

**SUPPORT MECHANISMS FOR THE ARTS
BEST PRACTICES AND SEARCH FOR A MODEL**



PARTICIPATORY MEETING

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EXECUTIVE SUMMARY

COUNTRY CASE STUDIES

In the Country Case Studies section of the panel, participating experts explained different models adopted by the United States, Sweden, France and Germany. Because of time limitations, the cases of Netherlands and United Kingdom could not be discussed. These two cases were derived from “Encouraging Private Investment in Cultural Sector” report prepared by European Parliament’s Structural and Cohesion Policies Department in 2011. Which are presented in the annex.

COMMONALITIES

All four presentations especially underlined the right of the citizen to participate in culture as a constitutional right and the artists’ ability to enjoy freedom of expression in the broadest sense in their productions and representations.

The same issue has been considered as the key criterion both in the case of the United States where cultural policies are highly dependent on private sector and in Europe where the concept of social state is more predominant. Although in the cases of Germany and France where the state regimes differ as federal or central and in Sweden where taxation policies are different from the rest due to the country’s social democrat tradition, the right to participate in culture and freedom of expression constitute the basic foundation for the development and sustainability of the state support mechanisms for arts.

In the cases of European countries, the rate of the financial contribution provided by the state or federal components may sum as high as 80 -90 percent. The sponsorship support of the private sector and related incentives are pretty weak in Sweden and constitute only 0.1 percent of the GDP in France, a rate beyond any comparison. In Germany, although private sector support and cooperation between cultural and business sectors are on the rise, the greatest support for the arts still comes from local administrations and provinces.

In order to protect the artists’ social rights, European countries have developed legislations within their social security systems. Another key point that was underlined in all four of the presentations was the importance of residency programs as they enable the artist’s original production for a period of time without having to face funding problems.

SUGGESTIONS

The prevailing attitude of the participants was to prioritize the protection of artistic production and ensuring freedom of expression before discussing management structures, as these two are the very reasons of the artist’s existence in the first place. When it was explained that this meeting was part of a series of endeavors that IKSV actively partakes in and an initiative to generate suggestions, especially participating theater players told that various groups have worked on theater management issues in the past few years but they did not give any specifics about model suggestions. However it was stated that sharing ideas in the coming phases of this initiative was very important and the process should continue.

In the light of common questions and comments, it was suggested that, below issues should be taken into consideration:

- The structure of “non-profit organizations” in the case presentation of the United States should be looked into and an exemplary model for Turkey should be developed.
- Babil Association’s suggestion on making a documentary about Cultural Policies

- Babil Association's suggestion on a council and a publication on the same subject
- Examination of governance structures, decision making mechanisms and assignment criteria
- Revisiting forgotten practices such as Erdek Festival to train professional human resources
- Giving priority to young and independent artists with regard to the selection criteria of suggested residencies in Turkey

WORKSHOP NOTES

PRESENTATIONS

Görgün Taner:

They will tell us about the relationship between the state and the arts, the state's contribution in arts in their respective countries.

Gökçe Dervişoğlu:

We met in devotion at this hour. We will be hearing about inspiring and stimulating models. We are hoping to meet in a session where we can generate constructive suggestions in the light of these models. We will have the opportunity to clarify their complicated aspects. Subsequently, we must define problems before we continue with the discussions. These should aim at making an assessment. After that, we will start discussing on models that we want to work on academically or in practice.

UNITED STATES OF AMERICA

Sevil Sezen

Cultural Affairs Assistant at the US Consulate General. I am an English teacher. I have attended culture and history classes in the States and worked in academia. Later I became a part of Istanbul's dynamic cultural life. I will discuss the cultural policies of the United States on two different levels. 1.) At home: Domestic practices. 2.) I will talk about the programs they implement here. I will give you my contact info later in case of any need for more information.

For its cultural approaches in the strategic plan of 2012 – 2013 period, United States of America defines a vision of enriching the lives of its citizens and enhancing the livability of communities and sets a mission to advance artistic excellence, innovation and creativity for the benefit of individuals and communities. The program aims at creating art that meets the highest standards of excellence, engaging the public with diverse and excellent art and promoting public knowledge and understanding about the contributions of the arts. The strategic plan highlights the following: To examine and revise the assessment and evaluation methods of arts' impact on daily life; To expand the focus of learning in the arts beyond children and youth to include the support of lifelong learning in the arts for individuals of all ages; To acknowledge the critical importance of artists' contributions to the expansion of the Nation's portfolio of American art, whether performing, literary, or visual.

The National Endowment for the Arts (<http://www.nea.gov>) underlines the importance of the arts and design to assert the importance of art in cultural diplomacy.

The projected budget for these activities: \$74 million for Direct Endowment Grants; \$50million for State/Regional Partnerships; \$2,5 million for program support efforts; and \$30 million for salaries and expenses.

The support and grant (patronage) system in the United States is unique. There is no direct state support for the arts. The most important museums are private institutions. Their incomes come

from various foundations and working capital funds. The collections of these institutions are built up with art works donated by leading collectors or financial aid. Collectors develop their collections through transactions or purchases in the art market. There is no special legislation for buying and selling of art in the United States. There are no limitations on exports or imports.

Although majority of art museums in the States are private institutions, there are some tied to federal or local governments and they are endowed by private persons to the state. Among them, some of the best known are the Smithsonian Institution (<http://www.si.edu/>) which was established by James Smithson with Joseph Hirshhorn's Hirshhorn Museum (<http://www.hirshhorn.si.edu>) in it, and Andrew Mellon's National Gallery of Art (<http://www.nga.gov>). Although run by the government, these institutions are highly competitive in a market established by the private sector. The areas of competition are, acquisition of art works, touring exhibitions, professional staff, boards of trustees, personal or corporate grants, state and foundation grants, public interest and participation etc. The competition improves the quality of state and private museums' participation in the art system. For instance, you can see private collectors and sponsors at the boards of trustees of state museums' managements. State museums organize charities and register donors just like private museums and the top managements of these institutions are considered at the same position with that of private museums.

There has never been a ministry of culture in the state mechanism of the United States; National Endowment for the Arts and Humanities acts as one. National Endowment for the Arts and Humanities is the country's main institution that supports the arts. As a federal and independent institution, it is told that it makes America a more livable country. Until it was founded by President Lincoln the arts were limited to big cities only; NEA helped widespread arts to the whole country by opening museums, establishing theaters, operas, ballets and symphony orchestras, bringing countless art events right to the people. With a budget around \$150, NEA supports mainly performance arts.

Every state is provided with the seed money for the feasibility study on establishing an arts council. Along with this modest start-up support, a lot of other resources are found; funds of all levels are generated and there is a constant search for synergy on state and local levels.

Tax incentives: Philanthropy tax reduction legislation plays an important role in state and federal systems since 1917. The amount donated is deducted from the taxable sum. If the donation is legated or bequeathed, then it is deducted from taxable assets. The amount generated from museum incomes and other activities (such as souvenir shops) is tax free. Also museums are exempt from real estate or property tax. Tax deductions and exemptions combined with incentives given to collectors and art sponsors lend great impetus to support for the arts.

2) The official name for the media and culture department is "public affairs section." It is engaged in public diplomacy. It used to be called United States Information Center (USIC) until 1999. It was an autonomous institution with a large budget and was dependent on considerable funds but later it was tied to the State Department. Therefore we now work at the embassies and consulates. It was a difficult transition. Have the US changed its cultural policies? 9/11, Iraq war and the Bush administration have been hard on us. Our budget shrank and so did us; we became almost invisible. We have been criticized for not taking part in large budget projects. We are quietly supporting really significant ones with our small budget. For instance we supported Martha Graham Dance Co. when they came here. We are giving all the support we can for the Biennial. Although our new position has caused us to withdraw ourselves, we are still carrying out our mission.

We brought up the Information Literacy idea. We developed the idea together with NGOs, the local authority, the Union of Libraries and the academia. Our contribution led us share our knowledge directly and brought together different viewpoints and exchange ideas. We persuaded the Head

Council of Education and Morality to include the concept in the curriculum to replace “media literacy”.

Puppet Theater Project: We are trying to reach out to communities with limited access to the arts. We went to Bursa. We created funds thanks to the contributions from the local authority, the university and the private sector. We showed what modern puppet art looks like at the birth place of Karagöz and Hacivat.

The net budget for Turkey is \$200.000. However we can convince Washington by writing a “grant” for much larger amounts of financing.

TECHNICAL QUESTIONS TO UNDERSTAND THE PRESENTATION

Esra Aysun: The American system is rather noteworthy for us; especially within the framework of recent discussions, we take it as an example. Private sector support is crucial in Turkey. Please give us more details about performance arts. Because there is a need for structuring cultural institutions in Turkey and there is still work in progress. The idea of philanthropy within the non-profit organizations system is what made America today. The equivalent system in Turkey corresponds to foundations and associations established for charity. Similar institutions here should be either foundations or associations. However such structural arrangements are not suitable for cultural institutions. Especially when we look at the situation in performance arts, the state sees no difference between private theater companies and other commercial enterprises and they have to pay large amounts of taxes. At the moment, theaters are a delicate subject in Turkey and when talking about American theater, the case in point is always Broadway. We know that there are non-profit theater, music and dance groups called “off Broadway” or “off off Broadway”. We would appreciate more information on the situation of performance arts, especially on how these groups are structured and what are their support mechanisms.

SS: We want to focus on performance arts. We want to support and help with regard to the latest developments. We want to bring experts from the States for support.

Participant: Do financing institutions or funds interfere with the art works?

SS: There are no limitations whatsoever on the artists’ creativity. Of course we make a background check on the groups we invite to Turkey but they are invited without any discrimination. Similarly in the States every group is free to perform their arts.

SWEDEN

Figen Solmaz

I work as a producer at Swedish National Tour Theater (<http://www.riksteatern.se/seven>). It has a one of a kind, unique system. Along with productions for Sweden, I also work with Turkey and Balkan countries. I am able to work in this field, thanks to the 9.5 million citizens of this country who support the right of their almost 1 million immigrants to access their own art forms. They work, pay taxes and pursue their right to receive the worth of the amount that is allocated to culture from these taxes. Because Sweden does not have a tradition of war and colonization, it is a rather introverted system. They are not familiar with the models other than their own. Therefore they want to benefit from the cultural richness of people coming from different cultures.

SNTT is a state supported institution. 80 percent of its income comes from the state. The total income sums up to 300 million Swedish kronor (75 million Turkish liras). We collaborate with all local, public or independent theaters in the country. We cooperate with 4500 different establishments and produce nearly 60 productions. Not all of our productions are theater plays or dance performances, because in our vision, it is believed that theater changes the world. We perform in different languages; we aim at creating mental break points and promoting democracy across the country. We don't have an elitist attitude towards theater as we are mainly a grassroots movement. This is what makes Riksteatern unique. It has 42.000 members. These members canalize our work through 230 associations. We are 180 people working at the theater. We don't teach them about the quality of art issue, we work with them, we grow, build up together. We also try to shape the changing trends in the arts together. Because we believe that art is fluxional. Therefore, we prefer to focus on social issues and popular topics or themes of the day, in our productions.

Although 80% of the income comes from the state, our independence is by no means at risk; censorship or self censoring discussions are out of the question. Sweden is one of the countries who gain the most from weapons trade. While this is the most discussed topic of the day, we are preparing to stage a play criticizing the fact and we are going to stage it especially at the cities where there are weapon production facilities. We will invite people working at these factories to talk about it. For me, this is very important. Theater becomes a means of achieving democracy.

I see that freedom of expressing one's ideas changes a lot of things.

The Cultural Policy of Sweden: There has been a cultural policy since 1000 A.D. At the beginning it was shaped around religion but later found its focus on culture. There were breaking points in 1996 and 2007. The Swedish Constitution consists of only 7 articles.

The scope of cultural policy:

Promoting freedom of expression

Creating a participatory culture for the people

A multi-pronged understanding of the arts

To maintain culture as a dynamic, provoking and independent force within the society

Protecting culture from the negative effects of commercialism

Protecting cultural assets

Promoting general culture within the society and international cultural exchange

This policy is an outcome of Olof Palme tradition. The Swedish regime is similar to socialist model. Public support is around 60 to 70 percent. In this sense, it is different from the EU and US models.

A special annotation to the cultural policy mentions World Culture. Especially, being a multi cultural society and the fight against racism is explained in more detail than any of the 7 articles. Because of the impact of immigrations on demographics, the population profile has changed. They

worked on how media affects culture and how the contents of productions should be regulated. They noticed and underlined the fact that post colonialism has changed the quality of art. It was stated that as the nation state has lost its relevance, local and regional needs should be addressed. And funds were directed accordingly.

The liberal government that came to power in 2007 caused many changes by using the word “freedom”. The alterations made in foreign and cultural policies are hardly noticed. The denotation on the negative effects of commercialism on culture was ruled out. Arts’ positive impact on society was highlighted and the continuation of state support was secured.

It was confirmed that all kinds of projects should be backed up with cultural activities. Since efforts for the advancement of democracy or alleviating poverty are not efficient on their own, it was underlined that they should be combined with cultural projects.

Sweden is in the process of minimizing centralized authority by creating regions.

State institutions are 100% supported by culture departments. Non-profit organizations rely on supports coming through the arts council. The arts council has a large budget. If the nature of the art production is in line with the policies of the local administration or the municipality, they can also get project or activity support from the local or regional authorities. Regionalization is a topical issue. Our organizational structure has been in the same direction right from the start. Since there is a consensus in the society regarding the need to support the arts, I don’t think that there is a risk in that field. Institutions are given responsibilities. They are allocated funds in order to develop models for children or the underprivileged such as the disabled. Amateurs are supported very intensively as they create an infrastructure for professional arts. They are highly organized.

Nobody believes in or wants to believe in the fact that a sponsorship system would be able to support the widespread and substantial cultural life in a country like Sweden with a population of 9 million; they simply don’t find it a reliable. There is a lotto fund. There are a lot of institutions that support the artists.

TECHNICAL QUESTIONS TO UNDERSTAND THE PRESENTATION

Levent Üzümcü: You said that you were asking foreigners about their expectations from theater. Have anyone told you that the modus operandi of arts was in contradiction with their religious beliefs?

F.S.: Such a discussion is out of question in a country where freedom of belief is fully supported.

Volkan Sarıosmanoğlu (Istanbul Municipal Theaters): Is the sum of 300 million kronor meant for all institutions? Do you produce 60 projects in return for this amount? Can you tell us about the organizational structure? We have a budget of 44 million Turkish liras and we come up with 70 projects every year.

F.S.: The amount in question is the state’s share only. We also benefit from various funds. There are associations among our share holders. We are a grassroots movement. We are owned by our more than 40.000 members and they canalize what we do.

There are no tax returns or sponsorships. People in Sweden discuss increasing taxes. The citizens are willing to pay taxes as they know that they will receive their money’s worth. Sweden is one of the countries with highest rates of unionization. In that context, both wages and unemployment support provided for the artists are quite high and the public doesn’t feel the need to be sparing. As long as tax revenues are allocated fairly, people are not reluctant.

FRANCE

Bérénice Gulmann

In order to understand the cultural policies implemented in France, we have to look at the past. The cultural policies of France go back a long way, have a foothold in state tradition and are deeply rooted in institutions. From 17th century on, King François I had been the protector of the arts and the artists. He created an atmosphere where lyric dramatic artists, musicians and writers were welcomed. The majority of cultural institutions in France continue to operate since the monarchic times. After the French revolution, cultural issues were placed a great importance in line with the ideals of the revolution and the democratic ideal was established through arts. The achievement of democratic ideals depends on proliferation of knowledge. Institutions like National Library, public museums and libraries, fine arts faculties, conservatories and Natural History Museum which were under the direction of the royal family before the revolution became public and the issue of national heritage became a public interest. A series of reforms liberalized the arts scene. Intellectual property rights and freedom of theaters were secured by the laws.

Until the end of the 1930s, the main supporters of libraries, museums, theaters, circuses and operas were the municipalities and local administrations. The first ministry in charge of literature, sciences and fine arts was established in 1878. At the beginning of 20th century culture and knowledge have formed the basis of modern France with a secular understanding. The field of culture has been also supported by private enterprises. Popular institutions supported by the religious, the secular or the working class have emerged. The first attempts to develop a cultural policy in France came from the leftist political parties between 1936 and 38. In this period, practices like expanding library networks, engaging the public with avant-garde art works were implemented. The Second World War brought these efforts to a standstill.

The rights to education, culture and professional training are constitutional rights and they are secured under the 1946 Constitution which is still in force today.

During the course of the 5th Republic the prevailing approach to culture has been in favor of decentralization, creating the current cultural scene in France.

Some new regulations designed to legally and socially protect artists are on the way.

Protection in the field of cinema; establishment of the National Center of Cinematography in 1949.

The still continuing practice of appointing a Minister of Culture and Arts began in 1959.

Culture is regarded as a national intermediary uniting the society around a given ideal and sentiment.

Desire for democratization and democratization of culture is the main constituent of the cultural policy and is able to develop only by means of social protection and widespread access to culture.

The decentralized structure emerged at the beginning of 1980s and started to determine the allocation of financial support.

Thanks to the establishment of regional cultural units by the Ministry of Culture, cultural activities are widely accessible and a close relationship between cultural institutions and the public is possible.

The outlining of public service programs and relevant selection of executives create a synergy among various actors. Their job definitions are clearly set regardless of the field they work in. The artistic independence of the executives is secured under this organizational structure.

Paris Theater (<http://www.theatredelaville-paris.com>): The director of the institution for 2008 – 2013 period is Emmanuel Demarcy-Mota. The director is elected for two periods of three years. The project is based on a charter which is updated / renewed two or three times in the same year. The budget of Paris Theater is set in accordance with this. The structure is well disciplined yet makes room for creativity. The figures for 2010-2011 season are; 424 plays, 256.000 viewers, a total budget of 14 million Euros 10.500 million of which comes from the city of Paris (local authority). The institution finances 30% of this budget. State does not interfere in theater. There are 4 national theaters in France and all of them are located in Paris: Théâtre de l'Odéon, Théâtre national de Chaillot, Théâtre national de la Colline ve Comédie Française.

The support given to cultural activities in a particular region is shared by local and central authorities.

Political issues: Regulations by regions, protection of heritage, art education, art activities within culture industry such as cinema, music, printing and publishing and the new media. The role of the internet as an agent of change should be taken into consideration. This is a seriously tackled aspect of cultural policies. Access to certain equipments used to be problem until today. Ultimately cultural and artistic references gain a whole new perspective thanks to home equipments and cultural activities experienced at homes. We have to revisit the issues of protection and circulation of art works and build a new structure in the field of cultural policies.

The desire to share cultural works with others is a relatively new phenomenon.

The total number of annual museum visits in France is 57 million; the number of performance arts viewers is almost as high as football viewers.

The state allocates 4 billion Euros for culture and arts from the budget; this accounts for 1,5 % of the total budget. Local administrations also get compatible amounts.

Thanks to financial incentives, the private sector continues patronage. However private sector in France acts as a contributor rather than giving support on its own with 0,1 % of the GDP which is a quite small amount.

Reconciliation revenues: Public cultural bodies are expected to develop a system that is able to finance themselves but they can only manage to generate 30% of the required amounts. On the other hand, the compensation of the losses inflicted by irregular performance times and the pact of unemployment support secure a lively cultural scene. This particular regulation was at risk of annulment by the former government but could be protected through some serious negotiations.

Live performance: Five national theaters 4 of which is located in Paris, 39 regional theater centers, 69 national stages, 627 groups receiving theater support, thousand of theaters performing at the municipal level, 20 thousand private theater companies.

Modern dance: 19 centers, 258 groups.

In France, the most important part of the support for cultural activities comes from the public sector. Regardless of the ideological stance of the political authority, culture remains to be a major public issue.

TECHNICAL QUESTIONS TO UNDERSTAND THE PRESENTATION

Engin Alkan (Istanbul Municipal Theaters): With regard to the relationship of the state with the artist... Here artists were disdained and condemned because of their ideologies and life styles. In terms of social security and social rights what kinds of protections do artists have in France? Can you explain the mechanisms that reinstate unemployed artists?

Mustafa Demirkanlı: Who is considered an artist and based on what? What is the definition of the artist?

BG: In order to benefit from unemployment insurance and compensation of the losses inflicted by irregular performance times, a minimum of 900 annual working hours is required.

Ahmet Balta: I couldn't quite understand the nature of the incentives. What kinds of incentives are there? What does individual and corporate tax regime mean?

BG: The state is subtle and smart. It grants VAT exemption but offsets subsidization. By their financial interests and positions, they may demand to be completely exempt from VAT. People of similar status to you try to develop solutions for full VAT exemption.

Participant: As an EU candidate, how do Turkey's culture and arts policies seem from abroad?

Cem Erciyas: How are national theaters managed / run?

BG: National theaters are run by appointed managers. Their job is to produce theater activities. The same principle goes for modern dance too. Theaters or cultural centers are supported by three main sources: the state, local authority, regional support. Who these managers will be is decided after consultations between the Ministry of Culture and the local authority. There is no appointment without a consensus. National stages are public bodies and they are managed by the Ministry of Culture. For cultural and artistic projects to be implemented a three year agreement which is renewed twice a year is required. Agreements are based on the production of projects that comply with the bylaw. Policy changes due to local election results may cause some problems; they may be asked to act as municipal theaters as the venue itself is municipal property after all. There have been such problems when the National Front took hold of some regions; they were either closed down or had to move to different cities. Usually it is the republican pact that opts for conflict resolution through negotiations.

Municipality may be run by a right wing party and the regional authority may be from a left wing party but these two manage to work together. Although there are hardships, pacts and agreements secure the independence of cultural institutions against politics.

There are 70 theaters run by art directors. Contractual appointments depend on the project. But 10 years ago the supervision side was reinforced; they are required to prepare reports on their 3 year missions in line with given criteria such as society approval, financial management successes or number of viewers. Whether their contracts will be renewed or not depends on the report.

A person who works in an art project at least 900 hours a year is considered an artist.

GERMANY

Claudia Hahn Raabe

I've been living in İstanbul for 6,5 years. I am also following the discussions here. I am the manager of Goethe Institute.

To summarize the nature of support for culture in Germany, we could say that it develops in line with the administrative structure of the country on local, regional and federal levels. It is closely related to National Socialism (NS) and to the structure established after World War II. During the NS era, there was severe state intervention in the field of culture. As we're all aware, degenerate cultural and art concepts were floating around at that time. After the war, the importance of independent art and its protection became a major topic. The 5th article of the German constitution ensures arts to be independent. Sciences and arts are independent and the state by no means has the right to question their essence. This understanding was also reinforced by the court of law with a ruling that predicate the following: Only experts can comment on what is art and what is not art; making comments on what is good or bad art is unconstitutional and illegitimate.

Supporting culture is a decision that depends on free will. Therefore in times of economical recession support for the arts may cease at the beginning. There are also discussions on providing constitutional protection for support for the arts. The issue of "support" is already included in regional constitutions and these articles under no circumstances give the right to comment on what culture or art is.

The budget for 2010 was 9,6 billion Euros. 90 % of that amount comes from local administrations and regions and 10 % comes from the federal state. Other sources of income are ticket sales, corporate funds and sponsorships.

The Federal Foundation for Culture is an important institution. It was established in 2002 in order for the state to have a say in the fields of culture and art. It supports international culture projects; innovative programs and projects that transcend borders. Thematic limitations are out of the question for any art branch.

Doppelpass (Double Passport): Supports the collaboration between public funded theaters and innovative private endeavors. Public theater employees are civil servants with the same contractual rights given to all other public employees. Independent theaters on the other hand, recruit by the project on a contractual basis. Private theaters are supported by both regional administrations and the federal state. The Doppelpass project aims at putting the state owned infrastructure into the use of innovative young ideas. The Federal Foundation for Culture's investment in this project is 35 million Euros.

There are 150 public funded theaters. They are supported by both regional administrations and the federal state. The income generated by ticket sales is around 20%. Every single theater ticket is subject to a subsidy of 95 Euros. However such supports ran low in recent years. Theaters were forced to create resources for themselves. The amount of funds to be received from federal budget and the support coming from corporations increased. There are 282 private theaters and they are supported by local administration budgets.

Organization: Artists tend to work in long running groups. This increases the quality of artistic production. These groups constitute a representative body for the inhabitants of the city they live in. People identify with these theaters. Theaters are managed by art directors. Art directors are elected by the city council. Their powers and duties are defined by contracts. Issues like how many plays will be staged, how many tour performances will be made, how many new plays will be casted are all defined by the contract. There are no definitions whatsoever with regard to the subject and contents of the plays. A mechanism of critics and reviews set the content. It is a social circle made

up of theater enthusiasts, critics and the press and it also ensures the protection of liberties. This is a sensitive issue, because of the lessons we have learned in the past.

Social security and rights: All artists are covered by social security. This is especially important for freelancers. They share their social security contributions with their employers. Inherently the federal authority undertakes their part.

Within the framework of these programs, artists are awarded periodical scholarships to be able to only focus on their arts. Writers, composers etc. Depending on the program they are given a sum of 1500 to 2000 Euros. They can stay at the facilities provided for them. There are such places in Rome. We are trying to open a similar facility in Istanbul: Villa Tarabya. Being able to perform their arts away from all kinds of pressures is important for artists.

TECHNICAL QUESTIONS TO UNDERSTAND THE PRESENTATION

Hakan Tanrıöver: The main topic of this discussion is not liberation of arts but how support will be given. In Germany, who appoints the authority that allocates this total amount of 9,8 billion Euros? What kinds of characteristics should eligible institutions have?

Other questions:

How do you define an artist?

Are receiving organizations asked to provide a legal entity sheet? Who has the authority to do a background check on people who work in receiving organizations?

What are the performance criteria that the decision of support based on?

What is the definition of the artist?

You said that all artists were covered by social security; how does one apply for social security?

CHR: All employees in public theaters are civil servants. They enjoy all the rights given in line with related contracts. Art directors are elected and commissioned by the local council. The success of the art director is evaluated by what the critics and experts write or say. The administration doesn't have the right to comment on the director's performance. The political structure and historical developments have played an important role in the making of the art scene today.

Figen Solmaz: Do young or untraditional, out of the box actors have access to residency scholarships? Are there any mechanisms to simplify the process?

CHR: There are various programs with different application and acceptance criteria. The essential aim of the program plays a significant role. There are programs specially designed for young artists. There are also programs meant for established, well known artists. Such programs aim at providing the artist some breathing space. It really depends on how the program was defined in the first place. For instance names like David Elliot, Şermin Langhoff are in the jury of our Tarabya program. Everything is ready and we are waiting for the artists to come.

Participant: Are there any *ensemble* theaters fully funded by the state? The Turkish model was designed in respect of the German model. But it seems that we are facing some problems here. Is an administrative unit like "General Directorate for National Theaters" possible in Germany?

CHR: Yes. (i.e: Schaubühne). All theaters have an art director who is commissioned by a public institution. This can be a local or regional authority; a public institution that regulates working conditions and makes contracts. The authority to supervise the content is a supervising committee made up of writers, reporters, critics.

Özgül Özkan Yavuz: You mentioned local and regional support in the financing of public and private theaters. What is the ratio of federal support? What is the upper time limit in residency programs? What is the minimum wage in Germany?

CHR: The federal support is usually meant for large productions such as operas and alike. Also FKV's resources come from the federal budget. The minimum wage should be around 800 Euros. The time limits for residencies vary depending on the program.

(Rapporteur's note: Internet research showed that the minimum wage per hour is 8,10 Euros in the western provinces. An average of 176 hours work a month yields 1450 Euros.)

IDEAS AND SUGGESTIONS

Levent Üzümcü: As people engaged in arts we listened to all the presentations with admiration. We came here because of the concerns related to the survival of a number of theaters and art institutions. Far from discussing how these should be managed, we are concerned if they will continue to exist or not. What the representative from the Ministry of Culture and Tourism told here is disinformation. To say the least, pretending that we are discussing management models rather than autonomy, is disinformation.

GD: Here, we are working on constitutional rights. We include in our discussion the representative of the ministry, which we think is a stakeholder in this issue. We cannot deny the importance of listening to these case models for them.

Levent Üzümcü: As the members of this theater, we have been informing them about our ideas on how theater should be managed for the past 20 years. If they had such intentions they would have taken some steps already.

GD: Participatory methods trend is on the rise. As main stakeholders working in this field, if we will be able to reach a consensus here and present it (to the ministry) one more time. I know this is a difficult and psychologically tiring process. As part of this initiative, IKSVM will undertake the follow up. Therefore I suggest we should take this opportunity. It might be exhausting but, I urge you to find the motivation to share your suggestions with us.

Can Başak (ST): Before discussing the management issue... Can the head of the government take the liberty of blatantly humiliating artists? Is negotiation possible after this? Moreover, a negotiation is not possible anyway as the administration has already been changed. In other words, these people who seem to have an intention to negotiate actually made a fait accompli and now all the members of the board, which is the top executive body of the theater, are left with no actual power other than a vote. They have no authority; they can't be chair; they can't even act as a deputy in the absence of the chair. They are stripped off of all their powers which are now given to high level municipality bureaucrats. Therefore, I believe their goodwill is questionable in this matter and I ask all presenters, if such practices are even possible in their respective countries.

Orhan Kurtuldu (Association of Professional Theater Actors): The Turkish model for public art institutions is not problematic. The problem here is the attempts to control the arts and the artists. The problem is content intervention. We are already working on ways to transform our model into a more democratic one. The current system is neither deficient nor inoperative. In fact it's an exemplary model on the global scale.

Nalan Sakızlı: Can we please assume a more cooperative attitude in the efforts to create a common ground, contemplate and finally take some concrete steps for the development of cultural policies in Turkey? We have to have a deeper outlook. We have to discuss the basic principles to be included in the new constitution. We all agree that the EU ascension process has been transforming us but we don't know what we are transformed into. Is it possible to form a council? I agree with all complaints but we have too much of them. It is obvious that complaints and opposition alone will take us nowhere. We have to get used to the fact that we must start generating solutions. There is a need for assessment in every field. The habitat of production is

deteriorating both materially and morally. We as BABIL association are willing to take care of the logistics and hard work, we are willing to make the necessary research or produce a motivational short film too. As film makers we are unable to come together on a common ground and express our problems and because of that, we couldn't convince the ministry.

Bilgesu Erenus. The US representative told that they aim at acting as a catalytic. She also mentioned that they run background checks on projects they intend to support. Do they know the saying: Stand a little less between me and the sun! Figen Solmaz mentioned the tradition of community centers. Is this forgotten already? Erdek Festival use to train the youth setup for professional theaters. Is this forgotten? A woman who was sentenced to life imprisonment in lockdown at Sincan asks this: "There is resistance everywhere there is oppression. Do artists know this?"

Orhan Kurtuldu: There are various types of regimes and models develop in line with them.

Mustafa Demirkanlı: What is the term of office for art directors in public theaters? Are there any limitations on how many times they can be reappointed? She said that artists were given civil servants status. Once an actor is employed in a public theater, is he or she able to stay there until retired? Or is the civil servant status limited to the period of the contract? One more thing... Who is considered an artist; what are the criteria? In case of unemployment they obviously benefit from unemployment insurance but is there any affirmative action policy for artists?

CHR: They are appointed for 3 to 5 years periods and they can be reappointed.

Aslı İçöz: What sorts of proposals does the city council accept? Who are the members of the art council?

CHR: I cannot give details on how these people are elected. There are more than one candidates. I can not elaborate on who they are. I know the case for cinema. The council for Berlin Film Festival consists of cinema experts, the mayor and the municipality's top executive for culture. They decide on the nature of the financial aid. The contract may include very specific directives on how to use the money.

Figen Solmaz: It was in Sweden that I realized how dynamic Turkey is and how brave are its people. We have a long way to go with regard to being an organized society. We have the necessary infrastructure, a tradition for reading. We have to make use of these.

ANNEX 1: NETHERLANDS

Cultural Policy Context:

- Arm's-length and entrepreneurial models of cultural policy / cultural entrepreneurship and private giving
- Making the bureaucratic system for culture more results-oriented, encouraging wider involvement of the private sector in culture, and increasing the importance of culture in social terms
- For the period 2011-2014, the central government will reduce funding up to EUR 205 million, or about 25% of the current state budget for culture.
- Considerable decreases of current budgets are also expected at the municipal level.

Government role as Facilitator in Private Giving:

- The self-generated income of cultural institutions that are heavily supported by the matching scheme that combines income from three sources: subsidies, ticket sales and merchandising and sponsorship and donations.
- Starting in 2013, the cultural budgets of these subsidised organisations will be required to earn 17.5% of their funds from self generated income. This figure represents an increase from 15%.
- In 2005, along with the Ministry of Economic Affairs, the Ministry of Culture launched a policy programme called "Our Creative Capacity," which focused on the potential of cultural industries.

Private giving:

- *Relations with the corporate sector*
 - *Cultural Entrepreneurship, Cultural Patronage-Sponsorship Programmes*
- *Grant giving bodies and philanthropic giving*
 - *independent grant-giving foundations: Prince Bernhard Cultural Funds, VSB Funds and the DOEN Foundation*
- Dutch lotteries: rather new, but have developed rapidly Lottery funds to culture derive from state-owned and private lotteries; Annually, lottery funding represents about 10% of central government expenditure on culture

Private giving through tax incentives:

Tax allowances on donations from individuals and non-profit organisations

Gifts (periodical) to cultural institutions and cultural associations that have at least 25 members and full legal capacity are 100% tax-deductible.

Gifts given to arts and culture are income tax deductible, if they amount to a maximum of 1% of total income prior to the application of the personal deduction (i.e. the threshold). The minimum amount of the 1% threshold is EUR 60, and the maximum is up to 10% of individual income.

Donations to officially recognised museums, foundations set up to support museums or associations of friends of museums are entirely free of gift tax. No gift tax needs to be paid to a Dutch association or foundation whose objective – for at least 90% – it is to promote the arts or sciences.

Tax allowances on legacies/inheritance tax – Cultural institutions on the list of officially recognised museums are entirely free of legacy tax. The same applies to foundations supporting museums or associations of “friends”.

Tax allowance on personal expenditure on historical buildings – Under the Income Tax Act 2001, any expenses and depreciations incurred in connection with a historic building in residential use in excess of 0.8% of its value are tax-deductible, with the maximum threshold being EUR 12 500. The maximum property value for tax purposes is set at EUR 100 000. The building and land depreciation is set at 15% of the gross imputed income from home ownership. In the case of other historic buildings used as homes, maintenance costs are deductible if they exceed 4% of the value of the building.

Other tax measure supporting the arts

Shared Giving is intended for people over 55 years old who wish to donate a minimum of EUR 250 000 on a fiscally friendly basis, but want to enjoy the benefits of their donations throughout their lives.

Volunteer work – Volunteers may earn EUR 1 500 a year tax-free (EUR 150 a month or EUR 4.50 an hour). Organisations that wish to pay volunteers a larger amount tax-free must report the relevant sum to a tax inspector.

Facilitating entrepreneurship in the creative art sector – A good example of a policy programme to stimulate collaborations between the arts and the profit-oriented private sector is the creative industry programme, launched in 2006. It is regarded as a successful model that creates possibilities for additional financing to the cultural sector through promoting partnership between the subsidised art sector, creative industries and other areas of the Dutch private sector. In the area of arts and culture, the programme more particularly focuses on strengthening the financial conditions for cultural entrepreneurs. Opportunities for cultural entrepreneurs to start up or maintain their own businesses were created. One of the outcomes of this programme is that the annual Working Relationship Declaration for one-person businesses is extended automatically and the person is allowed to pay VAT four times per year, instead of every month. Furthermore, Kunstenaar & Co (since 2010 Cultuur en Ondernemen) provides advice, training and workshops to artists in order to strengthen their business practices and profits. Under this scheme in 2009, 600 artists took part in innovative projects to gain knowledge and experience from collaborations with other businesses and sport and health care sectors. The intention of the programme was to provoke change in the mentalities of cultural actors and to be more proactive towards partners outside of the cultural domain. The creative industry policy programme also enables broader implementation of the existing cultural investment and patronage schemes, thus aiming to encourage private individuals to invest in cultural projects through cultural funds, and to improve access to capital (Ministry of Education, Science and Culture, 2009).

Cultural investment – A good example of supporting arts and culture is the use of a low interest rate when investing in cultural projects or buying contemporary art works. The use of cultural investment funds by cultural entrepreneurs and/or cultural organisations shows that since 2006, 42 projects were accepted and granted a total of EUR 382 million (Ministry of Education, Science and Culture, 2009). According to the manager of the Cultural Fund of Triodos Bank, Eric Holterhues, the Fund invested about EUR 175 million in cultural projects between its start and 2010. In its first year, it collected over EUR 60 million from cultural investors, an amount that was twice as large as what was initially expected. In 2010, the financial capital of the Triodos Cultural Fund grew by 89.3% reaching the amount of EUR 138.9 million. In cooperation with the Triodos Bank, Kunstenaars&Co (Artists&Co) developed in 2007 a Culture Loan for independent working professional artists, creative persons, collectives and initiatives that allows small (EUR 1 000 to 3 000) and large (EUR 10 000 or more) credits. The Culture Loan is intended to be used to provide for durable investments, including musical instruments, cameras, software, and even mortgage for an atelier or working space. Cultuur en Ondernemen, after the merger of Kunstenaars&Co and Kunst and Zaken, has taken on the role of examining the contents of these plans, while the Triodos Bank looks into their financial aspects. The Culture Loan is the first "grown-up" credit facility for the creative sector. Approximately 250 loans have been granted; in 140 cases, a guarantee was given for loans amounting to EUR 5 million in total.

It has also become common for some cultural organisations to establish their own funds. For example, De Kunsthal, an exhibition hall in Rotterdam, founded a culture fund in conjunction with ING Bank in order to support its own large-scale exhibitions.

The patronage scheme – is an initiative that stimulates private donations while promoting awareness of the social benefits of contributing to the arts. It encourages willingness of cultural giving by delivering workshops and advice on different legal forms of private support and tax benefits to cultural institutions, potential donors and intermediaries. Cultuur en Ondernemen implements the programme, and holds various courses, workshops and debates between those who are interested in donating and those who are seeking donations.

Culture sponsor code (www.codecultuursponsoring.nl) – was established by the Ministry of Education, Culture and Science in 1993 with the aim of stimulating cultural sponsorship. It came into effect as a response to a request for transparency regarding cultural sponsorship. It has been actualised in 1999 with respect to the mutual interests of various parties, such as the sponsors, the sponsored, the subsidisers and consumer organisations. The code of conduct regulates the relationship between sponsors and the sponsored cultural organisations and/or events. The code establishes a framework to facilitate this relationship when business objectives meet the artistic ones. It defines the nature and scope of the relationship, while dealing with definitions such as cultural sponsorship, advertising, cultural activity and artistic independence. According to code of conduct recommendations, the conditions under which the mutual interest between the parties can be reached cannot in any case diminish the artistic/cultural value of the event or/and cultural goals of the organisations. It also ensures substantial artistic independence, public accessibility, and equal benefits for the sponsor and the sponsored. The code sets out a series of guidelines for responsible cultural sponsorship, so both parties involved remain free to reach final agreements that better suit their respective needs. Despite its advisory nature, the code has been widely adopted by cultural organisations.

Crowd funding – A good initiative undertaken by the Amsterdam Fund for Culture is the project launched in 2010 "Voor De Kunst" ("For the Art"). It aims at fundraising for concrete projects through so-called crowd funding, that is, contributions made by audiences via Internet donations. Individuals are invited to donate between EUR 10 and EUR 2 000. Each project has an initial budget that must be reached within 100 days. If 80% of the budget is reached, the project is considered successful and can be realised. The initiative promotes cultural entrepreneurship as an alternative source of funding to public subsidies, but is supported on a governmental level by the ministry's support scheme for private investment, "Innovative Cultural Expressions".

ANNEX 2: UNITED KINGDOM

Cultural Policy Context:

- Regarded as the archetypal "arm's-length" model, as governmental funds for culture are administered by non-departmental public bodies that distribute money to the final beneficiaries.
- The UK currently has four separate Development Agencies: the Arts Council England (ACE), the Arts Council of Wales, Creative Scotland and the Arts Council of Northern Ireland.
- The UK economy has been affected negatively by the recent economic crisis. This has forced the national government to implement considerable cuts in its budget in years to come.

Government role as Facilitator in Private Giving:

- 'Big Society'. The government's goal is to give people more control over their lives, thus making them less reliant upon the state. In particular, people are expected to be more socially proactive and to give what they can (e.g. time, money, assets, knowledge and skills) to support good causes and improve the quality of life for all.
- A series of tax incentives and matching funds in place in the UK, and the four National Development Agencies are actively involved in supporting art organizations to develop skills necessary to meet this challenge - to strengthen the mixed economy of the arts.

Private Giving

- In UK, the so-called 'golden standard' for the sector is considered a 'tripod economy,' whereby each source of income (i.e. public, private, and earned) accounts for a third of the total income. In reality, only earned income accounts for a third (32%), whereas public funding accounts for an average of 53% of arts organization's incomes and private investment represents the remaining 15%
- *Relations with the corporate sector*
 - PPP (A&B), Matching funds, corporate membership, sponsorship
- *Grant giving bodies and philanthropic giving*
 - Trust and foundations, National Lottery, Venture Philanthropy

The Pennies Foundation (www.pennies.org.uk) - When making a payment by card, in a shop or online, the customer is asked if he or she wants to 'round up to the pound', thus donating small amounts every time the card is used. For example if a product costs GBP 7.99, the customer is asked if he or she wants to pay GBP 8, and 1 pence is allocated to the Pennies Foundation, which will use it to fund other good causes. The amount donated is very small but the success of the fund-raising activity is based on the fact that many people donate and often. Furthermore, it has a minimal impact on what people perceive as the cost of the product/service they are buying. Such an idea could be easily transferred to arts organisations. The price of tickets could be rounded up and the money raised would go to a 'development fund' for capital investments, educational activities, new projects, etc.

The Big Arts Give (www.thebiggive.org.uk) In May 2010 Arts & Business launched a pilot challenge fund for the arts, the Big Arts Give, with an initial fund of GBP 500 000. The project was the result of a partnership with the UK philanthropist Alec Reed and his Big Give website. People were invited to donate to certain previously selected projects while the Big Give Sponsors committed to double the amount donated by private individuals at the end of the fund-raising campaign.⁴⁵

The Art Fund for Tate (www.artfund.org) - The Art Fund is a membership charity that raises money to secure artworks for Britain's public collections. In 2007 Tate needed to raise GBP 4.95 million to save Turner's watercolour "The Blue Rigi" from being sold and exported abroad. With help of the Art Fund, the campaign 'buy a brushstroke' was launched and members of the public were invited to buy brushstrokes online for GBP 5 each. A major grant came also from the National Heritage Memorial Fund (NHMF). More than 11 000 people helped to raise GBP 552 000, thus demonstrating a shared conviction that this masterpiece should not have been lost to an overseas collector. The amount raised included over GBP 73 000 from people 'buying brushstrokes' on this website.

Gallery V22 www.v22collection.com This is a collective art collection, structured as a traded, public limited company in which artists and investor-patrons own shares, and the company is in fact listed on the stock market. The collection is developed according to the recommendations of experts and its core of artist-owners base. This organisation is particularly interesting as it brings together artists and finance and business experts. The founders believe that this innovative model provides a new structure for the ownership of art.

Sponsume www.sponsume.com Sponsume is the first crowd-funding platform for artistic and entrepreneurial projects in the UK. The website welcomes a wide range of projects including documentary, software, dance exhibitions etc. The artist/creator is invited to pitch his or her project to persuade the crowd to finance it. Crowd-funding differs from donating, as the backers always get in-kind benefits. Usually there are different benefits according to the amount of money paid. Benefits can include, in the case of a film, a special mention in the film credits, an invitation for the premiere screening, or a copy of a music album if the project is about a music festival. The supporters also get regular updates on the progress of the project. If a certain project does not reach its funding target, it will not be implemented and the money will be returned to the backers. Other websites offering crowd-funding for arts projects are: wedidthis.org.uk and www.wefund.co.uk. Crowd-funding has the advantage of supporting artistic production while building an audience for it. It also relies on modern technologies and social media so that projects can be promoted easily and with limited costs. The potential for growth in crowd-funding is also confirmed by a Charities Aid Foundation report *Charity Internet Supporters Survey*. It found that there is a distinct group of e-donors: they are young (25-34 years old), lower to middle income earners (GBP 10 000 – GBP 30 000 pa), equally likely to be male or female and heavy Internet users (CAF, 2006a).