



**T.C.
YEDİTEPE UNIVERSITY
GRADUATE INSTITUTE OF SOCIAL SCIENCES**

**CULTURAL POLICY of TURKEY and ENGLAND in the 1980s:
A Comparative Study**

by

Ayşe KÂYA

**Submitted to the Graduate Institute of Social Sciences
In partial fulfillment of the requirements for the degree of
Master of
Arts Management**

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LIST OF ABBREVIATIONS

ANAP	Anavatan Partisi – Motherland Party
BFI	British Film Institute
BPI	British Phonographic Industry
CEMA	Council for the Encouragement of Music and Arts
CC	Craft Council
DCMS	Department for Culture Media and Sport
DES	Department of Education and Science
DOE	Department of the Environment
IFCA	Istanbul Foundation for Culture and Arts
IMF	International Money Fund
ITV	Independent Television
MGC	Museums and Galleries Commission
NACE	National Art Collections Fund
NGO	Non-Governmental Organization
NMT	Nordic Mobile Telephone
OAL	Office of Arts and Libraries
SEE	State Economic Enterprise
PTT	Post, Telephone and Telegram
RPP	Republican People's Party
TRT	The Turkish Radio and Television
UK	United Kingdom
UN	United Nations
UNESCO	United Nations Educational, Scientific Cultural Organization
VAT	Value Added Tax
WIPO	World Intellectual Property Organizations

ABSTRACT

The Republic of Turkey, to a great extent, represents a transition from a traditional Eastern style cultural heritage to a modern, Western oriented future in projection. Consolidation of the new state's formation by its nature necessitated a nation building process which required dynamic and aggressive cultural policies during the early years of the Republic. As a result of external and internal political developments, Turkey entered into the multi-party system which in a way represented a "correction" in terms of cultural policies. In the following years, Turkey's Western orientation is underlined by liberal policies during the globalization period. This paper aims to investigate the preferences of the Turkish State's cultural policies under the rule of liberals who introduced open market economy into Turkey. The developments in Britain during 1980s can be seen as the main source of inspiration behind the cultural policies of Turkey during this time period. Therefore, the present study also aims to focus the "original" liberal tendencies towards cultural policies.

This thesis will draw upon a range of primary sources focusing on cross-national cultural policy research. The acts of parliaments concerning cultural policies in England and Turkey during 1980s will be the main frame. Furthermore, main trends of cultural policies during the early years of The Republic of Turkey, trends of the transition period into the multi-party system and early 1980s will be underlined to give an idea of Turkish standpoint in the wake of globalization. Research has done by current practitioners contending to deal with the issues of cross-cultural policies of a global world view will be analyzed. Finally, Turgut Ozal's Turkey and Margaret Thatcher's Britain in terms of attitudes to cultural policies will be compared.

Keywords: Culture, cultural policy, globalization, Turkey, England, Ozal, Thatcher.

ÖZET

Türkiye Cumhuriyeti büyük ölçüde geleneksel doğu tarzı bir kültür mirasından modern batıya yönelik bir geleceğe geçişi temsil etmektedir. Yeni devletin oluşumunun sağlamlaşması gerekliliği, ulus oluşturma süreci ihtiyacını doğurmuştur ki, bu da cumhuriyetin ilk yıllarında dinamik ve cesur kültür politikalarının uygulanmasını gerektirmiştir. İç ve dış politik gelişmelerin bir sonucu olarak Türkiye çok partili sisteme dahil olmuştur. Bu, kültür politikaları açısından bir bakıma düzelmeyi temsil etmektedir. Sonraki yıllarda Türkiye'nin batıya yönelişi küreselleşme dönemi esnasında liberal politikalarla vurgulanmıştır. Bu tezin amacı Türkiye'ye serbest Pazar ekonomisini sokan liberallerin yönetiminde Türk devletinin kültür politikalarının tercihlerinin araştırılmasıdır. İngiltere'de 1980'lerde ki gelişmeler bu zaman diliminde Türkiye'nin kültür politikalarının ilham kaynağının ana nedeni olarak görülebilir. Bu sebeple bu çalışma kültürel politikalara yönelik 'esas' liberal eğilimlere de odaklanmayı amaçlamaktadır.

Bu tez, birden çok ulusun politik araştırmalarına odaklanmış olan bir dizi temel kaynaktan yararlanacaktır. 1980lerde İngiltere ve Türkiye'deki kültür politikalarına ilişkin parlamento kararları ana çerçevesi olacaktır. Ayrıca, küreselleşmeyi yakından izleyen Türkiye'nin bakış açısı hakkında bir fikir vermek amacıyla, Türkiye Cumhuriyeti'nin ilk yıllarındaki ve çok partili döneme geçişteki eğilimler ile 1980'ler vurgulanmaktadır. Son olarak Turgut Özal Türkiye'si ile, Margaret Thatcher İngiltere'sinin kültür politikası konusundaki tutumlarının karşılaştırması yapılacaktır.

Anahtar sözcükler : Kültür, kültür politikası, küreselleşme, Türkiye, İngiltere, Özal, Thatcher.

1. INTRODUCTION

UNESCO, defined ‘cultural policy’ for the first time in 1969 as a body of operational principles, administrative and budgetary practices and producers which provide a basis of cultural action by the state. The concept of cultural policy was proposed by Unesco’s general secretary Rene Maheu (1905-1975) in the 1960’s, based on the 27th clause of the Declaration of Human Rights (1848), (Topuz, 1998:8). The idea was that every person had a right to culture. The idea was that every person had a right to culture.

I have chosen to focus on a comparative method in order to show how both England and Turkey have implemented UNESCO’s term of ‘cultural policy’. The Ozal’s Turkey and Thatcher’s England during the same term in the scope of the privatization and the cultural policies will reveal many alignments and the two country’s cultural policy decisions.

Under Margaret Thatcher’s Conservative Party from 1979 to 1990, England is one the most successful countries concerning privatization. Prime Minister Thatcher in the elections in 1979 brought about a new expansion to politics by including the suggestion of privatization into her political program. After she made a success in the elections, she sped up the applications of privatization in the UK in 1979. In Thatcher’s term of prime ministry privatization was strived to settle on an ideological ground. Thatcher’s most significant objectives of privatization were to lessen the role of the state in the economy. In doing so, understanding, to lessen the role of the state in the economy carried with it the improvement of individual freedom, prosperity and happiness.

Thatcher’s policies of privatization led to many opposing views. People not sharing this point of view brought forward that Thatcher would destroy the basic facilities of production and as a result mass unemployment would be imminent. Economists and businessman, being the great supporters of privatization, claimed that the English economy had recovered itself in 1980’s and that the success of the UK economy today is due to Thatcher’s policies primary. Although there was a significant drop the production sector, the rise in the sector seemed to balance the employment concerns (Protherough and Pick, 2003:99-100).

Towards the mid-80s the field of the arts in England was turned into an industry for the government. The entire cultural sector was managed to provide employment opportunities and income to vast masses. As a result, England's governmental management of the arts turned out to be a great benefit to the economy. The arts formed a significant economic sector in their own right, employing 496.000 people and with an annual turnover of 10 billion pound (Protherough and Pick, 2003:99-100)

In the United Kingdom, the Department of Education and Science (DES) was responsible for the Arts Council and cultural policy until 1980. After this date, the Office of Arts and Libraries (OAL) were established as a junior department covering the Art Council, the Crafts Council (CC), the British Film Institute (BFI), and the Museums and Galleries Commission (MGC), (Bradley, 1998:28). The trend during the 1980s was one of arts organizations becoming less dependent on government funds. Financial sources of the arts organizations were based on ticket sales and to a lesser extent private sponsorship and patronage (Bradley, 1998:28). By getting the support of multinational corporations with the change of the atmosphere of liberalization compared to previous years the field of the arts and culture, as well as museums and art galleries gave a bounce to the market of arts.

The liberal economy program of England initiated a global outbreak of privatization and the countries that followed the UK started to carry out their own program of privatization in the early 1980s. Like all the Western countries, the party leader of the Motherland Party (Anavatan Partisi -ANAP) from 1983 to 1988 and the Prime Minister in charge of the Turkish Republic, Turgut Ozal followed the term of Thatcher's policies in the field of privatization. During Ozal's term there has been a rapid improvement in the economical indicators, the national wealth grew and Turkey quickly became a consumption society. In Feroz Ahmad's words, Turkey had turned into a society of the rich, the poor and the very rich like Thatcher's Britain (Ahmad 2007:244).

In Turkey after 1980 with the politics of Ozal's term, changes occurred in the structure of the state; new approaches appeared towards cultural and social politics. The Turkish economy underwent significant structural changes during this term. In the scope of the

economic decisions of 24th of January 1980 with the transition to market economy privatization became a current issue (Sarıs, 2003).¹ The privatization program put into practice as the main objective, has given rise to the prevalence of ownership with practices like going public of the Public Economic Enterprises (Kamu İktisadi Teşebbüsleri - KİT) by privatization. Contributing to the improvement of the capital market enabling the market mechanism to function freely caused the activity of the economy to rise.² Thus, infrastructural studies which are the main duty of the state have been focused on distinctly during Ozal's term.

Another change for improvement in the Turkish economy after 1980 was in the sectoral field. The economy changed directions in the growth of the services sector but not in the industrial sector. Thus disparities occurred between the distributions of wealth. After 1980 the nature of the government, the economy and the consumption has given rise to a new consumption society to existence in Turkey. The point of view of the new classes has shown differences towards the arts, architecture and the city. This picture created positive as well as negative effects on Turkey's arts and cultural structure.

With the changing economy, half of the population of the country started to live in the cities (Ozbek, 1991). Although the people in the cities were taking advantage of all the facilities of the city, they weren't able to undergo the cultural integration. After the mid-1980s dynamism has been seen in the world of the arts. The private sector and private individual investors started heavily invest in the arts. The wealth distribution changed its form. Businessmen from various surroundings and rentiers dominated the art sector. This milieu that transcended into a higher class chose to acquire a status by investing money in

¹ Dünyada ve Türkiye'de Özelleştirme, Genel Bir Değerlendirme, Ayhan Sarıs, MBA, MA, Kasım 2003 (Privatization in the World and in Turkey, General Evaluation, Ayhan Sarıs, MBA, MA, Kasım 2003).

² Although the concept of the State Economic Enterprises (KIT) differs from country to country, it in general expresses state institutions active in the economical field making use of public resources. This concept has shown significant changes and varieties throughout the history. The objective for the establishment of the KITs (the State Economic Enterprises):

To succeed to improve the economy

To run the monopolies through the state

To deal with enterprises that the private sector can not succeed or participate in

To direct the economy

To lead the private sector

To organize the distribution of the income.

the arts. During this period art works, curiosities and antiquarian books became a status symbol. The local arts market experienced a bounce, art collectors of rural and urban origins to their claim of the free market economy as well. With the increase of collectors, the number of private art galleries increased. The 1980s were the years the private sector made increasing investment in the arts and culture. Several holdings and large corporations contributed to the cultural sector by establishing arts centers, galleries, publishing houses, orchestras and museums. The holdings and private banks were the main sponsors of all cultural activities (Guchan, 2006). The involvement and support of the private sector energized cultural life.

At the same time along with the prevalence of the communication media, the contemporary Turkish arts started to take place in the field of international arts. Today the Istanbul Biennial organized in Turkey is a worldwide international arts exhibition positive outcome of the dynamism of those years. This is a direct product of the early years of Turkish integration of Thatcher's policies.

Ozal, in order to secure that his program inspired by Thatcher's liberal economical politics is put into practice, occasionally didn't mind that legal frames would be drawn after the practices were carried out. Turkey during the same period while applying Thatcher's economic politics that lessened the role of the state in the economy has ignored the cultural politics to provide culture and the arts with funds from the lottery. Due to the socio economic and socio-cultural changes created by the modernization process lasting since the foundation of the Republic, Turkey in these years needed the guidance and the resources provided by the State. The spirit of the arts market has been deprived of wise and prescient planning and practice (See www.btmadra.com) ³

This study, the outlines given above, aims at highlighting the similarities and differences between England and Turkey after 1980, where Turkey has taken England as a model in privatization.

³Madra, B.' Arts Production in Turkey in the 80's' www.btmadra.com

2. THE 1980s AND GLOBALISATION

In the 1980s new system called ‘Globalization’, took the place of the 1945 Cold War system. With the pulling down of the Berlin Wall in 1989 the Cold War came to an end and a new era of globalization has started. If we define globalization in the shortest way with their infrastructure and superstructure as the spread of the Western Countries all over the world why we call it a new era is because it has been experienced several times before. It can be put forward that the first was experienced during the period of Alexander the Great. Different cultures living in different geographical regions were able to communicate by means of globalization. It was the improvement in technology and in the navy that made the second globalization possible that came out with the overseas exploration of the Western countries after 1490. These explorations enabled the Western countries to spread their political, military and commercial influences to overseas countries, for the first time. The third spread of the West started in the mid-1800s and became institutionalized in 1890. In the background of this spread there was the industrial revolution.

This movement of globalization fell to pieces with the blows of the World War I, the Russian Revolution and the Great Depression. These three blows have divided the world into physical and ideological parts.⁴

Before World War I, globalization didn’t spread too many developing countries. What makes this globalization era we are presently experiencing different from the others is the fact that traditional nation states and companies with the help of technology can have access to a further distance. Today’s technology is high speed and cheaper. Thus and so, providing all individuals with the same opportunities.

⁴ The economical crises that started in 1929 and continued all through the 1930’s is called. The Great Depression. Although the centre of this crisis was actually North America and Europe it has affected the rest of the world as well. The reason for the break out of this crisis was due to the bankruptcy of Wall Street in USA on October 1929 because of the speculations of the exchange market. Millions of people were left unemployed; the capacity of the external trade of the USA decreased 50%. Although the banks went on a large scaled operation of receiving shares to prevent the crises it wasn’t possible to be prevented. The harshest and the most long lasting crises in the history of capitalism that started in the USA effected global wide all the countries other than the Soviet Union. It spread to Europe. In England while the number of unemployed people was about one million in 1924, the number of people out of work increased much more after the crises of 1929. Germany which was England’s primary rival in the global market was the country having the greatest loss (Şaylan, G. Değişim Küreselleşme ve Devletin Yeni İşlevi, Ankara. 1995).

It is the concept of free market capitalism that has shaped the globalization that was initiated to be popularized beginning from 1979 for the first time by the Prime Minister of the United Kingdom Margaret Thatcher. Globalization is the spread of free market capitalism to nearly all countries. Globalization is elementary qualities of turning the private sector into the basic engine of the growth of the economy, the reduction of the state bureaucracy, to cancel/reduce the customs tariffs of imported goods, to increase the exportation, to do privatization, the liberalization of the capital market, to present the sectors in the state, the shares and the bond market to foreign freehold and to investment, to open the banking business and the telecommunication systems to private ownership and to rival business are stressed.

The descriptive perspective of globalization is integration. While it has turned the globe into a smaller world where everybody can see each other at the same time has made cultures homogeneous. Besides this, it can be stated that it has enabled societies to share their culture with each other. Accordingly, while globalization is an economical engine it is also a political, technological and a cultural engine. Globally, politics, economics, and cultures can now integrate and easily share ideas. As Chin-Tao Wu says, ‘since the late 1980, there has been an influx of artists onto the international art scene from countries whose histories and national context are not necessarily familiar to the rest of the world. This process has undoubtedly been accelerated by the globalization of the art world’ (Wu, 2003:87).

The rapid social change nowadays creates as well an intense interaction between the cultures. Globalization has caused rapid change in all facets of sectors (Icli, 2001:Vol 25 No 2:163-172). The grand events that have been organized have caused lots of participants and the public to travel whether due to economical reasons like the trade exhibitions or art events like the biennials or sports events like the Olympics. Those events have, through the mass media, started to draw the attention of nearly the whole world of public opinion (Urry, 2000:148). In Maurice Roche’s opinion, these events which create moments of global concentration have a privileged position as for building up as well as showing and reflecting globalization. These events play a significant role in the transition from a nation-state structure to becoming a global society (Yardımcı, 2005:26).

In Turkey after 1980, along with the transmission to liberal economy and globalization the path to international cultural changes and the opportunities of sharing have vastly opened up. Various international events liven up the cultural life of the urban population. With the influence of globalization international cultural events become widespread and consequently, routine life becomes aesthetic and the cultural consumption increases.

Istanbul Foundation for Culture and Arts an NGO, founded in 1973 under the leadership of Dr. Nejat Eczacıbaşı, aimed to organize international cultural activities and festivals in Istanbul. IFCA has been organizing various events in the fields of theatre, ballet, classical and jazz music performances as well as film festivals and art exhibitions. Activities of IFCA triggered growing public interest on the arts. Today IFCA is organizing specific international and national festivals for different artistic disciplines for large number of audiences throughout the year (See www.iksv.org).

3. CULTURAL POLICIES IN TURKEY THE EARLY REPUBLICAN PERIOD TOWARDS 2000s

The transition period from Ottoman Empire to nation state is theoretically completed with the success in the National War of Independence that started with the Congress of Erzurum and Sivas and with acknowledgement of the Republican regime. In order to settle the national consciousness of the new state, of which the borders were determined with the congress, was set up to determine borders with the National Pact. It was decided that Anatolia would inherit the social structure of the characteristics of the Ottoman Empire. It is not by chance that one of the most radical reforms was done on the cultural policy.⁵ Cultural policy, even back then, was so incredibly important that there was even a congress to settle the borders.

⁵ Misak-ı Milli (Ahd-ı Millî Beyannamesi) (*National Oath or National Pact*) is the set of decisions made by the last term of the Ottoman Parliament (Meclis-i Mebusan). Parliament met on 28 January 1920 and published their decisions on 12 February 1920. These decisions resulted in the occupation of İstanbul by the British on 16 February 1920 and the establishment of a new parliament, the Grand National Assembly, in Ankara. The borders of the Republic of Turkey overlap the ones set by the National Pact with some differences. The most important difference is with the border between Iraq. The Mousul was given to the Iraq after the decision of the League of Nations in 1926.

3.1. The Period of Mustafa Kemal Atatürk 1923 – 1938

The basic principles of the cultural policy of the period of Atatürk are based on the principles of nationalism and modernization. It is the effort to form a society that benefits equally from the cultural rights. It is a reconstruction movement of the cultural structure. The significant trends of Turkism, Islamism and Westernization of the 2nd Constitutional Period, which started after the proclamation of the Ottoman fundamental law again in 24th September 1908 and came to an end when the Ottoman Empire was discharged, continues their effect during this period as well.⁶ However, with the abolishing of the caliphate Islamism loses its significance and Turkism, Islamism and Westernization during this period prevails as trends of modernism (Ondin, 2004). During the period of forming a nation the abolishing of the caliphate has been the first major movement towards the building of the cultural structure.⁷

Atatürk, while carrying out the National War also, always kept the nation as the more important thing in the foreground. He also kept the nation's cultural policy as a focal point. By removing the heavy Arabian and Persian influences on the Turkish culture, he wanted to expose the actual identity of Turkish people. Thus he gave generations to come

⁶ Constitutional Monarchy II 1908 – 1922

After Constitutional Monarchy I was abolished, Abdülhamit II with the influence of the negative developments in the country as well as abroad had started to reign with a strict control. Upon this, supporters of the Constitutional Monarchy had increased the dose of their oppositional attitude. The difficult position of the state was preparing conditions for the opposition that they had already started to get stronger and to grow. The State of the Ottomans was financially in a difficult situation. The state had to sign a financial agreement with the Ottoman Bank, which was under the control of the western countries, to pay its internal national and external debts. Supporters of the Constitutional Monarchy, called Jön Türkler (the Young Turks), who were active in the country as well as abroad, had founded İttihat-ı Osmani Derneği (The Society of Ottoman Union). This society was named İttihat ve Terakki Cemiyeti (The Committee of Union and Progress) in 1894/95. The İttihadists believed that only the approval of Kanun-i Esasi -the first fundamental law of the Ottoman Empire - over again would save the State of the Ottomans. The army officer Niyazi Bey and Enver Bey's rebellion and moving to the mountains was supported by the public at Rumelia. Thus, Abdülhamit II put the fundamental law into practice and announced Constitutional Monarchy II. (23 rd July 1908) (Ahmad, F. 2004. İttihat ve Terakki 1908-1914).

⁷ Caliph; Head of the Islamic Community: The Arabic word Khalifa in early Islamic history meant literally 'successor' or 'deputy' (i.e. of the Prophet Muhammad) This technically elective office (in Sunni Islam) combined in theory a spiritual and secular function, though in practice, under such dynasties as the Umayyads, it was the latter function which was generally prominent at the expense of the former. Sunni theorists such as al-Mawardi later developed a complex theory of the Caliphate. A variety of dynastic leaders through Islamic history have claimed the title of caliph; it was used, for example of Abd al-Hamid II. In the early decades of the 14 th/20th century unsuccessful attempts were made to revive the caliphate. From the point of view of usage in the Qur'an it is of interest that both Adam in Surat al-Baqara and Dawud in Surat Sad are given the title khalifa. This word also more specialised Sufi sense indicating the leader in a Sufi procession, often on horseback (Netton, R.I. A Popular Dictionary of Islam).

then own Turkish cultural background. He changed the political structure of the state, the legal system, the educational-teaching system, the social structure in order for Turkey to succeed globally. What has to be noted here is that the education and cultural policies are integrated with each other. Starting from the first years of the Republican Period lots of foreign experts were invited to Turkey and were permitted to do researches and studies on the educational system. Among those the most well-known and the regarded highly is John Dewey.⁸ Dewey's suggestion was to build up the basic structure rather for the future. He was for an education system to give general skills in all fields by encouraging creativity. In an article he wrote in *Le Monde*, he said 'The schools I am dreaming of have been established in Turkey under the name Village Institutes. It should be appropriate that the entire world should have a look at these schools and restrict their education system having these schools that the Turks have established as a model'(Le Monde, 1945).⁹

The proclamation of the Republic, the integration of education with teaching, the issue of the civil codes, the arrangements of the women's rights is the outcome of studies done on the basic structure. The foundation of Ankara Faculty of Law in 1925, the Association of the Turkish History in 1931, the Association of Survey on the Turkish language in 1932, to convert Darulfunun into Istanbul University in 1933, the establishment of Ankara Faculty of Language and History-Geography in 1935 are some of Ataturk's efforts to improve the Turkish culture.

In 1928 the article that defines the religion of the state as Islam has been cancelled. The Latin alphabet has replaced the Arabic alphabet. Thus, it became obligatory to learn the Latin alphabet. The rate of literacy in the cities has significantly increased. With these reforms that came to life one after the other the Turkish society came to a state of being equipped to harmonize with the Western society.

⁸ John Dewey is the founder of the movement of philosophy known as instrumentalism. He lived between the years of 1859-1952. John Dewey, was claiming that programs and methods of education should be developed that should accord with the requirements of children in their lives. Education should be based on the attitude of problem solving what he called as learning by practicing. In this way, general skills in all fields would be given by encouraging creativity. On Ataturk's invitation he came to Turkey in 1924 and made research on the education system. The schools he was dreaming of had been opened in Turkey under the name of Village Institutes but were after a while closed forever (Dogan, E.E.2004 Amerikalı John Dewey'i Atatürk Neden Türkiye'ye Çağırıldı?).

⁹ 21.03.1945 *Le Monde*

Beginning from the time the Republic was established, arts, being part of education, has been used as an active means of propaganda in the adaptation to the reforms. Ataturk's opinion was that, it was crucial to elevate the cultural level of the society. He wanted the arts to be under the patronage of the state. For this reason the state supports activities of arts. And thus, as connected departments to the Ministry of Education the Office of Sanayi-i Nefise (Fine Arts Office) and the Committee of Sanayi-i Nefise (the Committee of Fine Arts) were founded (1926). Due to the lack of educators in the field of fine arts, experts from abroad were accepted to the constitution of arts. As a result, in the period of Ataturk the reconstruction of the cultural structure was implemented to integrate with Western civilization in order to form a developed, modern and nationalistic society. The educational system and its objectives were as well arranged towards this goal.

3.1.1. The Establishment of the Republican People's Party (RPP)

Mustafa Kemal Ataturk believed that for a political struggle there was a need for establishing a party. So, on 9th August 1923 he assembled the Establishment Congress and formed the first political party of the Turkish Republic. Ataturk was elected as the leader of the party with the votes of the majority (Ahmad, 2007:69). The name of the party which was at the beginning the Halk Fırkası (The People's Party) was changed as Cumhuriyet Halk Fırkası (The Republican People's Party) at the general assembly of the party in 1924. At the third assembly held in 1931 six essential and stable principles, represented with six arrows, have been adopted and the name of the party was changed as Cumhuriyet Halk Partisi (the Republican People's Party). These 'essential and stable' principles consisted of republicanism, nationalism, populism, statism, secularism and revolutionism.

3.1.2. The Foundation of the Community Centers

In order to put the cultural policies of the Republican period into practice and to carry the social reforms to a large public, Community Centers were established on 19th February 1932. The aim of the Community Centers was to modernize the society in a short period of time. The organizations that were established to accelerate the social improvement in

Europe in the 1930's are analyzed and the Community Centers were built up according to these models. Ataturk said 'With the Community Centers accepting the public, Turkey underwent a social reform. Ataturk cared a lot about the Community Centers. He used to follow the organizations closely all over the country. It was encouraged that clerks and teachers attend the Community Centers and that they became members. In addition to besides the duties of the Community Centers responsibility to perform the works of theatre, stage and music, it was also responsible for printing was an area of work as well. Lots of books and magazines were published by the head office and its agencies (Ondin, 2004). The idea of taking well-known works of the Western culture into the Turkish language was brought up. By means of this activity, called the Movement of the Classical Works, lots of works were translated into Turkish (Ondin, 2004).

The Community Centers were active as the culture departments of the Republican People's Party (RPP) that continued in one-man power until 1949 during the single party period. After 1949 they were separated from the party and became independent bodies. The reason for that is shown as the transition to the multiparty system. The objective of the Community Centers was untended to make the reforms of Ataturk accepted, to advance the Turkish national culture, to meet the pleasure and need for science, arts and sports in every corner throughout the country, to advance the general knowledge of the public, to give every kind of useful service to feed the national consciousness among the citizens, the mutual love, respect and solidarity, the feelings and duties for the country and the society and to create a social life in harmony. The Community Centers established to carry out the cultural policies of the Republican People's Party (RPP) had two missions: To make the public adopt the social reforms and to carry out cultural and artistic activities to help modernization. That over one million people attended the 2835 conferences hold at the community centers, the participation of 345.672 people at various courses and that the number of literacy reaching two million is an indication that the Community Centers fulfilled the function of the cultural policy of the Early Republican Period in a perfect way in 1940 (Ince, 2008).¹⁰

¹⁰ Ozdemir Ince. Hurriyet Newspaper, 02.19.2008

3.1.3. Institutions Taken Over From the Ottoman Empire and Founded in the Early Republican Period

When the Republic was proclaimed there were two important constitutions concerning music and performing arts. One of them was Darulelhan (School of Music), the other Darulbedayi (School of Drama). The teaching staff of Darulelhan (School of Music) that was founded in 1917 due to the lack of artists and teachers in this period, Darulelhan was staffed with foreign music experts. Darulelhan, called the Conservatory of Istanbul Municipality after the proclamation of the Republic, was the first conservatory of the pre-republican period. The major of the period decides to found a westernized style musical and drama school in 1914. He wanted to innovate to modernize the city. Experts from France came to assist in establishing the school. The school was first founded under the name of Darulbedayi (School of Drama) educating in music and drama. The music department of the school was closed in 1916 and it continued to educate in its drama branch. The constitution was named the City Theatres of Istanbul in 1934 and is today still in charge as the oldest drama institution of Turkey.

As for the first conservatory of the Republican period, it is the Ankara State Conservatory. This Conservatory is an extension of Musiki Muallim Mektebi (School of Teachers) which was founded in 1924 to make studies on music with scientific methods and to mentor students into teachers. When this institution was transformed into a conservatory in 1936 assistance again was received from foreign experts (See www.tmdk.itu.edu.)

Another change that was experienced in 1935 was that representatives were converted into ministries and that the Representative of Schools was renamed the Ministry of Culture. In addition to this, some new departments within the Ministry of Arts and Culture were established as well. One of those is the General Directorship of the Arts (Ar Genel Müdürlüğü). This Directorship was in charge of ‘Striving for the dramatic arts, and the art of music and plastic art works. The duties of these branches was to be carried and spread out in an acceptable manner to the national ideals and to work on the development and uplifting of the nation from this conceptual point of view in and out-of-schools and to look for ways and to guide that this study is properly productive in terms of social education’.

3.2. The Period of Ismet Inonu

The liveliness that came out in the field of culture and arts was carried on with the cultural policy followed during the period of Ismet Inonu¹¹ as well (Yigit, 2001:93) . During this period modernization became much more important. For instance, the concept of a more accessible understanding to the West replaces the concept of national culture (Ondin, 2004:87). As prosperity and economical development were related with the cultural level this movement was supported by the programs of the government.

During the period of the 2nd President of the Turkish Republic, Ismet Inonu, the state continued to support the field of the arts. It was considered to create a national concept of arts in the field of architecture and plastic arts. The reason it wasn't formed until now is claimed to be due to the existence of foreign artists and teachers. In order to spread the national concept of the arts painters were sent to Anatolia. Other than this, new arrangements are done to advance the culture level of the country people. For this reason, in 17th April 1940 Village Institutes are founded lead by Ismail Hakkı Tonguc during the Ministry of Hasan Alı Yucel.

The Village Institutes were aimed to educate the country people to learn a production-based trade which even today is a leading model to a lot of countries. These Institutes provided the economical, cultural and the development of the country people aimed at the same time to make the country people. At the same time the Institutes aimed to make the country people and the intellectuals to come closer to each other. Populism, which is one of the main principles of the Republic, is the education of the public. The Village Institutes fully serve this principle. The education at the Village Institutes delved in the well education of the arts which plays a significant role in the national development. If it is

¹¹ Ismet Inonu (1884–1973) was Ataturk's closest colleague and supporter in the realization of Ataturk's reforms and the foundation of the Turkish Republic. He founded the first Republican government (30th October); he at the same time was in charge of the acting president of Halk Fırkası (the People's Party). After the death of Ataturk in 1938 he was elected as the Second President of the Republic. He established and improved the Village Institutes during this period. After World War II during the transmission to the multi-party regime he played an active role in the movement of political liberalism. He continued his political live until 1960 as the leader of the main Opposition Party. He became Prime Minister in 1961. He continued with his political live as a parliamentary mandate after he left his post in 1965. He resigned from his post as the leader of his party and as a parliamentary mandate; according to the Fundamental Law of the Republican Senate he was in charge as a member of right until he died.

considered that in those days 80% of the population used to live in villages and that most of them were illiterate it can be more easily understood how great a contribution the Institutes gave to the education for the public. The objective of these constitutions was to advance the culture level of the nation by including the arts to the education but not to train up artists. It is a project in harmony with the principle to benefit equally from cultural rights in the years of the foundation of the Republican regime. The Village Institutes are remembered as an important social and cultural movement as well of the period of Ismet Inonu.

Despite the positive developments and the successful program of the Village Institutes there were people who were against these attempts and who thought it was pointless to educate the countryman. The land owners, anti-republicans and the religious/conservative opposition disturbed by the enlightenment of the countryside wanted these institutions to be closed as they felt uncomfortable about their advantages. With the shifting to the multiparty life these constitutions were tried to be shown as to be under some ideological covers and finally the institutes were completely closed by the Democratic Party in 1954.

3.3 The Period of the Multi-Party and Cultural Policies

The internal dynamics of Turkey that enabled the transition to multi-party period are the economical and social structural changes experienced during World War II (Ondin, 2004:116). While there was a tense atmosphere in Europe and the probability of war, Ismet Inonu compromised with anti-Ataturk and anti- Kemalism opinions reached a harmony in the country. To enable the government to direct the economy it was given a large authority. The main duty of Ismet Inonu, the President of the Republic, was to orient the country safe and sound during this global crisis. The memories of the World War I were still fresh and it was considered that making the same mistakes wouldn't be correct. This is why; Inonu chose to be neutral when the World War II started on September 1939.

Even though Turkey was neutral in the war, the breakdown of the global economy affected the Turkish economy in a negative way. The expenses of defense as a strategy of the war reached important dimensions and the investment in the state and the private sector

decreased. The decrease in the investments and the fact that an important amount of the male population went into the army caused the decrease of production. In 1940 the government started to take some precautions to reduce the poverty. For the items of basic requirement, the single-price policy, valid everywhere started to be applied. The prices for rent were frozen. The working hours were extended. The practice of weekend holidays were cancelled in many sectors and the taxes of the items of basic requirement were increased. With the disparity of the World War II due to the economical conditions became grim and the Tax of Wealth was carried out in 1942.

The reason for implements Wealth Tax was explained to have an economical goal like subjecting profiteers who were having great income through the black market to a tax and to reduce the amount of the active money. However when looked at closely at the application period is seen that the real burden of the tax was put on the minority that was doing in commercial business. Unfair applications were carried out. Lots of non-Muslims and foreign people had to sell their properties. This is why the Wealth Tax is regarded by many academics as a tool of Turkish nationalistic approach to the socio-cultural issues rather than a necessity of an economical narrow-neck (Aktar, 2000:135-212). Wealth Tax from tradesmen, property owners and large landowners was the cause of the separation from the Party of landowners who were members of Cumhuriyet Halk Partisi (the Republicans People's Party), (Haytaoglu, 1997:51).

The economical, political and social fluctuations experienced in the period of the World War II weakened the single party regime and caused this to be discussed. All the negative effects that came together with the years of the war were attributed to Cumhuriyet Halk Partisi (the Republicans People's Party). Thus, created an increasing displeasure towards the government.

In 1945, Inonu, feeling the necessity to keep up with the changes in the world and in the country, decided he should be leading the way to build up the multi-party regime (Ahmad, 2006:14). The negative effects of the war years like inflation, black market and fraud had created diversification between the social classes. Due to the state socialism losing its connective and supplemental characteristics a search of change started in the society. Although Turkey didn't actively enter the War it was directly affected by the troubles of

World War II. It played a significant role in the opposition's becoming strong towards the government. From that period on the reason for the distress was seen as having a single-party regime. As a result, it was recognized that there was need for a mechanism of opposition as fast as possible.

At the beginning the members of the CHP weren't aware of the situation but they didn't have enough power after the war to rule the country. They believed that to be popular again some reforms would be enough. The members of Democrat Party were stating that they would interpret the Kemalist Principles matching the new conditions and that they would improve democracy in Turkey. They wanted to improve the right and freedom of the individual by putting limits on the officious state (Ahmad, 2004:124).

Ismet Inonu informed the public in 1945 that democratic practices would be increased and that there will be a shift to a political life of multi-party. In 1946 the second party of the Turkish Republic, the Democrat Party was founded and it became the governing party in the elections of 1950. The aim of establishing the Democrat Party was specified as follows in the first item of its program: 'The Democrat Party believes that political life should be handled by parties who respect each other. The party was founded with the aim of serving the realization of democracy in the Republic of Turkey; to adopt a broad and modern understanding and to implement general policies with a democratic vision and mentality.'

The change of the government in 1950 may not be considered the change of hand in government, but the politics started moving away from the state control to the common people in the street. The ideology of Democrat Party as well as the views stressed in its propaganda campaign promised generally for the sake of people a much more freedom, the policy of liberal economy and the support for the private sector compared with the public sector. Also Democrat Party allowed the azan to be in Arabic accordance with its liberal view in religion, shortened the period of military service, enforced a liberal amnesty law, made easy the travel of Turkish citizens abroad as well as the travel of foreigners and old Turkish citizens back to Turkey, made a new press law and formed a commission to determine anti-democratic laws and decrees (Göktepe, 2005). Thus, the azan was allowed by law to be called in Arabic; the number of secondary schools for the training of Islamic

religious personnel caused arguments about secularism in the society. As a result, Democrat Party began to be perceived among some people as a party against secularism.¹²

The Democrat Party being conservative, pushed for all secondary schools for the training of Islam, religious personnel and Higher Islamic Institutes were opened, and the religious courses became compulsory. However, due to the fact that the DP was conservatives' colleges were opened where the instruction was given in foreign language. The experimental programs started. Both Ataturk and Middle East Technical Universities were established according to the model of American Universities (Akbaba, 1998:90-91).

The first government program of the multi-party period was criticizing the cultural policies applied previously. The democrats were claiming that their goal was to improve democracy in Turkey. They wanted to set a limit to the officious state, to improve individual rights and freedom. In a short time the 1st government of Adnan Menderes argued that the programs that were applied before weren't based on national values and didn't care about spiritual values. Thus, being the reason for failure. This government saw education and culture as a national sector. It was aiming at extending education and culture much more with a policy of democratic and scientific features with a more improved program compared to the previous government. However, during the period of transition to the multi-party regime and in the 1950's the enterprises in the field of culture and education that had been continuing since the first years of the Republic first slowed down and then completely stopped.

The Community Centers, which were established in 1932 to create a new society in the Turkish Republic that was founded as a nation-state, were shut down in 1951 as a result of the policies of the Democrat Party. The Community Centers which were active between the years 1932-1951 had fulfilled significant works. Lots of works were produced and lots of people were adapted to the society. The most important feature of the Community Centers was that it was a 'public school'. The Community Centers by reducing the gap

¹² In 1924 the Caliphate and the Ministry of Religious affairs were abolished. In 1925 religious orders (tarikats) were prohibited. A Civil Code in the Western style was introduced in 1926. In 1928 the Constitution was amended and the article stating that "the state's religion is Islam" was deleted. The language of prayers in mosques was changed to Turkish instead of Arabic in 1932. Finally, the principle of secularism was formally introduced into the Turkish Constitution by the amendment brought in 1937. Along with these legal changes came many other reforms secularizing social and cultural life.(Atatürk Araştırma Merkezi).

between the rural and the urban population to a minimum level had fulfilled an important duty at this stage. However, the Democrat Party is shutting down of the Community Centers was a big bad blow on the country's cultural life. While these Centers were closed in Turkey, in France the Minister of Arts and Culture, Andre Malraux, opened in 1961 in the city of La Havre one of the first of the culture centers which still exist today. These culture houses which are still open today have completely the same goal with the Community Centers of Turkey which were closed.

Thus, the Democrat Party had clearly modified the limits of its cultural policy. The position of the artists changed, they weren't government sponsored anymore. Artist left by themselves with their own resources to improve themselves. Thus, artist also dropped art of the political and public arenas so well. The first governments of the multi-party regime that were criticizing the previous cultural policy with the reason that they didn't value moral values, shows a difference from the other two periods with their strive to slow down cultural activities (Ondin, 2004).¹³

3.4. 1980's in Turkey, ANAP (The Motherland Party – Anavatan Partisi) and Its Party Program

The political upheavals, the economical crisis and the atmosphere of terror experienced in Turkey in the early 1970's ended with the military coup on 12 September 1980. Civil politics were inactive in the country for three years when finally elections were hold and a civil government was established. The country was governed until this time by the National Security Council lead by the Chief of General Staff Kenan Evren. The Constitutional Law was suspended, the parliament abolished and the political parties were closed. The military government opened the way to a market economy of the type determined by the International Money Fund. So, the decisions of 24th January 1980 were easily able to be put into practice under the leadership of the military government and in an atmosphere where the opposition and the movements of the unions were restricted.¹⁴

¹³ Ondin 2004.

¹⁴ The Decisions of the 24th January: These Decisions which were prepared under the responsibility of Turgut Ozal have been called by the Turkish press as the Precautions of the 24th January. This program which enclosed precautions more oriented towards the export rather than the home market was aiming at making the Turkish economy operating according to the rules of the market. (Ahmad 2007:211).

Besides political life, the fields of science, literature and the arts were under pressure and control as well. In 1981 with the approval of the Law of Higher Education changes were dictated among the staff of universities. The military coup of 12th September, which alerted significant changes in the social, economical and cultural structure of the country, was one of the important turning points in the past-Turkish history. The developments in the country were in parallel with the conjuncture of the world where free market economy became widespread and neo-liberal social policies became dominant. In America Reaganism, in England Thatcherism was in rise, and in Turkey Ozalism had adopted similar policies (Ergul, 2000:178).

The neo-liberal movement, which had started to show its effects in the 1970s in, demanded to limit the power of the state. The neo-liberal movement claimed that in terms of the economy interference of the state economy caused crises of inflation and deficit in the budget due to the increasing public expenses. The period after 1979 which was called the revolution of Thatcher, is a period of time when the same economical principles at issue. The Motherland Party (Anavatan Partisi) and Turgut Ozal's policy which represented the transition project of this movement after 1980, to Turkey were following the same neo-liberal policies. While moving towards democracy again after the military operation in 1980 the neo-liberal movements, which were dominant all over the world stressing the need for the change of the traditional relationship of the state-society to overcome the social and economical problems, came up in Turkey as well.

In Turkey with the elections held November, the 6th 1983, there had again been a transition to parliamentary democracy. The winner of the elections was the Motherland Party (Anavatan Partisi), founded by Turgut Ozal. The party was one of the three political parties the military government allowed to enter the elections.¹⁵ Thus, the period of Ozal,

¹⁵ Turgut Ozal (1927-1993) Ozal being in charge as a bureaucrat for long years in various grades of the state had worked as the Prime Minister's First Secretary before the military coup of 12th September 1980. He, at the same time was as well in charge as the Representative of the State Planning Organization. Ozal known as the architect of the Decisions of the 24th January, was appointed as Deputy Prime Minister in charge of economical affairs in order to continue with these Decisions of 24th January during the government of Bülent Ulusu organized after before the military coup of 12th September 1980. He resigned from this post in 1982 to establish ANAP (1983) which was one of the three parties that the military government had allowed to join the elections. The same year at the elections hold when the party had success he became the 19th prime minister of the Turkish Republic. He was elected the 8th President of the Republic by the Turkish Parliament on 31 October 1989. He continued to be in charge as the President of the Republic until 1993 when he died.

to last for ten years had started. Ozal was in a state of being the architect of the economical program of which the applicability had become easier due to the interim regime of 12th September. The Motherland Party (Anavatan Partisi), by bringing up in its party program the restructuring of the state has drawn an economical strategy of growth based on export and open to the foreign market. The economical program of Turkey, as well following the economical path of Reagan and Thatcher, was based on principles like when making economical decisions prices that should be dominant are to be formed in market conditions, devaluation, the increase of interests, the least interference of the state to the economy, the decrease of public expenses, privatization and to control the money supply (Caylak, 1999:473-499).

The party platform of the Motherland Party has adopted an approach that takes the state as the base in the fields of education and culture. In the program stressed that the social and economical level of individuals and the nations are directly related with education and that education and teaching is among the essential duties of the state. According to this ideology, children and the youth are the guarantee of the future. It was to be the essence of the national education to raise them as civilized people bounded to the ideal of modern and advanced Turkey and to Ataturk's principles and reforms, who have adopted the national and moral values, who are knowledgeable and have a scientific concept, who show love and tolerance to everybody. It was stressed that education and teaching play an essential roles in the following of the individual, the society from financial and moral point of view, in the protection and improvement of national and moral values, in the development and passing on of the culture, arts and civilization to the future generations, to get a scientific concept. The Motherland Party considered necessary to improve the schools of professional and technical education in the level of secondary education. The party also considered educational activities in the sectors of industry, agriculture and services sector with theoretic and applied courses. In addition to the educational sector the Motherland Party also believed the public education, is for the development of out-of-school education and the cultural activities, and for taking care to benefit from the radio and television for this purpose (See www.anap.org.tr).

The Motherland Party felt that culture and arts play an important role in the development of nations. While it is the essential element of protection and development of national values, it at the same time is the essential element of getting closer and sticking together in international relations (See www.anap.org.tr). The main objective of the cultural concept should be the improvement of literature, music, drawing, folklore, cinema and theatre which have a significant place in the social and cultural life of a nation. To protect and keep alive ancient buildings and works of art was an important aspect of protecting the cultural heritage. The objective was to modernize and enlarge the libraries and also to spread them all over the country.

The policy of the parties leaned towards education and culture of local governments are analyzed in the ‘Social Operation’ section of the election declaration that was published before the local elections of 27th March 1994 (See www.anap.org.tr).¹⁶ The ANAP promised the following services after the local elections if its candidates would be given power:

- The pre-school education – to increase the number of baby nurseries especially for the children of working mothers
- To bring policies to encourage the private sector about the services of baby nurseries and to provide the necessary conditions
- Supporting the education and development of intelligence superior children by creating special opportunities
- To open cultural, arts, sports and social improvement centres for the young
- To develop the ‘how to spend-leisure time’ activities, to open centres of theatre, cinema, library and culture
- To protect cultural and natural heritage and values
- To establish museums of science and technology
- To establish skills improvement centres for women and the young people
- To support cultural activities with every opportunity available

¹⁶ The Declaration of the Elections of the Local Governments of ANAP (the Motherland Party) P. 17-19

Mustafa Tasar, one of the founders of the Motherland Party and the one who was in charge as the Minister of the State during the 47th and 48th cabinets of the Turkish Republic, intended a minimum level of interference of the government into the field of culture. The Party's policy was that of 'do support but not interfere'. The party would make it easier to support cultural activities for individuals and corporate bodies and the business world, and would work on legal arrangements to take effect in order to make this support attractive for them. With the legal arrangements that would encourage supporters, indirect encouragements like conveniences of taxes would be inducted. The industry of culture and the technology of acquiring culture would be supported by the state with a reduction made on taxes. This was the basic platform of the governmental policy. Priority would be given to the support of cultural activities by giving incentives to individuals.

The cultural heritage would be protected and cultural efforts would be supported. The KIT's (Kamu İktisadi Teşebbüsleri – Public Economic Enterprises) of the cultural field at the beginning would be bodies supported financially by the state; however its activities of culture and arts and its activities of administration would be transformed into a self-governing structure. The aim was to turn these enterprises into independent bodies.

4. THATCHER'S PERIOD IN THE UNITED KINGDOM AND THE CULTURAL POLICIES OF THE CONSERVATIVE PARTY

The Labor Government of 1974-79 was one of the most crisis-prone in British history. The country was in a state of virtual bankruptcy in 1976 when a collapse in the value of the currency on the foreign exchanges forced the government to negotiate credit from the International Money Fund (IMF). The IMF imposed tight expenditure controls on the government as a condition of the loan, which improved Labor's public standing (See www.margaretthatcher.org/essential/biography.asp.05.27.2008) However, over the winter 1978-79 public opinion swung against Labor. The reversals of policy, the failure to control inflation or contain the trade unions through legislation on industrial relations, and two defeats at the hands of the coal-miners led first to the fall of Edward Heath¹⁷ and second to the rise and development of Thatcherism (See www.conservatives.com/pdf/party_archive.pdf 05.27.2008). Between the years 1975-79 Margaret Thatcher was in opposition. She introduced the idea of 'free market' economy as a cure to the countries growing socio-economic troubles. According to her program the state sector should occupy smaller percentage in the economy and the individual initiative should be encouraged. The Conservative Party won a majority at the General Election of May 1979; she was appointed Prime Minister of the United Kingdom, becoming the first woman to lead a major western democracy.

Her premiership was the longest of the twentieth century in Britain, covering eleven and half years during which the Party was twice re-elected with large majorities, in 1983 and 1987. Her government tackled deep-seated economic troubles and reformed trade union law and restrictive practices, delivering a sustained improvement in Britain's economic performance. She was the dominant political personality throughout the 1980s. She is today widely credited with restoring Britain's status as an enterprise-based economy and as a significant influence on the international stage (See www.conservatives.com. 05.27.2008)

¹⁷ Edward Heath : He was Prime Minister of the United Kingdom from 1970 to 1974 and leader of the Conservative Party from 1965 to 1975. The nature of the leadership had changed by the Edward Heath's accession in the Conservative Party from an aristocratic one to a meritocratic one.

United Kingdom arts funding system goes back to 1940s. The Council for the Encouragement of Music and the Arts (CEMA) was the first national body to support the arts. This council spent both philanthropic and public funds on the art under the chairmanship of the great economist, John Maynard Keynes. He believed that the Arts Council would only have a temporary existence during the rebuilding of cultural life in the aftermath of the Second World War. His vision of state support for the arts was largely responsible for ensuring that CEMA evolved in 1946 into the Arts Council of Great Britain.

The government department was responsible for the grant-in-aid to the Arts Council of Great Britain, during the post war years. In 1965, responsibility was passed to the Department for Education and Science. In the same year, the UK Governments first Minister for the Arts issued a government policy for the arts. After that year, Arts Council's grant considerably increased (See www.culturalpolicies.net. 05.30.2008). In 1970s local authorities began to expand their support, building or refurbishing regional theatres, museums and galleries and multipurpose civic halls, as well as running their own programme and festivals. The Department of Education and Science was responsible for the Arts Council and cultural policy until 1980. The 1980s were a decade when political and economic pressures led to a fundamental reappraisal of the funding and management of the arts and culture in Britain. While remaining committed to the principals of public sector support, government required the arts and culture organizations to look for new sources of revenue to supplement their income. Arts and Business to encourage new sponsorship to established in 1984 the Business Sponsorship Incentive Scheme. The change in the public policy was that it matched funds from business with a government grant (See www.culturalpolicies.net).

In 1990, the government asked the Arts Council of Great Britain to develop a National Arts and Media Strategy in partnership with the British Film Institute, Crafts Council, Scottish and Welsh Arts Councils. This was the first time in the Arts Council's history that an attempt had been made to devise a coordinated policy to broadly guide arts funding developments.

In 1992, a re-elected Conservative government established for the first time a co-ordinate Ministry to deal with arts, museums, libraries, heritage, media, sport and tourism called the Department of National Heritage. Then, in 1994, a decision was made to incorporate the Arts Council of England, the Scottish Arts council and the Art Council of Wales. Each nation therefore ran its own affairs in relation to arts funding.

A significant development was the introduction of the National Lottery in the mid 1990s which brought a major new income bust to the cultural sector (approx. 28% of money spent on lottery tickets and scratch cards goes to the National Lottery Distribution Fund), (See www.ericarts.org). Launched in 1994, the National Lottery's 'good causes' money was distributed via 14 organizations; for the arts, culture and heritage this includes the four Arts Councils, the UK Film Councils, Scottish Screen and the Heritage Lottery Fund (See www.lottery.culture.gov.uk 06.06.2008). In the following years, the focus was very much on capital projects, for example the refurbishment of museums and galleries as well as new buildings. The Lottery's 10th birthday, in November 2004, revealed that GBP 2 billion had been allocated through the Arts Council England. A recent change that will enable the public to nominate where their money goes has lead to concern that culture will lose out to other good causes, such as, there are fears that the successful 2012 Olympics bid will divert money away from culture. Therefore, resulting in uneven allocation of funds across the English regions (See www.culturalpolicies.net).

5. A COMPARISON BETWEEN TURKEY AND THE UNITED KINGDOM

Each developed country has its own cultural tradition. The cultural policies that produce these characteristics reflect both the cultural priorities and the decision making processes that exist within these societies (Bradley, 1998:16-17). Basically, there are two conceptions of cultural policy in developed countries: the centralized approach which produces Ministries of Culture, and the arm's length approach, which produces Arts Councils. There have been for a long time fundamental differences between the two models, now they seem to be drawing closer together.

UNITED KINGDOM

Culture as a Vital Sector

By the 1980's, culture had become a major economic sector in Great Britain. Central government policy used to have a strong influence on local government spending on the arts. During the Thatcher years, private cultural spending was doubling. Mrs. Thatcher certainly encouraged the private cultural sector through her policies. The other one of her great hopes was that the American model of private patronage might be applied to Britain. Corporate donations were also one of Thatcher's great hopes in the field of funding the arts. She wanted to bring private contributions towards similar levels as those in the United States. Business sponsorship and patronage were undergirded by her enthusiastic effort.

Margaret Thatcher denied that intellectuals and critics should have a leading role in cultural policy and proposed that free-market economy should also apply to cultural provision. Market forces were to treat cultures in very much in the same way as any other leisure industry such as tourism. Her definition of cultural democracy was based on a commercial mass culture where supply and demand found a natural equilibrium in the market-place. So the Thatcher project was that cultural markets were to be regulated by the market-place, with no government interference.

Sponsorship and Patronage

The centre piece in Thatcher's cultural policy was business sponsorship and patronage. She hoped to push Great Britain significantly in the direction of the American model of private cultural provision, bringing entrepreneurial vigor and business rigor to the arts market (Bradley, 1998:139).

Museums and galleries

Museums and galleries were given top priority in the allocation of government funds. However, private patronage and sponsorship were both areas that could be successfully exploited in the case of high-profile national institutions. The three most significant changes that occurred were the generalization of museum charges, an efficiency in museum administration in producing new projects to earn capital and a reduced role for local authorities (Bradley, 1998:145). By 1990, all national museums and galleries introduced compulsory admission charges. However there were exceptions such as London's Victoria and Albert Museum that kept to its system of voluntary donations. Thatcher encouraged the museums and galleries to be more businesslike, more efficient and more professional. During the 1980's, both series of institutions rose to the challenge and improved their services in all areas concerned.

Opera, Classical Music, Theatre, Dance

During this period, central government and local authority subsidy declined as a proportion of total revenue for opera companies. A parallel development was the increase in sponsorship revenue. As Bradley says, as in the case of museums, it was an attractive area for commercial sponsors and patronage.

In Britain, classical music is in a similar position to opera. It attracts international audiences. Margaret Thatcher's policies in music were similar to the high arts areas. In the same decade government support was continuing for the Royal Shakespeare Company and the National Theatre, two of the flagships of British culture. This meant that Mrs. Thatcher couldn't cut the subsidies of these companies. Sponsorship couldn't be exploited as easily as with classical music or opera.

Under Thatcher, the national companies, the grant aided producing theatres and the university theatres were all pulled in the direction of the commercial sector. Theatre was made more commercial by Thatcher's policies. Local authorities and universities had spent

less. In the same decade was a significant increase in the number of small drama companies. This was encouraged by the Community Program.

Margaret Thatcher's dance policy had much the same effects as with the opera and classical music. The major difference being that ethnic dance was officially approved and encouraged by the Arts Council and the Regional Arts associations.

Library

In Britain there is a free library service which is available to every citizen and has one of the highest user rates in the whole world. The local library service also fared rather well during the 1980's. There are 4.000 libraries in the United Kingdom with a total of 145 million books, sound and video recordings. Thatcher proposed that in 1988 Green Paper "it wants to make it easier for library authorities to increase their income by joint ventures with the private sector, and by charging specialized services" (See www.publications.parliament.com). Practices varied considerably according to geographical regions. Other areas were university library services, which were reduced in government funding, spend under Thatcher.

Press

The press is one of the most important cultural components of modern societies; British society in particular. One of Mrs. Thatcher's main political objectives was to reassert the authority of the state in this sector. In 1980, the first act passed was an Employment Act, later followed by a second Employment Act (1982). It was a piece of legislation that allowed the long overdue modernization of Press in the United Kingdom (Bradley, 1998:170). Thus the Thatcher Employment Acts did encourage the arrival of new publications, but the market in fact contracted in spite of this political support, and national newspapers had to fight for smaller market shares. During these years international ownership of the press, foreign newspaper owners and number of local newspapers increased.

Thatcher also encouraged the development of advertising to finance the Press. This had a logic of its own and produced policy consequences which were mostly hidden and implicit. Throughout the 1980s, owners of publishing groups became more interventionist over editorial content in their newspapers. Those years experienced a spectacular rise in the number of specialist publications. As Bradley says “The specialist magazine sector is a good example of a cultural industry that was allowed by Margaret Thatcher to develop in a significant fashion. This was due to three basic reasons. Firstly, the Thatcher years witnessed a rise in the number and influence of pressure groups. Secondly, the service industries expanded considerably and became more professional. Thirdly, specialist magazines were a perfect means for targeting specialist advertising groups in an increasingly fragmented and individualistic society.” Mrs. Thatcher allowed the newspaper industry to modernize and free itself from the unreasonable blockages of the print unions. New technology was introduced and a few titles came onto the market.

These structural changes allowed the industry to become highly profitable, thus forcing the government to consider charging Value Added Tax (VAT) on newspapers in 1994 (Bradley, 1998:190). This was the logical outcome of Mrs. Thatcher’s commercial outlook regarding the cultural industries. In order to deflate VAT charges some newspapers decided to reduce their cover prices. Both of these developments could not have occurred without the legislative changes on unions introduced in the 1980s by Margaret Thatcher; such as the Official Secrets Act of 1989.

Television and Radio – Cable and Satellite

Margaret Thatcher wanted to control broadcasting in the interests of the state, but also wanted to make the public service more open to market forces. Wanting to reduce the role of the state, she introduced the modification of the franchise system for the private sector, represented by Independent Television (ITV) in the 1990 Broadcasting Act. The BBC license fee was kept as the main source of income for the public service. In the 1990s, international markets and exporting cultural production became the primary focus of interest. National markets and national culture became background issues. She encouraged commercial and middlebrow culture.

Thatcher's policies in broadcasting were characterized by their fragmented nature and this gave her great influence in coordinating overall policies. Such a practical short-term approach also gave her strategic power. She knew, in fact, that broadcasting played a very useful role in upholding the authority of the state. The television was a good enough tool for putting across her messages. In keeping television unreformed, kept the government's favor and approval.

During the 1980s, the national networks were well accepted by the majority of viewers and picture quality was of a high standard in the United Kingdom. During the Thatcher period there was a boom in the number of people using video recording machines. This was one of the main reasons why the rather commercially unattractive cable market developed slowly (Bradley, 1998:221).

The Book Industry – Music Business

The book industry, like the Press, had a special place in Thatcher's cultural policy. The innovative Public Lending Right Act was put into service in 1983. The Prime Minister also encouraged the private side of the market by maintaining zero-rates Value added tax (VAT) on paper print, and was rewarded by a 50 per cent increase in private spending on books in the 1980-1988 periods. She, therefore, maintained the public service, while also encouraging the private sector (Bradley, 1998:227).

Mrs. Thatcher helped the music industry in much the same way as her predecessors, thus maintaining London as one of the classical music centers of the world. During the 1980s, there was a significant restructuring of the music business. As for recording equipment manufacturers, turnover was at £66 million and employment at 1600. Another aspect of the music industry was music publishing. In this domain the British Phonographic Industry (BPI) estimated that \$560 million was earned by British artists in the form of invisible exports in 1987 (Bradley, 1998:233). The whole of the 1980s were years of vertical integration in the music publishing business.

The Cinema – Video Industries

Concerning the British cinema business, Margaret Thatcher's period can be described as one of improvement followed by decline in regards to film production. Decline and renewal, can describe that of film consumption. The video industry, by contrast, expanded steadily throughout the 1980s, and was a clear example of Thatcher's cultural policy in a new cultural industry (Bradley, 1998:237). In this decade a spectacular boom in the video industry that affected all classes of people and encouraged a private mode of cultural consumption. In the early part of the decade, the rental market developed very rapidly. Most rental shops were independent and non-specialist. Towards the end of the period, the 7500 video software shops, of which 70 per cent dealt with video rentals, became more specialised and increasingly dominated by chains. The late 1980s trend of buying videos meant that certain categories such as child videos or music videos were a major development. As Bradley mentioned that the video industry, as a new cultural industry, provides one with a very clear picture of Margaret Thatcher's cultural policy ideal. The successors of Thatcher's government allowed the free market to operate by giving an advantage to the transnational corporations on the hardware side and to the chains on the software side. These observations bring out the implicit and hidden nature of Mrs. Thatcher's cultural policy that encouraged middlebrow content.

The art trade

Margaret Thatcher's definition of art was based on the economic principle of supply and demand. For instance, the grand masters were by definition limited on the supply side. Thus, these limited works became worth a great value. Culture was predicted by monetary value, rather than unique or community experiences. In those years, London became the world centre of this multi-million market due to favorable legislation. The years followed by 1990-1991 affected the auction houses trade as well. In 1990/1 the total value of works of art imported into the United Kingdom was £1512 million and that of exports £1766 million (Bradley, 1998:250). There existed a private fund that depended on private legacies, donations and subscriptions that were set up under the name of National Art Collections Art Fund (NACE) in 1903. Individual museums could also be helped in the

buying of heritage objects by the National Heritage Memorial Fund (NHMF) which was set up in 1980, under the National Heritage Act which was financed by the Department of the Environment (DOE) and the Office of Arts and Libraries (OAL). Yet another important way of preserving the national heritage was the Acceptance in Lieu Scheme which was also introduced in 1980. Since 1985, this scheme has been administered by the Museums and Galleries Commission (Bradley, 1998:250).

National Heritage

Heritage, during the 1980s, was the responsibility of the Department of the Environment (DOE). The situation changed in 1992 with the creation of the Department of National Heritage. The 1980 National Heritage Act set up English Heritage, the Historic Buildings and Monuments Commission for England. In 1987, the Adam Smith Institute proposed the privatization of this Commission along with the national museums (Mason. 1987).

The Commission has 400 properties under its direct responsibility and the number of listed historic buildings rose by about twenty-five per cent from 1984 to 1988. This clearly shows the increasing public interest in historic buildings. By being sensitive in this area Mrs. Thatcher gained a lot of political sympathy a support. Throughout the 1980s there was a dramatic rise in membership numbers of many voluntary groups. In fact, English heritage largely copied the private model. Other income, sponsorship, donations, membership fees, all increased in as spectacular fashion as with the performing arts. National Heritage mobilized many people and attracted numerous tourists. It was an area of cultural policy where Mrs. Thatcher would have liked the Victorian tradition of organizing voluntary bodies.

During the Thatcher years, the National Trust significantly increased its membership and extended its responsibilities. In those years, The National Trust became a mass voluntary organization using modern marketing and administrative techniques. Like art organizations, it went along with Thatcherism policies by developing commercial activities such as National Trust bookshop and coffee shops. The alliance between the National Trust, Historic Buildings Commission and The National Heritage Memorial Fund functioned extremely well up 1992 (Waterson, 1994:212).

In this respect some laws previously put into effect were organized in respect of the present conditions after examining again. These laws have been set out below.

United Kingdom

A brief summary of ratifications and amendments of the Acts related to the arts and culture in the United Kingdom displays the level of sensitivity of the executive authority. Developments in technology and changing social needs are constantly monitored. Either new institutions are established or existing ones are modified by updated provisions of power and authority in order to respond new requirements and demands.

Another aspect of the issue is the adaptation of the national legislation according to the Directives of the European Commission. The Directive 2001/84 EC is one which established the provisions for Resale Royalties of modern and contemporary visual artists. In this specific case the liberal nature of the British art market is modified as of January 2006 according to the ideals of the European Union which do not necessarily confirm the British practice. Restrictive nature of the Directive is expected to harm the British art market in terms of lower prices in fine and decorative arts, decreasing values per transaction in the auction and dealer market. One of the results of this Directive, the US is expected to gain a market share from the UK.

- **The Act of Art Unions** as early as 1846 described the art market, the actors and institutions of this market and provisions of fund raising.
- **The Cable and Broadcasting Act** of 1984 amended the Broadcasting Act of 1981 and provided the establishment and functions of a Cable Authority, along with provisions for the establishment and functions of a Satellite Broadcasting Board.
- **The Broadcasting Act of 1990** regulates the independent television, sound program and other services related to television or radio frequencies. The

Broadcasting Act of 1996 amends the Act of 1990 and focuses on the provisions of digital form of television and radio broadcasting.

- **The Copyright, Designs and Patents Act** was amended in 1988 in respect of criminal offences, search warrants, powers of seizure and orders for forfeiture. The act amended the related Articles of the Trade Marks Act of 1994. Transfer of copyright works to formats accessible to visually impaired persons was permitted without infringement of copyright.
- **The Cinema Act of 1985** was to consolidate the Cinematograph Acts 1909 to 1982 and certain related enactments, with an amendment to give effect to a recommendation of the Law Commission.
- **London Olympic Games and Paralympics Games Act** of 2006 was to make provisions in connections with the Olympic Games and Paralympics Games that will take place in London in 2012. The Act amended the related provisions of protection of the Olympic Symbol in the Act of 1995.
- **The Act of Museums and Galleries in 1992** was ratified to make the provisions of property and collection transfer between museums, galleries and libraries.
- **The National Gallery Act in 1992** amended the Act of 1856 to extend the Powers of the Trustees and Director of the National Gallery, and to authorize the Sale of Works of Art belonging to the Public.
- **The National Heritage Act of 1980** was to establish a National Heritage Memorial Fund for providing financial assistance for the acquisition, maintenance and preservation of land, buildings and objects of outstanding historic and other interest; to make new provisions in relation to the arrangements for accepting property in satisfaction of capital transfer tax and estate duty; to provide for payments out of public funds in respect of the loss of or damage to objects loaned to or displayed in local museums and other institutions; and for purposes connected

with those matters. The powers of the Trustees of the National Heritage Memorial Fund were extended by the National Heritage Act of 1997. Further provisions in relation to the functions of the Historic Buildings and Monuments Commission for England and for connected purposes were made by the National Heritage Act of 2002.

- **The National Heritage Act of 1983** was to establish Boards of Trustees of the Victoria and Albert Museum, the Science Museum, the Armouries and the Royal Botanic Gardens, Kew, to transfer property to them and confer functions on them,
- to make provision in relation to government grants to, and employment by, armed forces museums, to establish a Historic Buildings and Monuments Commission for England, to confer functions on the Commission, to dissolve the Historic Buildings Council for England and the Ancient Monuments Board for England, to amend certain enactments relating to the heritage and for connected purposes.
- **The National Heritage (Scotland) Act 1985** was to transfer responsibility for the Royal Scottish Museum and the National Museum of Antiquities of Scotland to a new Board of Trustees of the National Museums of Scotland, to establish a Board of Trustees of the Royal Botanic Garden, Edinburgh, to make provision as to the status, functions and powers of the new Boards, and as to the property to be held by them, to make further provision as to the Boards of Trustees of the National Galleries of Scotland and the National Library of Scotland, to confer on the Secretary of State power to make grants for cultural and scientific purposes, to amend the Public Records (Scotland) Act 1937 and the Historic Buildings and Ancient Monuments Act 1953 and for connected purposes.
- **The Act of National Lottery** was ratified in 1993 to authorize lotteries to be promoted as part of a National Lottery; to make provision with respect to the running and regulation of that National Lottery and with respect to the distribution of its net proceeds; to increase the membership and extend the powers of the Trustees of the National Heritage Memorial Fund; to amend section 1 of the

Revenue Act 1898 and the Lotteries and Amusements Act 1976; to amend the law relating to pool betting; and for connected purposes. The National Lottery Act was amended in 1998 to make provision for and in connection with the establishment of a body corporate to be endowed out of the National Lottery Distribution Fund and to be known as the National Endowment for Science, Technology and the Arts; and for connected purposes. In 2006 an Act was ratified to make provision about the National Lottery.

TURKEY

The Course of Action towards a Higher Standard of a Culture

Due to the convention of the permanency of the pro-state system in Turkey, the economy has not processed according to the forces of the free market but it has processed according to the needs of the state until the 1980s. One of the most striking changes of the 1980s is the consideration to see the integration with the economy of the world as an objective within itself. In accordance with this, studies of structural adjustments started to execute the system of the free market. The most significant feature of this period is the application of liberal economy. With the decision made on 24 January 1980 radical changes were experienced not only in the field of economy but also in the social field.

The clearest sign of the reflection of the changes anticipated by the political authorities in the field of culture is the First Five-Years progress Plan of the Motherland Party. According to this Plan, culture is set on the concept to promote the Western arts home and to promote the Turkish arts abroad. The primary objectives are to expand the works of the State's Opera and Ballet, the promotion of private theatres, to collect scientific publications, translations and the records of seminars by establishing new libraries and to expand art and the education of art.

Considering the details given in 1986 by Mesut Yılmaz, who was the Minister of Culture and Tourism from Motherland Party, the governing party, the increase in the number of

publication of books can be observed between 1985-87. He referred to this subject in one of his speeches stating that, ‘The Ministry of Culture has published 26 works of arts in Turkey in 1980. This figure was 63 in 1985. By the end of 1986 the numbers of books that will be published are 100 and our objective for 1987 is 200.’ In the works of the State’s Opera and Ballet there is also a rise of 38%; in the number of performance 14%, and as for the number of the audience there is a rise of 11% (See www.mesutyilmaz.gen.tr 12.02.2008).

A symposium held by the Ministry of Culture and Tourism, Department of Libraries and Publishing in 1981 aimed firstly at exchanging ideas with those involved in all areas of the publishing world. Following this summit, a Turkish publishing system became a part of ISBN publishing system which to indexed the entire published items world wide. Secondly, copyright was given priority in terms of protecting rights of creators. Thirdly, education specialists offered both new campaigns to increase literacy and new publishing books to fight illiteracy (See www.kygm.turizm.gov.tr 12.06.2008).

In the second half of the 1980’s, cultural activities boomed. In 1985 alone, the followings were held in Europe and Turkey. The activities carried out in 1985 at the General Directorate of Ancient Arts and Museums: ‘The Week of Museums’, ‘The Symposium of Archaeology’, ‘The Collection of Japanese Art Exhibition’, ‘The Exhibition of the Civilization of Turkey’ held in Leiden in the Netherlands. Moreover, photography exhibitions themed ‘the Scavages of Anatolian Civilizations’, ‘Turkey, The Country of Civilizations’, ‘The Turkish Architecture’ and ‘The Ruins’. Major activities of the same general Directorate in 1987 are the following; ‘The Congress of International Archaeology’, ‘The Exhibition of Suleiman the Magnificence’ which continued through the year in the United States, ‘The Exhibition of the Civilization of Turkey’ in Spain and Italy, ‘The Exhibition of Labranda’ in Sweden, ‘The Symposium of Archaeology, Survey and Archeometric, the running of the ‘Mosaic Museum’ at Sultanahmet to give service, restoration and conservation of the ‘Sumela Monastery’ in Trabzon, the opening of the ‘Museum of Men of Letters in the Republican Period’, to complete the restoration of the House of Osman Hamdi in Gebze and open it to serve as ‘The Museum of Osman Hamdi’ (See www.mesutyilmaz.gen.tr).

Further more, the art works intensely smuggled abroad have been strived to be returned from 1980 on, the required legal process has been carried out on this matter. Is is possible to see the list of these art works on the web site of the General Drectorate of the Ministry of Culture and Tourism of Cultural Heritages and Museums of the Turkish Republic (See www.kulturvarliklari.gov.tr 12.06.2008).

Telecommunications

In most developing countries, telecommunications infrastructure and services have been owned and operated by the government, typically through a postal, telephone and telegraph administration in Turkey (PTT). The coup of 1980 marked a turning point for Turkey and ushered in an era of rapid expansion of telecommunications services. A master plan for telecommunications was drawn up, which emphasized the following themes:

Turkey should expand its telecommunications network in the shortest possible time in order to realize rapid economic development.

- New services and the latest technologies should be introduced as quickly as possible.
- The telephone network should be converted from an analog system to a completely digital one.
- To speed up the expansion of telecommunications services, the local telecommunications sector should be pushed towards a genuinely competitive environment.

The effects of the master plan and its implementation soon became evident. Between 1982 and 1986, the total capacity of telephone exchanges increased by 83%. The number of telephone subscribers grew by 80%, and the number of villages having telephone service grew by 162% (Wolcott and Cagiltay, 2001:135). At the same time, the telephone company began deploying a variety of new communications services. In 1986 alone, Turk Telekom introduced an experimental packet-switched data network, cellular mobile radio telephone system (Nordic Mobile Telephone, NMT), radio paging, and fiber-optic cable

(Akbalık, 1998). Between 1984 and 1993, annual increases in the capacity of telephone exchanges were usually between 15 and 20%. In 1987, the year of most rapid expansion, the capacity of Turkish telephone exchanges increased by 44.7%. By 1988, all Turkish villages had telephone service.

Media

The extreme political experience in Turkey before 1980 is reflected in the area of the media as well. During this period, especially between the years of 1970-1980, the diversity of intellectual newspapers has shown a significant rise in number as well as in content. The tendency of intellectual and mass journalism towards developing itself before the military intervention in 1980 had to give its position to tabloid journalism after 1980.

Due to the intense pressure on the media after the military intervention on 12 September 1980, newspapers canalized towards magazine journalism instead of political news. Thus, the public as well as the media has been set in a state of being apolitical as a reaction towards political before 1980 after the interim regime. Newspapers which had been run as family business until 1980 have passed into other hands after 1980. Businessmen from different sectors have become owners of newspapers. This is respected as an important turning point that symbolizes non-press capital's introduction into the area of the media (See www.siyasaliletisim.org 12.04.2008). After 1980 it is observed that media organizations which turned towards mass journalism, changed to be companies with commercial enterprises having radio stations, TV channels and web sites besides the newspapers they were publishing and became companies within holdings. During this period, newspapers became commercial organizations in an effort not to lose the consuming masses in their portfolio with various promotions which resulted in coming up with an evident degeneration in terms of content and making the audience of conscious readers to become distant.

One of the significant developments of the period of Ozal has been experienced in the area of television broadcasting. Radio and television was the most active media among mass

communications in Turkey. During that period TRT (The Turkish Radio and Television) Association was carrying out the national broadcasting. With the practices of Ozal, TRT stopped being a single channel and a transition to colored broadcasting has been completed. On 8 July 1993, with the change executed on item 133 of the Constitution of 1982 private broadcasting companies received the freedom of broadcasting. The first broadcasting of TRT in color was started on 1 July 1984, during the period of Ozal. This was followed by the Turkish music channel TRT-FM entering the broadcasting field during the same period. After this development, TRT-2 has started broadcasting with a new channel on 6 October 1986, TRT 3 and GAP TV on 2 October 1989. In 1989 PTT (The Office of Post, Telegraph and Telephone) has started test cable-broadcasting in Ankara. Within the same year the subject came up to hand over of the transmitters of TRT together with its staff to PTT. Later on the problem of the local municipalities to transmit satellite broadcasts and the start of the broadcasting of the TV channel Star 1 have been mentioned.

In summary, due to these developments the broadcasting right that belonged legally to TRT have started to change. In the 1990's, Turgut Ozal was stressing that together with public service giving broadcastings it should be passed over to activities of private and commercial broadcasting. The President of the Republic Turgut Ozal, stated in 1990 that there is no principle that prevents the broadcasting abroad. Thus, the ability to broadcast by renting a channel abroad was made possible. This procedure continued as mentioned above without settling on any legal basis until a change was made in the law in 1993.

Music

In the 1980's the music market was affected from the socio-economical changes as well. Groups emerging in these years haven't preferred political statement as in the 1970's. During these years various music styles merging under the name of 'arabesque' became rather widespread which clearly revealed the state of the society in those years clearly. In those years, when the migration from the village to town had increased, this style won the recognition from a society that had broken away from its traditional culture but that wasn't able to be part of the city culture.

With the technology and benefits of studios which prospered especially after 1985 in the period of Ozal, the music market has experienced a boom. For the cultural environment of Turkey the most significant trend of the 1980s is to become 'popular'. With the development of the tendency towards becoming popular local/regional identity and characteristics made it possible to achieve commercially larger profits from local style of music, distinctive from previous periods. Local music based on Kurdish, Alawi and Laz identity within this period has carried out important studies for the sake of the renewal in the performance of the local music as well as for the area of pop music. The concept of 'world music' which emerged from combining the local concept with the global concept has become significant field of investment for large international producer companies.

Cinema

In Turkey, the cinema sector has experienced a long-lasting crises period starting from the first half of the 1970's. The new widespread broadcasting of television the economical and social uncertainty and the chaos has reduced the number of the audiences considerably. However, the production section of the film industry, like all over the world, has experienced a boom in Turkey at the start of the 1980s. The contribution of the growing video market to that movement was vast. Therefore, in the mid-1980s the video cassette industry had a share of 60-70% of the released films at the cinema.

However, when the Act on the Cinema, Video and the Arts of Music took effect in 1986 the video market experienced heavy financial problems because this act stopped the bootleg video business to a large extent. The years after 1980 witnessed a radical transformation when the amount of native films gradually decreased which can be evaluated as a break away from Yesilcam (which is 'the Hollywood' of Turkey) in terms of conditions, starting from the way films were produced, and the style of narration and until the themes filmed on.¹⁸ One of the most significant developments leading to this

¹⁸ Cinema in Turkey meant mostly European and American films until 1948, when the 75 percent municipal tax on exhibition was reduced to 25 percent for indigenous films. After this tax break an indigenous film industry based on private capital and enterprise began to take shape in Yesilcam Street of Beyoglu, Istanbul. Yesilcam, which soon became the 'little Hollywood' of Turkey with its own genres and star system, enjoyed its heyday between 1965 and 1975, with a yearly production of two hundred to three hundred films. (Dr.Dilek Kaya Mutlu 2005)

transformation mentioned above is that until the 1980s foreign companies established their own offices and started to distribute the films. After the approval of the Act on the Cinema, Video and the Arts of Music and after the change in the act on foreign capital, large American film distributors entered the market in 1987 and 1989. Since the release of big productions in film industry, the audience returned to the cinemas. Thus, an increase in the amount of cinema halls has been observed as well (See www.kultur.gov.tr 12.01.2008).

Theatre

Because of the negative impact of military intervention in 1980, theater and playwriting were one of the most impacted areas of performance arts. Self censorship of the artist and producer were common by the government during this period. Politics was a very dangerous arena in the theatre as well as in all spheres of life. Actually as stated above, post 1980 society was transformed into an apolitical society as a whole. Naturally, its indications can be seen in the products of playwrights. All the political theatres were prohibited, along with censorship of the military government, self censorship become a regular way of producing a play. Most of the theatres began to focus on the box office rather than reflecting a world view or aesthetic quality. The commercial approach directed towards the criterion of performance has not only affected private theatres but it also affected the National and City Theatres. On the other hand, theatres wishing to perform competent plays headed towards plays of solo-performance of which the cost was lower.

In 1982, military elites of the government offered to make a deal with the theatres by initiating the state support system. In the first instance incomes of the actors in subsidized theatres increased. Secondly, state support has been given to the private theatre companies in order to endorse the performing arts sector. So this attempt may be interpreted as financial support versus ideals and missions of theatres (Birkiye, 2008). On the other hand regional theatres project of State Theatres that aimed to increase the number of rural theatres was put in action in 1980s. So new theatres in Adana, Diyarbakir, Trabzon, Antalya, Sivas, Erzurum, Konya, and Van were added to existing region theatres in Istanbul, Izmir and Adana.

Museum

During the 1980s, which were dominated by privatization following the policies of Thatcher, the support received from multi-national companies especially for the museums and the art galleries made a distinct switch to the field of the arts market. While the collections of the banks and private companies flourished to the utmost, with the speculative approach of these companies work of arts and artists to be invested on in the market of the arts started to emerge.

After 1980 unlike the previous periods the start of an increase can be seen in the variety of subjects other than archaeology and ethnography. Many house-museums were opened in the same period. The governing party of Ozal taking up the duty after the three-years lasting military regime in 1983 has expressed its approach towards cultural subjects in the program prepared. As seen from the statements in the program of the government in these period traditional values have been given prominence and the archaeology stands back. (1920-1989 Cultural Policy in the Program of the Government of the Turkish Republic, 1990, p. 205).

In particular, from the 1990s same industrial family businessmen have started to establish museums with their private collections. All of these places and most of the museums founded after 1980 have gained from the conversion of historical buildings. The most significant point in common of the museums opened in those years is that they are museums of collections.

As for museum studies, another critical subject, it has started to improve just in the last years. In Turkey the importance of the museums in education has been mentioned in the programs of the government. At various meetings and seminars, various suggestions have been done and some decisions made but no practice has been carried out on this matter. The actual development in the museum studies has been experienced after the 1990's. The foundation of the Department of Museum Studies at Yıldız Technical University in 1989, The Master's Program on Museum Studies at Ankara University in 1998 has formed an academic basis for this field; an environment for museum studies has been started to be

formed by discussions, research and by designing projects (Akmehmet and Odekan, 2006:54).

Festivals and Biennials

Organized by IFCA the very first Istanbul Festival in 1973 was different from the following festivals in terms of content and process. After 1982 the cinema as well joined the Istanbul Festival which continued with activities like the opera, ballet, theatre and concert until 1980s. The cinema, with the rise of the interest and demand towards the 1990s, changed from being an activity in the Istanbul Festival over to an International Film Festival.

With the effect of liberalism after 1980, and biennials are not only activities of the arts but they are simultaneously one of the main components of globalization and economical revival. In addition, within the scope of the biennials the increase of activities organized like panels, speeches, performances and movies, the rise of publications and the increase of works exhibited in different places, has taken the biennials out of the traditional exhibition model (Yardımcı, 2005:12).

Galleries

In Turkey the investment of banks in the arts goes back to the Early Republican Period. Many state constitutions and the Federal Land Bank and companies like Isbankası and the Central Bank purchases pictures in accordance with Atatürk's suggestion. In the course of time, with the transformation of these pictures into large collections, the banking collection has been formed (Baraz, 2003).

Collecting has fairly picked up speed after the introduction to the free market economy after 1980s. From the 1980s as a mean of investment on companies and banks started the collection work of arts. On one hand the necessity to exhibit the work of arts; on the other hand the rise of the public interest has increased to given rise to the art galleries of banks as well as the private galleries. After 1987 especially with the increase of the galleries

connected to the banks a significant raise has been experienced in the one-time exhibitions. In those years with the raise of the public interest towards the work of arts and the collection of these galleries increased. Especially of some companies and banks purchasing pictures merely as an investment comes about those years.

National Heritage

With the Act approved in 1983 the description of the cultural and natural heritages required to be preserved has been done. According to these protection areas have been located and these regions have been announced as areas in need of the most protection. The commerce of mobile cultural heritages is not required to be purchased for the State's museums have made dependable on the permission of the Ministry of Culture and Tourism by passing the acts on this matter. The High Board of Cultural and Natural Heritages Preservation and the Cultural and Natural Heritages Preservation Board have been founded in 1987. These constitutions have been appointed to determine the principles in works related with the protection and restoration of cultural and natural heritages, to solve the problems and to provide the coordination between the bodies. The art of works and cultural heritages smuggled abroad was discussed to be taken back towards the end of 1980s. After long lasting court cases these work of arts were returned Turkey in 1993 (See www.kultur.gov.tr 12.05.2008).

In this respect some laws previously put into effect were organized in respect of the present conditions after being examined again. These laws have been set out below.

TURKEY

- **THE ACT ABOUT THE ADDITION OF AN OBJECT TO THE FOURTH PROVISION OF THE ACT RELATING TO THE ESTABLISHMENT OF THE PUBLIC FUND AND THE NATIONAL LOTTERY NUMBERED 3670 AND DATED 11/7/1939.**

Dated 1939, the act of the Establishment of the Public Fund and the National Lottery numbered 3670 has been re-arranged in 1985. The resources of the organizations that will promote Turkey home and abroad have been increased. Concerning this, the Public Fund has been founded and 10% of the gross national product and 5% of the prizes that will be distributed of the pool betting has been reserved for this fund.

- **Code for Compilation of Printed Writing and Pictures**

Date of official gazette: 21.09.1981 official gazette no: 17465

The aim of this Code was to present the literary and artistic works forming the cultural assets of the Turkish nation in the most effective and proper way to the attention and interest of the public and to compile the national cultural background in order to provide to hand it on to future generations.

- **The Task and Work Code of Public Libraries**

Date of official gazette: 21.09.1981 official gazette no: 17465

The aim of this Code is to arrange the task and responsibility of the staff in charge at Public Libraries and at the branches, agencies and departments connected to them.

- **Notice 1986-2 (The Service of Bookmobile)**

In line with the Code of Public Libraries and Libraries for Children, in order to enable a proper library duty for the public in districts without the service of a library;

1. to ascertain the state of the population, culture and the social and access conditions of the districts this service is considered to be given while preparing the program of the bookmobile,
2. to place signs showing the days and times the vehicle will arrive to the district in question at the stations of bookmobiles,
3. To refresh the collection of the bookmobile checking periodically by the library it is connected to,
4. To locate the demands of the readers and relay them to the administration and to take the required precautions,
5. announcement to be made to the required locations by the Provincial Public Library Office in order to enable much more citizens to benefit from the bookmobiles.

- **ACT ON THE PRESERVATION OF CULTURAL AND NATURAL HERITAGE**

Act No: 2863 official gazette: 23.07.1983 number of the gazette: 18113

It is to protect the cultural and natural heritages to be preserved and to locate the foundation and duties of this constitution for connected purposes.

- **ACT ON THE FOUNDATION AND BROADCASTING OF RADIOS AND TELEVISIONS**

Act No: 3984 13.04.1994 official gazette: 20.04.1994 number of the gazette: 21911

It applies to the arrangement and relevant issues of the broadcasting of radio and televisions, and the tasks and authorities of these establishments.

- **Code of Government Support for Private Theatres**

Date of official gazette: 18.07.1995 official gazette no: 22347

The objective of this Code is to succeed in making the art of theatre widespread and making it loved by supporting the projects of developing private theatres which perform a service for our culture and art with their activities which are proper to national culture and modern concept, to encourage local scriptwriters, to improve the quality of plays

performed and to support in this way the promotion and development of the Turkish theatre. This code applies to procedures and principles of government support to be given to professional private theatres, amateur theatres, child's theatres, teenage theatres, educational theatres, theatres for the disabled and traditional theatres performing home and abroad.

- **ACT ON THE APPROVAL OF ACCEPTANCE OF THE (REVISED) EUROPEAN CHARTER RELATED TO THE PRESERVATION OF THE ARCHEOLOGICAL HERITAGES**

Act no: 4434 5.8.1999

This act is the approval of the European Charter signed in 1992 related to the Preservation of the Archaeological Heritages.

- **COPYRIGHT LAW (5846)**

Act no: 4630 21.2.2001

This act that was actually effective in 1951 has been re-arranged in 2001 examining the financial and moral rights of the authors and the tasks and authority of the Ministry of Culture.

- **CODE OF PROCEDURES AND PRINCIPLES ON THE APPLICATION OF TAX LABEL**

8.11.2001 NO : 24577

The objective of this code is to enable to track the rights of the owners of the work of arts and to arrange the relevant codes of obtaining and the usage of the tax label, the establishment of the commission for the inspection of the application, the operation of the commission to prevent the violation to financial rights during the compulsory and optional tax label application and to arrange the handling of the income from the sale of the tax labels.

- **ACT ON THE FORMATION AND TASKS OF THE MINISTRY OF CULTURE AND TOURISM**

Act no: 4848 16.4.2003

The objective of this act is to keep alive, to improve, to promote, spread cultural values, and to prevent historical and cultural heritages from vanishing, and to improve, encourage and to support tourism, and to cooperate with relevant public bodies and institutions on issues of culture and tourism, and to be in contact with non-governmental organizations (NGO), the private sector and the local authorities and the arrangement of the foundation, the formation and the duties of the Ministry of Culture and tourism.

- **ACT ON AMENDMENTS IN SOME LAWS AND TO PROVIDE TRUSTS WITH TAX EXEMPTION**

Decree Becoming Effective with the Decision of the Cabinet about the Work Principles and Procedures of the Joint Culture Commission of Ministries Interdepartmentally, and About the Setting of the Qualities, Rights and Responsibilities of the Staff that this Commission is to Appoint to Work Abroad

Decree No: 2003/5753 Date of Approval: 5.6.2003
Issued R.G (3.7.2003) Date: 3.7.2003; Number: 25157

With this decree the principles and procedures related to the title, amount, quality, choice, position, and duty term, the expiration of their commissions abroad and other issues of the staff to be appointed abroad with the aim of the promotion, dissemination and protection of the Turkish culture, the preservation of the cultural bonds and to strengthen the cultural bonds of our citizens and cognates living abroad, to enlighten them in religious issues, to teach them the Turkish language have been drafted.

- **THE CODE RELATED TO THE PROCEDURE AND PRINCIPLES ON THE HANDLING OF THE INCOME OBTAINED BY THE MINISTRY OF CULTURE IN THE FRAME OF THE ACT NUMBERED 3984**

Act No: 4962 official gazette: 7.08.2003 number of the gazette: 25192

The act on the foundation and broadcasting of radios and televisions numbered 3984 has been amended as follows.

The sum of the yearly budget of the Radio and Television Supreme Council that is not expended is transferred to the account of the Ministry of Culture and Tourism Central Payroll Division Directorate with the aim to preserve and revive home cultural and natural heritages and the Turkish cultural heritages abroad at the year-end.

- **THE ACT ON AMENDMENTS ON PRESERVATION OF CULTURAL AND NATURAL HERITAGES AND VARIOUS ACTS**

Act no: 5226 14.7.2004

- **ACT ON AMENDMENTS ON SOME LAWS AND ON THE DECREE LAW NUMBERED 178**

Act no: 5228 16.7.2004

Done by Public administrations with general and special budget, special provincial administrations, municipalities, villages, societies of public interest, trusts that are given tax relief and associations that are dealing with scientific research and to be supported or approved to be supported by the Ministry of Culture and Tourism; 100% of the expenditures concerning cultural and arts activities of non-commercial international and national organizations, the construction, repair or modernization works of facilities like libraries, museum, art galleries and cultural centers, and facilities or the presentation of cultural and arts activities like the cinema, theatre, opera, ballet and concert halls and of donations and contributions for this purpose (Considering the regions and type of the activities the cabinet is authorized to reduce this percentage to half of the amount or to increase it to its legal percentage).

- **ACT ON THE EVALUATION, CLASSIFICATION AND SUPPORT OF MOVIES**

Act No: 5224 official gazette: 21.07.2004 number of the gazette: 25529

This act applies to improve and strengthen the cinema sector, the evaluation and classification of cinema movies, and to support local and foreign investments and enterprises in this field, and the tasks, authority and responsibilities of the Ministry. With this, it has been aimed that the society benefits from the products of the art of the cinema more efficiently.

- **THE ACT ON PROMOTING CULTURAL INVESTMENTS AND ENTERPRISES**

Act no: 5225 official gazette: 21.07.2004

This act aims at meeting the needs of the society for culture, to protect the cultural heritage, to give effect to the environment of cultural communication and interaction, to produce values of arts and culture, to make it easier for these values to be available for the society. It aims at trying the cultural heritages in our country to be kept alive and to make them contribute to the economy of the country, and to support the investments and promotions of culture aimed at building, repairing and running of culture centres.

- **ACT ON PRESERVING BY RENOVATION AND KEEPING ALIVE OF WORN DOWN IMMOVABLES OF HISTORICAL AND CULTURAL VALUE**

Act no: 5366 official gazette: 16.6.2005

It applies to cultural and natural heritages which are within the borders of metropolitan municipalities and which are worn out and started to lose their characteristics; appropriate to the development of the area to rebuilt and restore the preserved areas that have been declared protected area. It, in addition, applies to the formation of residential, cultural, touristic and social facilities in these areas, to take precautions against natural disasters and to protect and keeping alive historical and cultural heritages by renovating.

- **NOTICE ON PROMOTING SPONSORSHIP ACTIVITIES IN THE FIELD OF CULTURE (Notice 2005/13)**

It has been adjudged that 100% of the expenses (regarding the regions and their field of activities, the cabinet is authorized to increase this percentage to half the amount or to increase this percentage to its legal percentage) related to carrying out cultural and arts activities, national and international organizations by public administrations with general and special budget, by special provincial administrations, municipalities, villages, societies working on behalf of the public, trusts and constitutions active in scientific researches supported or approved to be supported by the Ministry of Culture and Tourism; to prepare visual, auditory or written materials like books, catalogues, brochures, films, cassettes, CDs and DVDs orientated towards the richness of our country's culture, art, literature, architecture and physical cultural heritage, to issue collections and research Works, to enable the promotion and the distribution of those home and abroad, with the preservation of written and rare works of art and getting these work of arts into the collection of the Ministry of Culture and Tourism by computerizing them, to carry out the maintenance, repair, keeping alive of immovable cultural heritages and to design the building surveys, restoration plans, restitution plans and the transportations, rescue excavations, scientific excavation workings and surface surveys of those, to activities for preserving on site of immovable heritages of Turkish culture abroad or the transportation of the cultural heritages of our country to Turkey, to studies on forming an cultural inventory, to productions and activities in the field of physical cultural heritages, fine arts, cinema, contemporary and traditional handicrafts and to researches in this field, to establishing practice centers, workshops, studios and film sets, to the maintenance and repair of those, to supplying every kind of device and equipment and the production of films, to works of construction, repair or modernization of facilities like libraries, museums, art galleries and culture centers, and facilities where cultural and arts activities like movie films, theatres, operas, ballets and concerts are exhibited and applies to every kind of donation and support carried out with these purposes should be increased from the profit of the corporation when determining the tax base of the corporation tax (Corporate Tax Act); when determining the income tax it should be increased from the incomes stated in the income tax declaration.

- **ACT ON THE CONTRACT OF PRESERVATION OF PHYSICAL CULTURAL HERITAGES TO BE DETERMINED TO BE APPROVABLE**

Act no: 5448 official gazette: 19.1.2006

‘The Contract of Preservation of Physical Cultural Heritages’ which has been agreed on at the 32nd General Conference by UNESCO (United Nations Educational Scientific and Cultural Organization) in Paris, on 17th October 2003, has been determined to be approvable.

‘Physical Cultural Heritages’ means the practices, presentations, narratives, knowledge, skills – and tools, instruments, devices and cultural spaces- of societies, groups and in some circumstances individuals that they define as a part of their cultural heritage.

Handed on from generation to generation these physical cultural heritages depending on the interaction of societies and communities with their environments, the nature and their history, are constantly recreated and this gives them a feeling of identity and continuity; and thus, this contributes to the respect shown to cultural diversity and to human creativity. Hereby with this Contract, physical cultural heritages just fitting to the principles of documents of international human rights and fitting to the requirements of mutual respect of communities groups and individuals, and to the principles of sustainable developments will be taken into consideration. ‘Physical cultural heritages’ especially emerge in the following fields:

- a) Verbal traditions and narratives together with the language that functions as carrier in the transfer of physical cultural heritages;
- b) Performing arts;
- c) Social practices, rituals and feasts;
- d) Knowledge and practices on nature and the universe;
- e) The tradition of handicrafts.

- **CODE ON RECORDING INTELLECTUAL AND ARTISTIC WORKS official gazette: 17.05.2006 official gazette no : 26171**

This code determines the principles of violation of the rights under consideration of productions containing intellectual and artistic works, and their financial and moral right

holders, of giving ease at proof when determining the right holder and of recording the works of arts and the productions to trace the demands relating financial rights.

- **CODE ON CARRYING OUT INCOMING TAX STOPPAGE, SOCIAL SECURITY CONTRIBUTION, EMPLOYERS'S SHARE AND DEDUCTION IN THE COST OF PUBLIC UTILITY SERVICES OF WATER TO CULTURAL INVESTMENTS AND ENTERPRISES**

Official gazette: 14.07.2006 official gazette no: 26228

With this code investments or enterprises having a certificate of culture have been determined to be supported with principles related to incoming tax stoppage support of the workers' salaries for the workers they will employ within the investments or enterprises having a certificate of culture, the support of social security contribution and employers' share and deduction support in the cost of public utility services of water and energy.

- **CODE ON PRIVATE MUSEUMS AND THEIR INSPECTION**

Official gazette: 22.01.1984 number of the gazette: 18289

Amendment: 24.11.2006

The objective of this code is to determine the foundation, duty, administration, inspection, structure and conditions. In addition, it applies to the provisions, duties and responsibilities of the ministries, public bodies and constitutions, natural and legal persons and charities owning private museums and desiring to establish private museums.

The Right to Establish Private Museums

Amendment: 24.11.2006 number of the gazette: 26356

With the amendment carried out on the law, with the permission of the Ministry of Culture and Tourism ministries, public bodies and constitutions, natural and legal persons, and charities can create collections consisting of various mobile cultural and natural heritages and can establish private museums.

The Purchase and Record of New Cultural and Natural Heritages

Amendment: 24.11.2006 number of the gazette: 26356

Private museums can sale or exchange with each other every kind of mobile cultural and natural heritage in their collection on condition they have the approval of the Ministry and on condition they protect the integrity of the collection. The museums connected to the Ministry have the priority in the selling process. The sample of the selling or the transfer contract is sent to the directorship they are connected to fifteen days prior to the selling and exchange process.

Private Museums Closed Down or To Be Moved

Amendment: 24.11.2006 number of the gazette: 26356

These museums are to report their situation thirty days prior to the Ministry of Culture and Tourism. Inspected by the directorships they are connected to, the works of arts of the museums are obtained by the museums attached to the Ministry of Culture and Tourism through donation or to a figure that will be determined (according to the provisions of the Regulation of Acceptance of the Cultural and Natural Heritages to be Preserved to the Museums and their Classification and Registration.) If agreeable these museums can transfer their cultural and natural heritages to another private museum.

• Supplementary Item: Museums of Modern Works of Arts and Objects

Private museums which don't accommodate work of arts subject to the act to preserve the cultural and natural heritages numbered 2863 but provide modern work of arts or objects are given license by the authorized constitution in the scope of the relevant regulation and the Code about Trading and Work License.

Done by Public administrations with general and special budget, special provincial administrations, municipalities, villages, societies of public interest, trusts that are given tax relief and associations that are dealing with scientific research and to be supported or approved to be supported by the Ministry of Culture and Tourism; 100% of the expenditures concerning cultural and arts activities of non-commercial international and

national organizations, the construction, repair or modernization works of facilities like libraries, museum, art galleries and cultural centres, and facilities or the presentation of cultural and arts activities like the cinema, theatre, opera, ballet and concert halls and of donations and contributions for this purpose (Considering the regions and type of the activities the cabinet is authorized to reduce this percentage to half of the amount or to increase it to its legal percentage).

- **ACT ON AMENDMENTS ON THE ACT OF THE LAW ON INTELLECTUAL AND ARTISTIC WORKS AND THE LAW ON TRAVEL AGENCIES AND THE ASSOCIATION OF TURKISH TRAVEL AGENCIES AND SOME LAWS**
Act no: 5571 official gazette: 28.12.2006

- **CODE OF SUPPORTS FOR THE PROJECTS OF LOCAL ADMINISTRATIONS, ASSOCIATIONS, TRUSTS AND PRIVATE THEATRES BY THE MINISTRY OF CULTURE**
Official gazette: 15.03.2007 official gazette no: 26463

The aim of this code applies to the support for the projects of private theatres, associations and trusts (of which the actual objective is culture, the arts, tourism and promotion) from the budget of the Ministry of Culture and Tourism, to make use of this support, to inspect them and to declare them to the public.

- **ACT ON THE CAPITAL OF EUROPEAN CULTURES ISTANBUL 2010**
Act no: 5706 official gazette: 2.11.2007

It is an act enacted to prepare Istanbul as the Capital of European Cultures and to plan the activities to be carried out in 2010 and to determine the tasks and authorities of the organizers of these activities.

- **CODE of PUBLICATION of the MINISTRY of CULTURE and TOURISM**

Date and number of official gazette: 11.12. 2007 – 2672

This Code, in accordance with the aim and tasks of the establishment of the Ministry of Culture and Tourism, has been meant for the arrangement about the choice of the issue of every kind of printed or not printed publication of magnetic storage units like CD, DVD and the choice of the computerized publication put into service on the web site of the Ministry, the procedures of printing and publication, to set the broadcasting council, the work principles, duties and authorities. In addition, this Code applies to the setting, process and work principles, tasks and authorities of the broadcasting council established within the body of the Ministry to provide the above matters to be realized.

- **WIPO (World Intellectual Property Organizations) EXECUTION AND PHONOGRAM PACT (1996)**

Official gazette: 14.05.2008 official gazette no: 26876

- **WIPO COPYRIGHT PACT (1996)**

Official gazette: 14.05.2008 official gazette no: 26876

CONCLUSION

The position and significance of cultural policy has been being discussed in Turkey since 1963. Cultural policy was considered to be necessary for the public to benefit from cultural rights (Topuz, 1998). Atatürk by stating, ‘Culture is a basic element for becoming a human being possessed the qualities of humanity’, wished to emphasize that culture is an inevitable element for the national state. With the foundation of the Republic, the objective in Turkey had been to reach modern civilization. Due to this, a widespread cultural reform had been launched. A transition to the Latin Alphabet had been carried out, studies on the Turkish language had been started, in Anatolian excavations had been started to expose the cultural treasures, museums, conservatories, state opera and ballet and theatres had been founded. In order to convey modern education to villages Village Institutes and Community Centers had been established. At these establishments intense studies of culture and the arts were practiced, campaigns were organized on reading-writing, and studies were carried out aiming to upgrade the level of education and culture of the public. The global literary classics were translated into the Turkish language and so enabled to be read by large masses.

Turkey has entered into the Period of Planned Development from 1963 on and every five years a Five-Year Progress Plan has been started to be prepared. In each of the Progress Plans it has been stressed that development at the same time is a progress of culture (Kongar, 1998). One of the most significant gains of the period of planned development is the establishment of the Ministry of Culture that would be converted to the Ministry of Culture and Tourism later in 1971.

It is understood that although the progress plans have comprised cultural policies since 1960s not sufficient progress has been made on this subject when arriving at the 2000s. The cultural policies on the Five-Year Progress Plan of the State have to be an essential point within the strategies of development. In Turkey the education of culture and the arts is still not adequate within the program of general education. The education at schools should improve creativity and encourage the participation in the cultural life. As the policy of the State is towards supporting but at the same time governing the cultural activities, the

creative section of the society and the entrepreneurs of culture don't feel them independent enough. In order to preserve mobile and immobile natural heritages new arrangements have to be done on this matter and the number of qualified staff should be increased in museums and relevant departments. The protection of natural and historical preservation areas can not be carried out appropriately. The required precautions should be taken and these should be arranged with laws, the laws in act should be forced to be carried out. In addition, the funds reserved for the fields of culture and the arts should be increased. Taking into account the variety of the ethnic public living in Turkey these groups should be enabled to express themselves freely and should be able to keep alive their own cultures.

With the effect of globalization, with the contribution of the liberal economy as well as with Ozal's policy of the movement opening to the West the field of the arts has become rather lively in Turkey towards the mid-1980. In the last periods which can be seen as the continuation of the 1980s from one aspect the most significant development from cultural policy point of view are the laws that became effective. With these laws Turkey has received respect from international sections, creativity has been encouraged and moreover, the rights of the creators have been taken under protection.

A development that has recently been observed in Turkey is that, the almost all areas of cultural organizations are supported by large capital groups. In the global economy the power of a company other than its mobile and immobile properties is described at the same time to what extent it invests in the arts. In this context the reason of domestic capital's tendency rapidly towards this field makes itself felt to the investors that it could be a trustworthy partner by showing its institutional perspective.

There are some people as well who approach to some parts of these developments critically. According to the shared points of these views, the art, by its very nature, has a distinguished stand compared to the routine priorities of the politics and the economy. This standing enables the places of the arts to be evaluated as spaces outside politics where managers of companies and politicians can come together. Places of the arts are put into service for the advantage of cultural capital and the economy. In this sense, places of the

arts have increasingly been converted into areas where they are transformed into symbolic capital.

When the developments that have been experienced and the critical approaches are evaluated together, in the formation of cultural policies the importance of the cooperation of state establishments and non-governmental organizations, the initiatives, donations and associations, the local governments and universities with each other comes into prominence.

Consequentially, cultural policy can not be limited to the arts. It should have been extended to the strategically significant cultural industries. Like Mark Fisher, the former Under Secretary of Culture of United Kingdom, stated at the Symposium of Cultural Policy in Turkey, in order to guarantee the quality of the future it is required to promote the quality of education. As it is also stated above, it is a must to give priority to education especially in the field of the arts and culture and to give education of higher quality.

As a result, as Jacques Rigaud, the former deputy director general of UNESCO, who made a speech at the Symposium about the Approach to the European Union from Cultural Aspect stated; ‘culture is a sector of interest for the architecture as well as the works of arts, the museums, the music and the theatre of the state in a political and social frame. It at the same time is as well a dimension of public safety. Whether it is diplomacy, social policy, the policy of education, the policy of the city or the policy of improvement of the country there is no sector of public activities which hasn’t a cultural dimension.’ (Belfiore, 2003:33).

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