan Kır aç Foundation are in the Pera district of Beyo lu. Up until the 1950's, Pera district hosted venues such as theatres, cinemas, music halls that make up the cultural infrastructure of Istanbul and thus become the focal point of the bourgeoisie. After the September 5-6 events in 1955⁸, the area entered a period of gentrification and lost its former value. The museum established by the Foundation being named after Pera, the most European-looking places of Istanbul, and the Foundation making all cultural investments in this region was considered as the recapturing of the former cultural to be turned into a district of culture again. Thus, a declining part of the city started to recover and regain its European identity with the investments of a powerful family.

⁸ The mass attack against the Greek minority living in Istanbul on September 6-7, 1955.

Another well-established family in Turkey is Sabancı Family, mostly mentioned for either competing or partnering with Koç Family. Sakıp Sabancı, the eldest brother of Sabancı Family, was known for his curiosity in and his collection of the Ottoman art. Atlı Köşk, the witness of the last days of the Ottoman Empire, was opened as Sakıp Sabancı Museum in 2002 under the auspices of Sabancı University. The Museum is home to calligraphy samples, Qurans, prayer books, tableware of the Ottoman Dynasty, fatwas of Ottoman sultans, poetry notebooks. In 2005, Sakıp Sabancı Museum started to organize large exhibitions such as Picasso, Rodin, Salvador Dali. These exhibitions drew great interest. Emirgan, the ‘down-to-earth’ district of the Bosphorus, started to acquire a new cultural identity.

Nazan Ölçer, Director of Sakıp Sabancı Museum, expressed the Museum's objectives as follows;

“It should be our task to create a venue for exhibition of the highest standards for hosting international large-scale exhibitions, which was regrettably not a usual practice in our country. And by means of this venue, we should try to save Turkey from this introvert mood and introduce our people to what is going on in the big world outside. That is, on the one hand we should bring our local people with the big masters of western art and host the exhibitions that otherwise would not be easily possible in our country and on the other hand we should not forget about our roots, the Turkish and Islamic art, and continue producing and implementing relevant projects.”

Accordingly, an agreement on scientific and cultural cooperation was signed between Sakıp Sabancı Museum and Paris Louvre Museum in 2007. Within the scope of this cooperation, a proposal was made to establish a Center of Museum Studies within Sakıp Sabancı Museum. Thus, both museums agreed for cooperation with respect to visitor access, support, conferences, experience sharing, training of artists and museum staff, membership and price policies, research and analysis. In 2008, Sakıp Sabancı Museum hosted the exhibition of ‘Istanbul, Isfahan, Delhi: Three Capitals of Islamic Art’, one of the world's richest collections, in cooperation with the Louvre Museum. This was

followed by establishing close relations with the Hermitage Museum in Saint Petersburg. Sabancı Family announced in 2012 that it would be contributing 30 million TL for the restoration work of Istanbul Atatürk Culture Centre.

Also, educational programs for children and young people are organized within Sakıp Sabancı Museum with the aim of introducing children to arts and culture, introducing them to museums, making them museum-friendly children. There are also organized conferences, panels, symposiums and film screenings based on temporary exhibitions for adults, as well as certified seminar programs, independent of exhibitions. For the last two years, Sakıp Sabancı Museum Spring Festival has been organized regularly. This festival includes 'yoga in the museum' in the museum garden, 'collection meetings', children's training, jazz concerts, dance events, interviews and stage performances.

Another significant foundation in the field of arts and culture is Borusan Kocabıyık Foundation. It was established by Asım Kocabıyık in 1992 to be engaged in education, teaching and cultural activities under the name of Asım Kocabıyık Culture and Education Foundation. The Foundation was renamed in 2007 as Borusan Kocabıyık Foundation. Established in 1997 by Ahmet Kocabıyık, Borusan Culture and Art Center was engaged in artistic and cultural activities, particularly in the field of music. From 2009 on, Borusan Chamber Orchestra, Borusan Istanbul Philharmonic Orchestra, Borusan Quartet, Borusan Music Library, Borusan Children's Choir and Ertuğ & Kocabıyık Publications have been operating under the roof of Borusan Kocabıyık Foundation.

Since 2011, the visual arts activities of BKV are performed under the name of Borusan Contemporary in Perili Köşk, where the headquarters of Borusan Holding is located. (Borusan, 2018) Borusan Kocabıyık Foundation has set its target as working for education, arts and culture for the purpose of taking Turkey to the level of contemporary civilizations.

These artistic and cultural investments made with the initiative and resources of outstanding families in the business world of Turkey are aimed at protecting the deep-

rooted history of Turkey, revitalizing the old cultural areas to reinforce the assertion of Istanbul as a showcase city and joining the artistic and cultural environment of the west. The goals of Turkey for renovation, modernization and joining in the developed world are in progress with these investments.

III.I.II. Bank-based Arts And Culture Institutions In Istanbul

Banks have had a big influence on Istanbul becoming a city of cultural events. Banks such as Akbank, Garanti, Yapı Kredi lead the way when it comes to activities concerning arts and culture. Apart from the arts and culture centers established as a part of the bank, there are also arts and culture centers that were established by the bank but then got separated from it and became a company on its own.

Instead of becoming an incorporate, the arts and culture events take place within the bank of Akbank. Akbank Art Center, the arts center of Akbank, was founded in 1993 and it was reorganized in 2003 to start tending towards modern arts. (Akbank Art Center, 2018) Akbank Art Center is located in Beyoğlu, the important arts and culture center of Istanbul, and during the year more than 700 events such as different expositions, conferences, interviews, competitions, movie screenings, concerts are organized in Akbank Art Center. The Akbank Art Center building has Akbank Arts Theatre, Akbank Dance Workshops, Modern Art Workshops, a multi-purpose hall which can hold up to 125 people, Music room and a library. The young artists are supported and encouraged by the ‘Artists of Today’ competition held within Akbank Sanat and the BiKısaÇek competition. There are also different educational events organized during the year to reach many children through arts.

On the other hand, Garanti and the Yapı Kredi bank have organized their arts and culture events under a separate company. Yapı Kredi started to be active in the field of arts and culture in the year of 1945 by publishing the first children’s magazine Doğan Kardeş. More books were published afterwards. (Yapı Kredi Culture Arts and Publishing, 2018) The painting contests were started to be held in 1954 and the first expositions began in 1964. In 1992, the institutionalization was complete and Yapı Kredi Culture Arts and Publishing was established. Ever since the establishment,

expositions on different topics, events, contests and communes have been organized. The museum of Nedim Tör was established in the same year. The museum possesses a vast collection of coins, medals, embroideries, fabrics, "tombak" -gilded metalware, prayer beads, clocks and shadow puppets. Yapı Kredi's ethnographic and numismatic collections date back to the 1950s. The coin collection alone comprises 55,000 pieces, and is amongst the richest in the world in chronological continuity. It serves as a priceless resource for many local and foreign researchers into archaeology, history and arts.

Yapı Kredi Culture Arts Publishing within the year;

- Literature Talks, History of Art Talks, History of Culture Talks, History Talks, Contemporary Art Talks, Sarmal Talks, Kaf Dağı Talks, CAMMA Thursday Talks, Yapı Kredi Research Library Talks;
- Reading Workshop, Creative Reading Workshop for Educators and Librarians, Creative Reading Workshop, Creative Reading Workshop for Women, Photography Reading Workshop,
- Kids Workshop, Sarmal Workshop for Kids, Sarmal Workshop for Disabled Kids, Creative Reading Workshop for Kids,
- Exhibition Tours, Exhibition Tours with Curator, Exhibition Conversation, Conversations, Autograph Session, Symposium, Room's Guests, City in History, Dance Theatre, Photo Club, Literatüre Agenda, Hezarfen Ensemble, ITEF Concerts, Concerts, Audition, Remembrance, Shows, Cultural Codes of the Future with Code Yapı Kredi, Arts and Culture Files

are organized.

In addition, literature books, poem books, literary classics, books on liberal education, comic books, children's books, exposition books, philosophy magazines, arts magazines, literary magazines and Doğan Kardeş magazine are being published by the company. Also, the Yapı Kredi Research Library exists within the structure of the company.

SALT was established in 2011 under the leadership of Garanti Bank. SALT is defined as a non-profit institution in public service. (SALT, 2018) SALT organizes public programs such as exhibitions, speeches, interviews, conferences, film screenings, performance and workshops; conducts interdisciplinary research projects. SALT consists of 3 settlements; SALT Galata, SALT Beyoğlu and SALT Ankara. SALT Galata settlement includes the Auditorium, Ottoman Bank Museum, archives, workshops, exhibition spaces and bookstore. In addition, SALT Research, which opened access to printed and digital resources and Office of Useful Art which focuses on developing research and co-learning opportunities is located in SALT Galata. Within the scope of the Salt Research Fund, 36 research projects have been supported since 2013. The SALT Research Funds support projects that target research in the fields of architecture, design and art after the 1950's in Turkey.

In addition to Salt; Garanti Bank also sponsors annual events such as Garanti Jazz Green Concerts, Istanbul Jazz Festival, Garage Concerts, Salon IKSVM Concerts, ENKA Culture and Art Music Meetings, Babylon Concerts, Mini Bank Children's Films Festival.

III.II. IZMIR, TURKEY'S GATEWAY TO THE WESTERN WORLD

Izmir, which has been a lively coastal town since the early ages, is in interaction with different countries. Being the 3rd mostly populated city in Turkey, Izmir is also known as "Turkey's gateway to the western world". (Former President Abdullah Gül, 2011) Despite its lively cultural history, Izmir has fallen far behind Istanbul. However, Izmir is now gradually coming out of this recession. Especially since the 2000s, various projects have been organized in Izmir not only by state institutions and local governments within the scope of their culture policies but also by several banks and private companies to promote art activities in Izmir like in Istanbul.

The establishment of the Izmir Foundation for Culture, Arts and Education was actualized with Dr. Nejat F. Eczacıbaşı's founding presidency. Eczacıbaşı Group is Festival Sponsor of the Foundation's annual International Izmir Festival, which features music, dance and theatre events.

Ever since the first years of its creation, IKSEV has played a big role in the city's life of arts and culture. It has brought the world's leading vocalists, orchestras, conductors, dance and music ensembles in their fields to Izmir. IKSEV has played a big part in enhancing the artistic taste of its citizens, fostering the artists and art lovers of the future.

International Izmir Festival, Izmir European Jazz Festival, MÜZİKSEV and Culture Congress are organized by IKSEV. In addition to these, every year, Dr. Nejat F. Eczacıbaşı National Composition Contest is organized. Different education programs are also being carried out.

When IKSEV was founded with a bunch of confident people, the main goal was to hold an international festival with the city's name. Because it was believed that a quality festival that doesn't make concessions in the arts area would be very important for the promotion of the city and the country. After 32 years, today, they take justified pride of proving this argument. IKSEV's founding purpose International Izmir Festival is among the 10 festivals that European Festivals Association highlighted in 2018 year of European Cultural Heritage, and it is also among the 20 festivals that are represented as a chairman of the board of directors in European Parliament of Cultural Commission. International Izmir Festival and naturally IKSEV, has succeeded at becoming an institution whose offers are taken into account for the European Cultural Heritage Year activities, an institution whose ideas are consulted in determining the culture policies of the european parliament.

Izmir European Jazz Festival has been holding for twenty five years has the feature of being an education festival. Young artists worked with master jazz artists in the jazz workshops, amongst the students that attended the traditional open jazz workshop, dozens that were deemed successful by their teachers received jazz education in Siena on a scholarship with the collaboration of Consulate of Italy in Izmir and Siena Jazz Foundation. Almost all of these children are currently the most wanted artists of jazz stages.

In MÜZİKSEV that they brought into service in May of 211, 316 original instruments that were used in Anatolia and the Central Asian Turkish World are being exhibited. In their instrument construction workshop, the instruments in the museum are maintained, and the instruments there were once used in the Central Asia but now forgotten are created once again using the technique of those times. These instruments, and the other ones that are being exhibited in their museum, are being introduced in our concert hall in the garden. The little ones who attend the children museum visits and work shops experience music in its different ways.

In this year, “Dr. Nejat F. Eczacıbaşı National Composition Contest” in the 32th International Izmir Festival is organized. This contest has a very important place in music world as the first and continued contest in its discipline. These compositions that they regard as an important heritage to the future are recorded in CDs during the first performance, and it acts as an important spring board for IKSEV’s young composers.

Offering noteworthy programs expected to address the needs of the audience in Izmir, the IKSEV festival still has not reached its full audience potential despite the devoted efforts in this regard. The failure in reaching the desired potential unfortunately becomes a discouraging factor in terms of creating large scale projects in Izmir.

Izmir Art Workshop organized by Izmir Metropolitan Municipality in 2009 at the Historical Gas Plant attracted many audiences from local people as well as private sector. Serhan Ada who was one of the moderators in the Workshop stated that Ministry of Culture and Tourism by itself is not sufficient in organizing culture policies and highlighted the importance of such workshops in determining culture policies. Prof. Ilhan Tekeli pointed out that it is important to showcase Izmir as a city of culture, art and design and to make this a long-lasting process for both Izmir and Turkey.

The private artistic and cultural venues in Izmir are going out of business due to the lack of a satisfying commercial sustainability. This presents a challenge to maintaining an active artistic and cultural life. As a result, there is a great need for state and private

funding. Arkas Art Center which has been active since 2011, was founded by Lucian Arkas, the CEO of Arkas Holding founded Arkas Art Center in 2011 at the French Honorary Consulate. It is the first art center where the works of many international artists are exhibited. As one of the major arts and culture producers in Izmir, this center organizes Trio Concerts, art education and activities for children and young people as well as national and international exhibitions.

In Izmir, there are also artistic and cultural activities funded by European institutions. By supporting joint projects; Turkish American Association, Italian Cultural Center, Izmir Goethe Institute and Izmir French Cultural Center not only promote the cultural values of their homelands but also offer significant contribution to the development of cross-cultural dialogue. The forth PORTIZMIR project, the first of which was organized in 2007 by K2 Contemporary Arts Center and French Cultural Center, took place in 2017. PORTIZMIR is a project that promotes different approaches in plastic arts. Social and ecological project proposals focusing on various art fields are prepared within the scope of Izmir's creative potential.

Another important arts and culture institution in Izmir is Folkart Gallery founded in 2015 by Folkart Inc., a subsidiary of SAYA Group. Folkart Gallery, which is Turkey's largest art gallery, aims to promote arts and culture among a wider audience by organizing contemporary international exhibitions. Here, works of artists such as Picasso, Dali, Le Corbusier, Delacroix, Salgado, Marchuk have been exhibited and the exhibitions are visited by 400 thousand people annually. Also, since it was first opened, Folkart Gallery has been providing art education to 150 children each year.

When compared to Turkey in general, Izmir is doing good in terms of arts and culture activities. However, both its production and consumption in this regard remains relatively low compared to Istanbul. Many arts and culture institutions are either close or move to Istanbul. The young artists graduated from the good education institutions in Izmir move either abroad or to Istanbul due to this inadequacy. For Izmir to be in communication with the international contemporary art environment, it is necessary to

increase arts and culture investments by both public and private corporations and foundations.

III.III. ANKARA, CAPITAL OF REPUBLIC IDEOLOGY

Ankara, which used to be an ordinary Anatolian city before being a capital, has been redesigned, planned and built as a city where modernization and westernization projects will be showcased. (Özyazıcı and Atauz, 1999) In this respect, Ankara differs from other Anatolian cities. Modernization did not come to Ankara by itself. It was rather the outcome of an ideological choice made by state and bureaucracy. As such, the strong presence, influence and determinative characteristic of the state are still visible today at the basis of Ankara's artistic and cultural life. Thus, Ankara is the state's prototype of modernization.

Ankara's artistic and cultural life is determined by the frameworks represented by public institutions. The intervention of the state in the culture field has started once the state was founded. Here, the state is the decision-maker and the state ideology has a direct influence on artistic and cultural life. The institutions that determine the characteristics of the social and cultural life in the city represent the state. There are approximately 70 museums in Ankara (General Directorate of Cultural Heritage and Museums, 2018), and most of them are the museums founded by the state to establish and consolidate its own ideology.

The share of private investments in the field of culture production is very small. The presence of the private corporations and foundations in the field of arts and culture is rather weak. The longest running and still active institutional gallery is the one founded by Nurol Holding which was founded in 1966 by the Çarmıklı Family. Nurol Education, Culture and Sports Foundation was established in 1996 and Nurol Art Gallery was established in 2002 to contribute to the arts and culture life in Ankara.

Under the leadership of Gallery Manager, an average of eight exhibitions are programmed each year. In addition, interviews, concerts, book signing and promotion

days, conferences and workshops are organized. Art publications are made on various topics in order to contribute to the culture, especially exhibition catalogs.

Interviews are held every month and events are organized in different artistic and cultural branches. In this direction, it is aimed to inform and enjoy the audience in different arts and culture fields. Nurol Art Gallery aims not only as a gallery but also as a qualified arts and culture environment.

The gallery aims to create opportunities for young artists by establishing connections with the fine arts faculties of universities. In addition, the foundation supports scholarship funding for successful students.

Another important arts and culture institution of Ankara is The Evliyagil Museum which was founded by Chairman of the Board of Ajans Türk Sarp Evliyagil. The Evliyagil Museum allows this public viewing through temporary exhibitions with different focuses from works selected among hundreds collected, many original series of prints, plus the enormous statues which set the collection apart. In the museum, besides exhibitions, art dialogues, artist talks and neighboring events are organized.

Since the early days of Republic of Turkey, Ankara directly represents the role imposed on it by the state in its cultural policies. However, today, Ankara is not a world city and it is far behind Istanbul in terms of being a capital of arts and culture.

IV. ARTS AND CULTURE INSTITUTIONS AS A SUPPORTER

As of the 1980s, the era in which government was responsible for handling everything began to decline gradually, and the need for weakening the influence of the governments on several fields also began to arise in the field of arts and culture. In the 1990s, the field of arts and culture, which has always been pushed into the background compared to the basic needs, became one of the fields where the privatization policies were implemented predominantly. In the 2000s, on the other hand, the collaborations between government and private sector have reached the peak. Government shares its hegemony over the field of arts and culture with private corporations, supporting the investments of private corporations in this field significantly. (Wu, 2014) Private corporations and foundations, which has become prominent, enhance their power in the field of arts and culture with the help of this support. Government's withdrawal or seeming withdrawal from the field of arts and culture is interpreted as an unwillingness for allocating budgets to support the operation of arts and culture centers. (Aysun, 2009) However, a full withdrawal of governments from the field of arts and culture is not possible. Government is responsible for ensuring that art is easily accessible by the public. Government shares this responsibility with private sector, and accordingly develops mechanisms to encourage private sector and foundations to invest in the field of arts and culture. The Laws no. 5225 and 5528 introduced by Ministry of Culture and Tourism aim to offer certain advantages to the private companies and foundations investing in the field of arts and culture. This and similar policies and reforms in the field of arts and culture encourage private sector to invest in this field.

A director of arts and culture institutions (2018) describes government and private corporations collaboration as follows; “The contribution of companies in arts and culture should be absolutely must. If we want the modern art in Turkey to improve, the society to grow with art, to interact with art ideationally, we shouldn't expect everything from the government. Because there's a limit to what the government can do. 'The state can not do it, I do it' is a wrong perspective. The right thing is 'I must do something too'. State and companies should support each other.” Thus, government and private

corporations follow a complementary path by making a collaboration. Thus, private sector fulfills its social responsibilities. A director of arts and culture institutions (2018) emphasizes that both government and private corporations are responsible for the development, modernization and improvement of society. “Private corporations and non-governmental organizations need to give a hand too. You, as a company, cannot isolate yourself from the society or the country you are based in solely focused on your operations. No such corporation exists out there, nor could one in Turkey. Companies are required to be good corporate citizens and support their shareholders.” The collaboration between government and private corporations in the field of arts and culture as well as other fields mutually benefits both government and private corporations. This collaboration not only reduces the economic burden on government, but also allows private corporations and foundations to fulfill their social responsibilities.

It is very difficult to achieve the development, modernization and improvement of society with only one-way investment. In this respect, the collaboration to be made plays a very critical role. A director of arts and culture institutions (2018) lays emphasis on this collaboration as follows; “It’s the duty of these big families, big corporations, big companies to do something rather than the government. Everyone needs to shoulder some responsibility. This small gallery has great contribution to this city, I really believe that. The state can or can not. The point is, what are you doing? Very important. I hope this view continues.”

A director of arts and culture institutions (2018) on the other hand, expresses her views on the collaboration as follows; “It’s a responsibility of all. Once we say ‘society’ we feature everything and everyone, no one can be kept out of the society. Everyone is responsible of everything. Hence the institutions are responsible of construction, education and the welfare of the society. If we wish to create something, we need to share. Everyone has different skills, different education, it’s very valuable that we share our awareness with each other. The government, private corporations, foundations and us as individuals after a certain age and experience, we should all do whatever we can for this constructions. This mentality needs to develop.” Directors and senior officials of

arts and culture institutions affiliated with private corporations and foundations agree on sharing the responsibility of the government in the field of arts and culture.

Government makes efforts to turn private corporations and foundations into its collaborators in the field of arts and culture. Thus, most of the policies and social reforms in the field of arts and culture have been achieved thanks to private institutions. (Katz, 2006) Private corporations, which have a great financial power, relieves government by taking responsibility in the field of arts and culture. Private companies did things government did not, or could not, or should not do. (Katz, 1981: 262). They also secure their position by asserting themselves in this important field.

IV. I. ARTS AND CULTURE INSTITUTIONS AS A PROTECTOR

Istanbul has as rich an architectural composition as it has a substantial cultural heritage. Districts such as Haliç, Pera, Beyoğlu, Karaköy that gained importance with their history and western architecture at the beginning of the 20th century have later lost their previous significance under the influence of several policies, and the regional profile has changed. Many architectural buildings in these vacated regions have either been abandoned to their fates and deformed or demolished to be used for other purposes. From a general perspective, private companies and foundations have been restoring historical buildings to open to museums, and arts and culture institutions, thus playing a vital role in the protection of heritage, restoration of historical buildings and making them a part of the social life.

As a piece of the architectural wealth of Istanbul, Azaryan Mansion, built at the end of the 19th century, was purchased by Koç Family in 1950 and used as a summer house until 1978 when it was decided to turn the mansion into a museum. This transformation was performed between the years 1978-1980 by implementing the restoration project of Sedat Hakkı Eldem. The second museum of the same family was established in the Hasköy district of Haliç under the name of Transport, Industry and Communication Museum. The museum is housed in an ancient Byzantium Church. This building was made into a foundry in the 18th century and then was used as a warehouse. Purchased in 1991 by Koç Family, the building became a museum in 1994. The museum area was

enlarged with the acquisition of the neighboring shipbuilding workshop, and the region was saved from the 'cleaning' work that started in 1984. Atlı Köşk, one of the historical houses in Istanbul, was purchased by Sabancı Family in 1951 for purposes of accommodation. The villa was originally built in 1925 by the Italian architect Edoardo De Nari. In 1998, it was allocated to the use of Sabancı University, together with the art collection inside. In 2002, Atlı Köşk was put into service as Sakıp Sabancı Museum.

Another important historical building is the headquarters of IKSİV founded by the Eczacıbaşı Community. Constructed under the name of Deniz Palas, the building is in Beyoğlu Şişhanı square and was built in 1920 by architect Georges Couloutros. This building is one of the first reinforced concrete constructions in Turkey. Its architectural style has the features of Art Nouveau. It was renamed as Nejat Eczacıbaşı Building in 1973, and has been home to IKSİV for 45 years. Another historical building in Istanbul is occupied by Istanbul Modern, established by Eczacıbaşı Community. This building of Istanbul Modern was built by the famous architecture Sedad Hakkı Eldem during the arrangements in Tophane Square in 1957-58. As the required agreement was reached in 2003, the building which was built as a dry cargo warehouse for the Maritime Lines of the Republic of Turkey was transformed into a fully equipped, modern museum by Tabanlıoğlu Mimarlık. Having continued its activities in this building for 14 years as the first modern and contemporary art museum of Turkey, Istanbul Modern was moved in May 2018 to a temporary place in Beyoğlu until its new building is completed. The building where Istanbul Modern is expected to temporarily occupy for 3 years is the Union Française by Alexandre Vallauray. This building was built at the end of the 19th century as a club for the French people who were a significant group in the social life of Istanbul.

Another outstanding example of the cultural heritage of Istanbul with its original architecture is the Yusuf Ziya Paşa Mansion in Rumelihisarı. The building was started to be built in 1910's but was left incomplete because of the First World War, and the half-constructed building was called the "Haunted Mansion". The building which remained vacant until 1993 was then restored by Hakan Kıran between 1995-2000. The outer facade of the mansion was completed according to the original project, and it was hired by Borusan Holding in 2007 until 2030. Inside the mansion, Borusan

Contemporary was established in the form of an “office museum”, and Borusan Contemporary Art Collection started to be exhibited.

Another historical building was adopted by Yapı Kredi Culture Arts and Publishing. Yapı Kredi Culture Arts and Publishing building in Galatasary Square of İstiklal Street is the revised form of the design created by Paul Schmitthenner in 1958. Yapı Kredi Culture Arts and Publishing has been occupying this building since 1964, which means more than 50 years. The building was renovated by TEĞET Architecture according to the original project, by preserving the building mass and the facades facing İstiklal Street and Ara Street, and by redesigning the face overlooking the square to give it new functions. Thus, the protected facades cherish the memories of the original building and address the social memory.

One of the most important examples of the protection of the cultural heritage is the Pera Museum founded by Suna and İnan Kır a  Foundation. The museum building is the Bristol Hotel built by the Greek architect Achille Manoussos in 1893. When the Pera region lost its previous significance, the building was home to the General Directorate of Eski ehir Bank for some time, and then was purchased by Suna and İnan Kır a  Foundation to be turned into Pera Museum. Renovated in 2005 by the Architect Sinan Genim, the building maintained its neoclassical outer facade with its inner sections being redesigned to function as a museum.

The most important example for the protection of cultural architecture in Izmir is the Arkas Art Center. It was built between 1825-1835 by the Parisian architect Edmond Renaud on the coast as the French Consulate. Having been damaged in many fires and earthquakes until today, the building has been repaired and reconstructed many times. The French Consulate building, a rare example in Izmir for the buildings constructed 200 years ago and managed to survive, was restored in 2010 by Arkas Holding with the permission of the Higher Council for the Protection of Cultural Assets and Monuments and with the cooperation of Master Architect Niko Filidis and ALTERA Architecture and the coastal side of the building was opened with the name of Arkas Art Center. Another important structure is the historical building which was constructed by the

Belgium Tramway Company at the beginning of the 20th century and which served as the former İşkur building. The building is currently used by İKSEV. Restored according to the original project, the building was granted the “Respect to the History / Local Protection Award” in 2007.

Founded by Garanti Bank, Galata campus of SALT was designed by the French architect Alexandre Vallauri for Bank-ı Osmani-i Şahane, the Ottoman Central Bank, in 1982. Besides its monumental size, the building is also unique for the surprising differences between the neoclassical and orientalist architectural styles applied to the front and back facades. The refunctioning work of the building was performed by Mimarlar Tasarım, under the supervision of architect Han Temürtekin, the holder of the Ağa Han award. When being transformed into a culture and research institution, the building was restored for the intended purpose, keeping its structure intact, and many sections and archives inside were completely protected. Thus, the building was cleared of its annexes to reveal its original character, and was arranged for the needs of SALT Galata without distorting the spatial setup. The building, which had served as the headquarters of Ottoman Bank between 1982-1999, is also home to the Ottoman Bank Museum and the bank history is under protection. A director of arts and culture institutions (2018) comments on the protection of historical architecture and its use for public purposes as follows; “This structure might have been something else. It might have been some space used by a company. But instead, these doors were completely opened. They were opened to everyone. This historical building was shared with the public. Everyone can use this place. This is the perspective that both institutions and people should have. This vision is something precious.”

SALT Beyoğlu building on İstiklal Street in Beyoğlu was built between 1550-1860, and used for housing purposes until 1950 as Sinioşoglou Apartmanı. As Beyoğlu got less crowded starting from the 50’s, the building was allocated to commercial services. Just like it had been with SALT Galata, this building was also re-functioned for modern use under the supervision of Han Temürtekin. The work was based on protecting the original structural elements, reinforcing the building and organising the place in accordance with its new function.

SALT ULUS, the Ankara campus of SALT, was originally located in the extension building of the former Ottoman Bank, across the Gençlik Park, which is one of the main landscaping projects of the first years of the Republic. The historical building the construction of which was started in 1926 by the architect Giulio Mongeri became the first campus of SALT Ulus, with its original structure protected and edited. SALT Ulus was then moved to the inspectors' lodge, again built by the same architect and was vacant since 2002, and was re-functioned accordingly.

Restoration work that requires high budgets are carried out by private companies and foundations; both historical buildings and historical regions are adopted by companies and foundations. These buildings are transformed into cultural institutions, and then publicised. Thus, arts and culture institutions assume a protective role for historical architecture.

IV.II. ARTS AND CULTURE INSTITUTIONS AS AN EDUCATOR

Education, which is one of the building blocks of public and social development, is actively supported by arts and culture institutions. Besides making arts accessible, these institutions are also interested in programs that plan to provide education in a variety of subjects. Thus, they help their society's development and also become more possessive of their society. Likewise, they support the state in providing education.

Arts and culture institutions founded by private corporations and foundations provide different educations for a variety of ages and groups. Additionally, they create support programs with different scholarships and incentives. They found research institutions to promote research on varied subjects.

To contribute to education Koç Holding founded Koç University and Sabancı Holding founded Sabancı University. Vehbi Koç Foundation Sadberk Hanım Museum's educational programme "Along to the Museum! Discover, Learn, Have Fun" is designed to introduce children to their country's cultural heritage and foster awareness of arts and culture. The programme offers teachers and pupils a variety of educational

opportunities. In Sakıp Sabancı Museum, educational programs for children and young people are organized with the aim of introducing children to arts and culture, introducing them to museums, making them love museum-friendly children.

A director of arts and culture institutions (2018) argues that companies must support young artists in particular. In this way, not only the artists that have the elite's approval are accessible, but also the developing art of the society is reached. Various music scholarships are given to successful young people in Borusan Holding. The foundation provides young talents with an opportunity of higher education in classical music abroad with the event called "Special Concert" held by the Borusan Istanbul Philharmonic Orchestra and supports the growth of international artists who will make the name of Turkey known in the world.

A director of arts and culture institutions (2018) states that Akbank Art Center especially supports children and young artists. The Contemporary Art Studio hosts workshops for children organized by expert trainers such as; "Toy Sculpture", "Watercolor in the Water", creative drama, and linoleum printing which are contributing to the artistic development of the children.

A director of arts and culture institutions (2018) states that, Yapı Kredi started showing interest in arts by publishing a child's magazine for the first time in 1945. "Children's magazine is very important, because as the twig is bent, so grows the tree. Yapı Kredi closed a gap in a field that never existed in those times." At the same time, Yapı Kredi started to make people interested in arts and culture from different fields. After the children's magazines, some other books started to be published as well. For example there were publications about how to be a good person and citizen, how to save money. After Doğan Kardeş, the children's magazine, Hayat Magazine started to be published. In this magazine, social and family writings were started. A director of arts and culture institutions (2018) refers to Yapı Kredi's contribution to the education of the society as "Year 1944. It's the beginning and the most animate years of The Second World War. No one is in the situation to think about arts and culture, however, Kazım Taşkent

adopts this as a corporate duty.” Investment in children is seen as the assurance of future.

The artistic power of art begins from childhood. A director of arts and culture institutions (2018) emphasizes the importance of reaching children with art. “We have a nice practice in here, I saw it abroad and I wondered why we couldn't do it here: we want the kids to copy one of the paintings. They sit down quietly and they get involved in art. The child that learnt how to behave in the gallery, continues behaving in such a way outside, then in school, then the child grows up and continues this behavior in his work life, when he becomes a director. What is the meaning of this? The social construction begins here. That's why, I think it's very important to support arts in social construction.” It is very important that arts and culture institutions have access to children. A director of arts and culture institutions (2018) states that they have done 8 exhibitions throughout the year and that many people meet with art throughout these exhibitions. At the same time, on average 50 to 60 people are reached per day with activities. “We try to contribute to people with the activities that we hold in here. This is something that a single gallery does. We've been doing our best for 16 years to shoulder this responsibility. If 30 corporations did the same thing, with the same discipline... imagine how it would benefit Ankara.”

A director of arts and culture institutions (2018) states that, in the Folkart Academy, hundreds of students are taught every year in different branches of theater, dance, opera and music. Folkart Yapi Chairman of the Board of Directors Mesut Sancak says that their principle is to invest in children and the future. *The best investment in the future is arts and culture. That is the only way to foster children. Yes, it is a social responsibility project, but we do not have any income or expectations. We regard it as an investment to the city. There is no meaning in constructing 50 buildings, however for us, fostering 50 teenagers is much more rewarding compared to constructing 50 buildings. This is our perspective.* A director of arts and culture institutions also points out the importance of reaching and bringing people together with art; *my audience goes up to 300-400 thousand a year. When the gallery first started, my dream was to have 50 thousand, however now we are at 300-400 thousand. Last year, our audience for 6 months was*

180 thousand people. So 180 thousand people have reached arts and culture. This is the number of people Folkart Gallery can reach in 6 months alone. Calculate this as an average of all the galleries. Still not enough, but quite a good result. In 6 months, we have got so many people.

Eczacıbaşı Holding, which has an important place in supporting arts and culture, makes significant investments in education with IKSİ and İKSEV. Istanbul Museum of Modern Art offers education programs such as Free Education Programs, Weekend Educational Programs for Children, Guided Tours, Atöyle Modern, Social Project, Semester Break Workshops, Corporate Education Programs. The Istanbul Modern Library currently has a growing collection of 11,500 books in Turkish and foreign languages and subscriptions to 24 periodical titles. The library keeps its collection up-to-date by acquiring books and catalogues published by museums, art centers, and galleries in Turkey and abroad. İKSİ also supports current arts and culture production with Talat Sait Halman Translation Award, Leyla Gencer Şan Yarışması, Aydın Gün Encouragement Award competitions.

A director of arts and culture institutions (2018) indicates that it is very important for a company to invest in arts and culture. According to her, change and development is possible with art. *Ever since the first years of its creation, İKSEV has played a big role in the city's life of arts and culture. Arts and culture contains change and improvement within itself. It supports tolerance, peace, mutual respect and love by its nature. If your company is mentioned with arts and culture, it means you have a large vision and that you support improvement, advancement.*

Art must play a part in social programs such as decreasing crime rates, or education. (Stallabrass, 2016) Besides conveying art to its audience, arts and culture are responsible for carrying out activities as well. It is responsible for holding training programs, organizing free events, and taking art to remote areas. The therapeutic and educational powers of art are well known.

Arts and culture institutions reach to many people every year and educate children and youth in different areas. Many research centers that are funded by private corporations and foundations continue to work in diversified fields. Arts and culture continue to get together with the society through many activities, festivals, exhibitions and plays every year. The educational role of arts and culture institutions is growing.

V. CONCLUSION

The first cultural centers in Turkey were opened by the state and until the 1980s, cultural policy developed on the national-universal axis according to the governments. In the 1980s, parallel to neo-liberal politics' influence on culture in the USA and the UK (Wu, 2014), the state in Turkey started to develop cultural policy such as generalising privatization with various incentives and opening the way for cooperation between the state and private corporations.

Private corporations and foundations started founding cultural centers in the 1990s. Thus, the foundation and patronage of cultural centers started to shift from the state to the private corporations and foundations. Privatization in culture in Turkey first began with private sector's initiative, and investments in arts and culture by private corporations and foundations gained speed as a result of the state's supportive policies.

Throughout the world, arts and culture are accepted as the building blocks of development, social prosperity, and economic development. Subjects such as access to culture and production of arts are considered parallel to the prosperity level. It is hard to see steady and orderly functioning cultural policy in Turkey's short history. Cultural policy which have developed parallel to government policy have been frequently interrupted and have changed directions. It is also hard to say that there is integrity in cultural policy. The AKP government, which came into power in the 2000s, prioritizes areas such as globalization, EU integration process and privatization. The duty of investing in arts and culture is handed to the private corporations with various privileges and legal regulations. Thereby, private corporations and foundations become the biggest supporters to the state in arts and culture in today's Turkey, which doesn't have sustained cultural policy. The role of private corporations and foundations both in arts and culture investments and Turkey's cultural policy grows rapidly.

Private corporations and foundations which have become important supporters to the state also undertake the matters of access to culture and participation in culture. Private corporations and foundations grow day by day in numbers, and arts and culture institutions which are affiliated with them broaden their field of activity. They try to educate and inspire the public through education programs aimed at children and the youth, and competitions in different fields. Many cultural institutions also undertake arts education. These arts and culture institutions which have become important supporters in regards to education also have an important place in providing scholarships and supporting young artists. Also, many research centers operate under these institutions and are funded by them.

Besides being supportive, arts and culture institutions affiliated with private corporations and foundations also take responsibility as protectors. Being positioned in a very rich location both culturally and architecturally, Turkey, especially Istanbul is in need of this protective role very much. Turkey doesn't have sustained policy for architecture as well as for culture, and many historic architectural structures are used irrelevantly and damaged or demolished every year. Big part of arts and culture institutions affiliated with private corporations and foundations take responsibility of these historic structures and restore it faithfully to the original and bring them to social life. Additionally, many archaeological excavations are supported and funded by these arts and culture institutions.

Arts and culture institutions affiliated with private corporations and foundations host high budget events, exhibitions, festivals, or biennials every year. Many festivals about art fields such as dance, short film, film, opera, design, music, theatre are made possible with these arts and culture institutions' support, foundership or sponsorship. And also, works of Picasso, Rodin, Anish Kapoor, Dali, Bottero, Dali, Rembrandt, Marchuk are brought to Turkey, being funded by these arts and culture institutions, and shared with the audience. Bringing these high budget exhibitions to Turkey requires a lot of effort, and this effort is spent by these arts and culture institutions founded by private corporations and foundations. In this respect, these institutions provide significant

support to the state. Thus, the audience seizes opportunity to access high arts at low costs.

The economic impact of arts and culture is still discussed behind closed doors. All the institutions and the state are reluctant to share data on this subject. But in the light of IKSU Economic Impact Research report published in 2012, it is obvious that the fund earned from arts and culture is not to be looked down upon. To transform cultural richness to economic value, the state should provide sustained contributions to arts and culture and share the economic impacts transparently. This will play important roles in creating cultural policy. Besides social effects, arts and culture also play a big role in the development of cities and countries. Works of private corporations and foundations also have a significant role in creating brand cities and giving them an international status.

In Turkey's short history, arts and culture are frequently embraced and supported areas by the private corporations and foundations. In the light of extensive interviews, it is appropriate to say that arts and culture institutions belonging to private corporations and foundations are highly supportive to the state. State and the private corporations have achieved cooperation in arts and culture, and enabling the right to access to culture is largely handed to the private corporations and foundations.

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