

RE(THINKING)

ARTS

EDUCATION

**IN
TURKEY**

DECEMBER 2014



(RE)THINKING
ARTS EDUCATION IN TURKEY
DECEMBER 2014



**(RE)THINKING
ARTS EDUCATION
IN TURKEY**

DECEMBER 2014

This report
has been prepared in the scope
of the cultural policy studies of
Istanbul Foundation for Culture and Arts.



CONTENTS

1	EXECUTIVE SUMMARY	07
2	INTRODUCTION	10
3	ARTS EDUCATION	12
3	1 DEFINITIONS	13
3	2 SIGNIFICANCE AND OBJECTIVES	14
4	CONCEPTS PERTAINING TO ARTS EDUCATION	21
4	1 FINE ARTS	21
4	2 METHODS OF CONTEMPORARY ARTS EDUCATION	22
5	INTERNATIONAL ORGANIZATIONS AND NETWORKS AND ARTS EDUCATION	33
5	1 UNESCO	33
5	2 EUROPEAN UNION (EU)	38
5	3 COUNCIL OF EUROPE (CoE)	41
5	4 OTHER INTERNATIONAL ORGANIZATIONS AND NETWORKS	42
6	ARTS EDUCATION IN TURKEY	44
6	1 ARTS EDUCATION IN THE NATIONAL EDUCATION SYSTEM	44
6	2 INSTITUTIONAL STRUCTURE	68
6	3 ARTS EDUCATION POLICY	79
6	4 ARTS EDUCATION AND CULTURAL ECONOMY	86
7	BASIC STRATEGIES OF QUALITY ARTS EDUCATION	91
7	1 STRATEGIES	91
7	2 BASIC CONDITIONS	95
8	CONCLUSIONS AND RECOMMENDATIONS	110
8	1 CONCLUSIONS	110
8	2 RECOMMENDATIONS	113
9	ANNEXES	123
10	BIBLIOGRAPHY	127



1 EXECUTIVE SUMMARY

In the 21st century when the need for creativity and cultural awareness has gradually increased, arts education has become an important medium to develop and enhance these skills.

To devise an arts education policy at the national level and turn this policy into a priority in the spheres of culture and education, it is necessary to mobilize the support and contribution of all actors working in this field. This report has been prepared with the objective of facilitating a common understanding among all stakeholders who believe in the significance of arts education and its indispensable role in improving the quality of education per se.

The report entails a definition of the key concepts pertaining to arts education and policy; an overview of the practices and strategies of local, national and international organizations and networks that work in this field, and an analysis of the institutional structure and policies in the sphere of arts education in Turkey. The conclusion and recommendations section of the report is intended to provide a reference document which can constitute a framework to identify the necessary changes and steps to formulate and implement an art education policy in Turkey.

The answers to the following fundamental questions are sought in this study that focuses on not the artist training aspect of arts education, but rather art education as a field from which students and educators of all ages will benefit with its potential to enhance aesthetic awareness, the imagination and creativity:

Why are arts education and arts education policy important?

What are the basic concepts of arts education and policy?

What strategies should be adopted in arts education to increase the quality and accessibility of arts?

Which actors should play an active role in devising a national arts education policy?

What measures can be taken to promote collaborations and the training of educators in the field of arts education?

The report analysis is based on a literature review of academic articles on arts education policy, research and advocacy reports, legislation that regulates education and instruction, and government and development programs. No field research has been conducted in scope of the study. However, in order to be able to make a national evaluation based on concrete data in the future, there is need for ethnographic and statistical studies.

The main points of discussion put forth in this study may be summarized under the following headings:

Culture and arts is an indispensable component of a comprehensive education program that will ensure the intellectual, academic, cultural, social and personal development of the individual. Every child and adolescent has the right to develop their sense of aesthetics, creativity and critical thinking skills through arts education.

There is an increasing need for imagination, creativity, innovative workforce and collaboration in the globalized world in the transition process from an industrial society to an information society. Arts education is crucially important in terms of facilitating the development of flexible and diverse forms of thinking, supporting emotional growth, and improving learning and skills acquisition through collaborations.

The curricula and practices in all stages of formal education and fine arts education departments in education faculties should be brought in line with international standards, and the issue of arts education should be addressed as a component of overall education reform.

In order for Turkey to attain the goals outlined in the Strategic Vision 2023 Project¹ and the development of democracy, human rights, economic welfare and social harmony as defined in national development plans, and for the development of creative industries, it is necessary to formulate a sustainable arts education policy and allocate the necessary resources to this end.

Culture and education policies in this sphere should be structured in a synchronous manner. All actors of arts education policy on the national, local and civil society levels should work together on cooperation models toward the solution of problems.

Equal access to quality arts education is a universal right and falls in scope of the concept of social justice. In this context, it is necessary to develop a systematic arts education policy for the development and sustainability of arts education.

Everyone has the right to a multi-pronged, comprehensive and quality education. The conviction that arts education and learning through the arts will create an egalitarian and quality education setting and ensure the upbringing of well-equipped individuals is one of the fundamental motivations underlying the preparation of this report.

2 INTRODUCTION

In the present day and age, the predominant education system is focused on academic achievement and learning is measured largely through the multiple-choice system. One of the ways to create an education policy that responds to the needs of the 21st century is to extend creative arts education programs in and outside of schools.

The major shortcoming of art education in Turkey is that art education issues are only discussed in academic circles. Thus, issues such as key concepts of arts education and their function in curricula, the elements of quality arts education, its key actors and strategies, developing funding mechanisms for arts education research and implementation remain largely undiscussed outside the academia. From a cultural policy perspective, it is important to note that the issue also remains unaddressed in the national cultural policy report drafted in scope of the Cultural Policy Review Program conducted by the Council of Europe.²

Therefore, the report sets forth with the objectives of exploring, defining and evaluating the field of art education in Turkey. Arts education is considered with a holistic approach in the report, comprising all art disciplines, formal education and outside of school programs, and all stages of the education process. In this context, arts education programs and relevant education and art institutions in primary and secondary education, fine arts education departments in education faculties established to train art teachers in higher education, and Fine Arts Faculties and Conservatories founded to train artists also fall in the scope of the study.

2 For online access to the national cultural policy report drafted by the Ministry of Culture and Tourism and the independent expert report in scope of the Cultural Policy Reviews Program conducted by the Council of Europe: Council of Europe, Cultural Policy Reviews: Turkey, http://www.coe.int/t/dg4/cultureheritage/culture/Reviews/Turkey_en.asp

The report examines the ever more globally pertinent field of arts education in light of international research and best practices.³ It focuses on arts education rather than artists' education. In this respect, major trends toward the institutionalization of this field, challenges and strategies are summarized from an objective standpoint. Due to the increasing need for collaboration between the spheres of culture and education, the report includes a particular focus on this issue. Throughout the text, best practices and quotes from Turkey and around the world accompany the major themes addressed in the report.

We believe that the evaluations and recommendations put forth in the report will be of significance in the forthcoming decision making processes of public institutions which are the implementers or supporters of arts education, and of cultural institutions that introduce a momentum to the field. We aim for this study, which we regard as a starting point in this direction, to encourage fruitful discussions in this field and collaboration between all actors who work in the academic, professional or practitioner level of this field. Arts education lies in the intersection of education policy and cultural policy. We hope that this report can serve as a road map to understand its significance, and to pave the way for more comprehensive research and studies in this field...

3 The study has been drafted in light of UNESCO's reports titled Road Map for Arts Education Building Creative Capacities for the 21st Century and Seoul Agenda: Goals for the Development of Arts Education, and the research The Qualities of Quality: Understanding Excellence in Arts Education conducted by the Project Zero at the Harvard Graduate School of Education and commissioned by The Wallace Foundation in the USA.

3 ARTS EDUCATION

“In its broadest sense, the thing called art is a means of creating ‘worlds’ in the endeavor of dwelling on earth within the poetry of hearing-thought and life.” HASAN ÜNAL NALBANTOĞLU⁴

Culture and arts is an indispensable component of a comprehensive education program that will ensure personal development. Arts education is a universal human right of all learners including groups with limited access to education. These arguments are clearly enshrined in basic international documents on human rights and children’s rights (Universal Declaration of Human Rights, UN Convention on the Rights of the Child, International Covenant on Economic, Social and Cultural Rights).⁵ In addition to the right to education, these international declarations and conventions also aim to safeguard children’s and adults’ right to equal participation in cultural and artistic life. In numerous countries arts education has become an important and mandatory part of curriculum based on the above-mentioned rights.

In order to ensure a more effective and high quality arts education, it is necessary to improve accessibility conditions, to provide equal access for everyone and to create new opportunities.⁶ However, in Turkey many children and youth have either very limited access to quality arts education or none at all.

The question of quality arts education is closely intertwined with its importance. Actors working in this field employ different definitions of arts education and quality depending on their institutional visions and priorities. Therefore, quality in arts education is multifaceted and establishing or measuring a criterion is not easy. The most evident characteristic of quality arts education is rich and multidimensional learning experience for all learners and its contribution to personal development.

⁴ Hasan Ünal Nalbantoğlu (1947-2011). Nalbantoğlu is a sociologist and philosopher. Between 1968-1990 he taught at Hacettepe University, Middle East Technical University (METU), University of Durham, and University of California at Berkeley. From 1990 to 2011 he worked in the Department of Sociology at METU. His works include two edited volumes titled *Patikalar; Martin Heidegger ve Modern Çağ* [Footpaths; Martin Heidegger and the Modern Age], and *Araştırmalar - Bilim, Kültür, Üniversite* [Quests; Science, Culture and the University], and a book titled *Yan Yollar - Düşünce, Bilgi, Sanat* [Side Ways-Ideas, Knowledge, Art].

⁵ For more detailed information, see ANNEX 1.

⁶ Bodilly S.J & Augustine S.J.& Zakaras, L, 2008.

3 | 1 DEFINITIONS

Arts education has different definitions and many objectives. Narrowly, the definition of arts education is as follows:

Arts education is the education of “the visual and performance arts delivered in a standards based, sequential approach by a qualified instructor as part of the core curriculum, where instruction in the arts is dedicated and not a means to another end.”⁷

Americans for the Arts⁸ defines art education as “instruction and programming in all arts disciplines”. It employs the most comprehensive definition with an educational approach that includes all arts disciplines such as dance, theater, music, visual arts, creative writing, media arts, art history, art criticism, and aesthetics.

There are also different definitions of arts education in Europe. As seen in national arts education policies and the work of international organizations in this field, various concepts are interchangeably employed for arts education such as cultural education, fine arts education, arts and cultural heritage education, arts education, aesthetics education, creative education, cultural pedagogy, to name but a few.⁹

Although the definition of arts education has nuances in different geographies and institutions, the common denominator of all definitions is that “arts education is creative artistic education in and outside of school that comprises all fields and forms of fine arts.”¹⁰

⁷ Americans for the Arts, *Arts Education Navigator*, 2013.

⁸ Americans for the Arts is the leading not for profit organization in the USA working for over 50 years for the advancement of cultural policy. It works to represent and provide services to local communities and create opportunities for all Americans to learn about and engage with different art forms.

⁹ European Commission Education, Audiovisual and Culture Executive Agency, *Arts and Cultural Education at School in Europe*, 2009.

¹⁰ San, İ., 1983, p. 215; Etike & Kurtulus.

3 2 SIGNIFICANCE AND OBJECTIVES

“We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts.”

NAEA THE NATIONAL VISUAL ARTS STANDARDS

Arts education contributes to an education model that integrates physical, intellectual and creative skills and enables the formation of dynamic and effective relations between the fields of education, culture and art. Knowledge of art disciplines and practices is one of the key factors for the intellectual, academic, cultural, social and personal development of children and youth. Therefore, art and arts education is an indispensable part of basic education.

The objectives of arts education are formulated under three main categories in this report:

1. Individual and intellectual development

- Creativity and ability for creative thinking
- Ability to form connections: cognitive and emotional learning
- Aesthetic awareness: criticism
- Learning artistic practices, acquiring and developing artistic skills

2. Improving the quality of education

3. Increasing the creative and innovative capacity of society

3 2 1 INDIVIDUAL AND INTELLECTUAL DEVELOPMENT

The contribution of arts education to the development of children, youth and lifelong learners is summarized under the headings of the development of creativity and ability for creative thinking; the development of the ability to form connections (cognitive and emotional learning); development of aesthetic awareness (criticism); and acquisition and development of artistic skills and learning of artistic practices.

i. Creativity and Ability for Creative Thinking

University of Chicago Professor of Psychology Mihaly Csikszentmihalyi defines the concept of creativity as “any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one”.¹¹

In the sphere of education the subject of creativity is approached with a focus on enhancing students’ abilities for creative thinking. In education literature creativity is linked to characteristics such as problem recognition and problem solving, divergent and convergent thinking, adaptability to new situations and self-expression skills.¹²

Arts Education’s contribution to the fostering of creativity is one of the most predominant discourses in the field of art education. Creativity can be fostered through art education methods’ capabilities of balancing students’ skills for creative thinking, developing innovative ideas, and translating theoretical knowledge into practice.¹³ Arts education entails an in-depth and long process comprised of numerous steps such as the development of students’ skills for creative thinking, conceptualization, research and critical thinking, and re-evaluation.¹⁴

Two primary traits that are important to cultivate creativity through education are tendencies of curiosity and perseverance. Interest and curiosity emerge in early development stimulated by childhood experiences, a supportive emotional environment, exposure to many different opportunities to explore and discover. Therefore, in order for schools to present in-depth learning conditions for students, it is important for them to provide opportunities and resources that foster creativity.¹⁵

¹¹ Csikszentmihalyi, M., 1997, p. 28.

¹² Csikszentmihalyi, 1988, 1996; Mumford et.al., 1994; Runco, 1993; Runco & Nemiro, 1993; Starko, 2001; Sternberg 1988, 1997, 1999. As cited in Pariser, D. & Zimmerman, E., 2004, p. 381.

¹³ Sternberg & Williams, 1996.

¹⁴ Seidel, S. & Tishman, S. & Winner, E. & Hatland, H. & Palmer, P., 2009, p. 18; Perkins, 1981.

¹⁵ Csikszentmihalyi, as cited in Burton, 2004, pp. 557-8.

ii. Ability to Form Connections: Cognitive and Emotional Learning

“Art comes from the world, belongs to it, can never escape from it.” WILLIAM SAROYAN¹⁶

Primary resources on education indicate that experiencing and developing knowledge and understanding of arts enables cognitive and emotional learning, which cannot be assured through other educational tools and methods.¹⁷

High quality arts education fosters the disposition to make connections across diverse themes, topics and experiences.¹⁸ Elliot Eisner states that the role of quality arts education in students’ lives is to adopt what they learned in school in their own daily practice.¹⁹ The acquisition of this skill does not only have cognitive value. Art education helps to create a balance between cognitive and emotional development through fostering emotional development. It helps students to develop ideas and opinions and to take action in decision-making processes. Through this ability, students realize that learning is accessible and relevant. This is the most meaningful and profound aspect of learning through the arts.²⁰

¹⁶ William Saroyan (1908-1981) was born on August 31, 1908 in Fresno, California as the first son of an Armenian family who migrated to the USA from Bitlis, Turkey. He authored over sixty books, stories, plays and novels in his lifetime and created a unique style in prose. His eloquent, colloquial style full of zest for life came to be known as “Saroyanesque”. His books include *My Name is Aram*, *The Human Comedy*, *Time of Your Life*.

¹⁷ UNESCO, 2006, *Road Map for Arts Education*.

¹⁸ Seidel, S. & Tishman, S. & Winner, E & Hatland, H. & Palmer, P., 2009, p. 19.

¹⁹ *Ibid.*, p.19.

²⁰ *Ibid.*, p.19.

iii. Aesthetic Awareness: Criticism

Criticism pertains to developing an awareness of the qualities of an artwork or performance and a capacity for critical judgment when evaluating artistic work. Many art educators and theoreticians assert that the most important objective of arts education is to equip students with an “aesthetic perspective.” The development of students’ capacity to see things from an aesthetics perspective is comprised of three elements:²¹

- a. Learning to recognize the aesthetic dimensions of the world around them,
- b. Learning to make qualitative discernments and judgments,
- c. Learning to actively shape their aesthetic environments.

iv. Learning of Artistic Practices, Acquisition and Development of Artistic Skills

Learning of artistic practices pertains to acquiring the skills forming the foundation of artistic language such as understanding of colors, lines and forms in the visual arts or listening and instrumental performance skills in music. The development of artistic skills necessitates learning different artistic styles and genres. Artistic understanding encompasses issues like learning the characteristics of different means of artistic expression or understanding the artist, the artist’s cultural, political, social, and physical environment and its relationship with his/her artworks.²²

²¹ Ibid., p.21.

²² European Commission Education, Audiovisual and Culture Executive Agency, *Arts and Cultural Education at School in Europe*, 2009, p.20

3 2 2 INCREASING THE QUALITY OF EDUCATION

According to UNESCO's 2006 *Education for All (EFA) Global Monitoring Report*, in many countries while children's access to schooling increases, the quality of education remains at a standstill. The 2012 Global Monitoring Report indicates that millions of children who go to school cannot learn basic concepts. According to the findings of the report, of the 650 million children at primary school age, 250 million will not continue to fourth grade, and even if they do, they will only have access to the lowest standard of education.²³ While school participation for everyone is important, it is equally vital for students to be able to receive quality education.²⁴

Broadly speaking, quality education can be defined as an education that equips children, youth and all learners with skills to exist in their society, promotes free and innovative thinking, and one that is comprehensive and rights based.

Arts education is an important tool for constructive transformation in education systems. The qualities of arts education to this end can be summarized as follows:²⁵

Arts education,

- brings an interdisciplinary approach to curricula when applied as an educational model, introducing artistic and cultural dimensions to other academic disciplines;
- fosters a culture of creativity among teachers and school administrators;
- engages a diversity of learners by way of introducing innovative pedagogies and creative approaches to curricula;
- provides an apt framework for the learning of concepts like cultural diversity and intercultural dialogue that are based on human rights and democracy.

23 UNESCO, 2012, *Education for All (EFA) 2012 Global Monitoring Report*.

24 UNESCO, 2005, *Education for All (EFA) 2006 Global Monitoring Report*, p. 58.

25 UNESCO, 2000, *Dakar Framework for Action*; UNESCO, 2010, *Seoul Agenda: Goals for the Development of Arts Education*.

3 2 3

INCREASING THE CREATIVE AND INNOVATIVE CAPACITY OF SOCIETY

“The arts and the humanities aren’t just there to be consumed and enjoyed whenever we have a free moment in our lives. We rely on them constantly. We need them. Like medicine, they help us live.”

USA PRESIDENT BARACK OBAMA, 2013 NATIONAL MEDALS OF THE ARTS AND HUMANITIES CEREMONY

Arts education policy is crucial for the development and expansion of a country’s creative and cultural capital. 21st century societies are in ever more need for innovative workforce that is more creative and flexible and can adapt to different conditions. Art and arts education help children, youth and all lifelong learners acquire the necessary skills that are required in 21st century conditions based on information economy.

While equipping students with the above-mentioned skills, arts education also allows them to better know and express themselves, gain an awareness of the development of their skills, and view the world with a critical perspective.²⁶ The skills-building capacity of arts education and its potential to advance the workforce has captured the interest and support of the business world.²⁷ Employers across all sectors have the need for workers who are creative, analytical, disciplined, and self-confident. They need employees who can solve problems, communicate ideas, and are sensitive to the world around them. A growing number of leaders throughout the USA recognize that the arts are among the best means to advance these skills in young people.²⁸

26 UNESCO, 2006, *Road Map for Arts Education*; Arts Education Partnership, 1999, *Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community Learning Partnerships*.

27 Arts Education Partnership, 1999, *Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community Learning Partnerships*, s.4.

28 Galligan, A.M., 2001, s. 24.

The definition of literacy in the 21st century includes the ability to understand and communicate in both verbal and non-verbal symbols. An education in the arts and humanities can also foster the acquisition of knowledge, competence and the abilities to create in different art forms. Cultural literacy enables one to understand oneself and others in a cultural context. In knowledge based societies and economies, this is a crucial component of education.²⁹

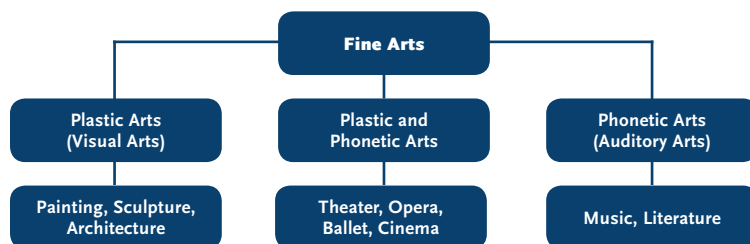
4 CONCEPTS PERTAINING TO ARTS EDUCATION

“The creation of something new is not accomplished by the intellect, but by the play instinct acting from inner necessity. The creative mind plays with the objects it loves.” C. G. JUNG³⁰

When assessed as an academic discipline, arts education is theoretically and conceptually a rather advanced field. In arts education, different art disciplines are examined within the framework of their own characteristics. This section, without differentiating between disciplines, will summarize the main issues that fall under the scope of arts education and cultural policy, which are discussed by academicians, researchers, advocates and practitioners in the framework of contemporary arts education methods.

4 1 FINE ARTS

In order to understand the content of arts education, it is important to understand the scope of fine arts. Traditionally, fine arts are classified as follows:³¹



It is important to note that this classification remains inadequate for contemporary arts. In contemporary approaches, art appeals not just to the senses but also to the emotions and the mind. Thus, the classification has been rearranged taking into consideration the qualities and technique of the art discipline in question. Detailed classifications that address

³⁰ Carl Gustav Jung (1875-1961) is a Swiss psychiatrist and the founder of analytic psychology. Together with Freud and Adler, he is one of the founding figures of depth psychology.

³¹ Ministry of National Education (MEB) Board of Education and Discipline, 2006, *Primary School Arts Activities Course Teacher's Handbook (Grades 1 through 8)*.

numerous art forms such as graphics, designs, caricature, cinema, modern dance, etc. are widely included. On the other hand, given the narrow scope of arts education courses in Turkey, the traditional classification of fine arts will suffice for the purposes of this report.

4 2 METHODS OF CONTEMPORARY ARTS EDUCATION

One of the most debated issues in arts education literature is the balance between artistic practices and theoretical knowledge in the curriculum. While there are different approaches, it is generally underscored that the significance of technical education to teach artistic practices should not be disregarded. However, technique should never be the only goal in itself and preclude learning experiences through the arts.³²

Different arts education methods have been developed based on this debate. Three main contemporary education methods in arts education literature will be discussed in this section, namely: Discipline-Based Arts Education (DBAE), Visual Culture Approach, and Multicultural/Intercultural Education.

4 2 1 DISCIPLINE-BASED ARTS EDUCATION (DBAE)

Discipline-Based Arts Education (DBAE) is a model based on art educator and theoretician Manuel Barkan's works conducted in the USA in the 1960s. DBAE first emerged as a brand identity of the Getty Center for Education in the Arts³³ in the 1980s. Getty Center for Education in the Arts has employed the DBAE method to address the problem of the low number of expert art educators to teach arts education in schools in California and has trained numerous class teachers using this method. DBAE has four fundamental principles:

³² Seidel, S. & Tishman, S. & Winner, E & Hatland, H. & Palmer, P., 2009, p. 21.

³³ For more detailed information, Getty Education Institute for the Arts: <http://socialarchive.iath.virginia.edu/xtf/view?docId=getty-education-institute-for-the-arts-cr.xml>

1. Art production: producing artworks,
2. Aesthetics: being able to discuss the nature, meaning, impact and value of art,
3. Art history: being able to understand the development and significance of art and artworks in historical processes,
4. Art criticism: acquiring skills to describe, interpret, evaluate and judge properties of artworks and examine the roots of these analyses to question their values.

In DBAE; art production, aesthetics, art history, and art criticism are tackled holistically with equal weight and scope, while the aim is to train students to become culturally, artistically and intellectually equipped individuals with a capacity for critical thinking and aesthetic concerns. Even though this arts education method is more predominantly employed in the field of visual arts, it is also used by other arts disciplines. DBAE constitutes the basis of the curriculum structure of the “visual arts” course in the national education system in Turkey.³⁴

4 2 2 VISUAL CULTURE APPROACH

“Imagination is more important than knowledge.”

ALBERT EINSTEIN

In contemporary life where the prevalence of visual culture is increasing in every field, it has become of growing importance for students and all individuals to acquire visual literacy and an awareness of the visual sphere.³⁵

³⁴ For more detailed information on the Visual Arts Program, see: MEB Board of Education and Discipline. Education Programs. <http://ttkb.meb.gov.tr/>

³⁵ Beginning in the late 1980s, visual culture found its way into arts education literature, largely shaped and advanced with the contributions of Paul Duncum, Kerry Freedman and Kevin Tavin (Grubbs, J.B., 2012, p. 34).

Advocates of visual culture approach in arts education assert that technology has changed communication and culture significantly, and that in the present age when visual images begirds all spaces, it is important to understand visual culture and the transformation and changes it creates.³⁶ Analyzing the underlying meanings of visual culture elements in everyday life, developing different perspectives,³⁷ and acquiring the skills to analytically and critically interpret these have made the visual culture approach the subject matter of arts education.

The increasing impact of social media tools, new forms of relationships between humans and their experience as networked subjects, and new levels of theorizing about visuality necessitate a reconceptualization of art education as/in visual culture.³⁸ This interdisciplinary approach, which is of increasing importance in arts education, offers frameworks that will help problematize cultural, political and social infrastructures in the construction of cultural identities and understanding of images that play a central role in the creation of knowledge.³⁹

The visual culture approach equips students and individuals with the skills to accurately understand, evaluate and apply visual images through the faculties of visual literacy. It can be applied for all arts disciplines that entail visuality in contemporary culture such as photography, film, etc.⁴⁰

³⁶ Tavin, K., 2005.

³⁷ Duncum, P., 2010.

³⁸ Freedman, K. & Stuhr, P., 2004. As cited in Carpenter II, B.S. & Tavin, K., 2010.

³⁹ Carpenter II, B.S & Tavin, K., 2010, p. 247.

⁴⁰ Balkır-Kuru, 2011.

Case Study: Deconstructing Disney in the Elementary Art Classroom⁴¹

Art educator and theoretician Kevin Tavin has utilized this approach in an elementary school fifth grade visual arts class to address stereotypes of gender, ethnic identity, history, and race through analyzing Disney films.

The goal of the course is to develop a critical thinking about popular visual culture and produce meaningful artworks based on issues in everyday life. In the beginning of this unit, students were asked to ponder the following question: “What is an issue?” Students responded to this question in the framework of their own problems, concerns, troubles, topics, and ideas based on their own experiences. They have defined issues in their everyday life as “too much homework, problems with siblings, getting teased, and not getting along with others.” Following a discussion about how people come to know one another, most students responded affirmatively to the question of whether their knowledge about other people came from other popular culture such as movies, videos, advertisements, toys, to name but a few. Following this, they held a discussion around stereotyping in the media.

⁴¹ Tavin, K. & Anderson, D., 2003, p. 21.

Students were asked to list possible definitions of stereotypes and to provide examples from popular culture. The list included racial, ethnic, and gendered stereotypes. The discussion expanded to include stereotypes about Native Americans in the USA and its origins. In the following lessons two Disney films were screened and students were asked how Native Americans were represented in these films. There was a discussion around how these films mocked traditional Native American dances and dresses, and portrayed Native Americans in a demeaning way. Afterwards, students interpreted the artwork of artists who take up some of these issues. Upon watching several Disney films and discussing them, students have made numerous observations and comments on stereotypes around issues such as gender, violence, history, and race. After these discussions students have made projects depicting how they would want to change Disney films. In this course, students were encouraged to think critically through an analysis of popular culture and taught to be more aware and think in-depth about social issues.

4 2 3 MULTICULTURAL/INTERCULTURAL ARTS EDUCATION⁴²

“The function of art is to do more than tell it like it is —it’s to imagine what is possible.” BELL HOOKS⁴³

Subjects on the issue of cultural diversity in school curricula in the USA are discussed within the framework of “Multicultural Education Movement.” The concept of multicultural education, originated through the Civil Rights Movement working against racism in the 1960s, evolved into an education movement working for the provision of equitable opportunities for disenfranchised groups in areas including education, politics, and social justice.⁴⁴

The basic criticism multicultural education introduces to curricula is that program content is defined through dominant cultures. In order for people to understand one another in society, co-exist, and engage in dialogue, they have to be aware of the existence of other cultures, learn about their historical and cultural heritage, tradition and practices. And this can only be possible by equally including topics of cultural and social practices in school curricula. “History, heritage, and traditions do not exist only in the past. These concepts are continually being constructed and reconstructed in the present to make them meaningful and relevant for people’s lives. Individuals’ varied experiences within the history, heritage, tradition and culture of groups to which they belong is what produces diversity.”⁴⁵ As students and individuals understand the thought structures and cultural practices of people coming from different cultures, they also learn to co-exist.

⁴² The concept of multicultural education is mostly used in arts education literature in the USA. The concept of intercultural education is more predominantly employed in European literature. Intercultural education entails a broader perspective, integrating multicultural education, community based education and the global education agenda. In this report the differences between multicultural education and intercultural education have not been taken into consideration and the two concepts are used interchangeably.

⁴³ Bell Hooks is an American feminist writer and activist. She is the author of over thirty books and countless articles on racism, class, gender, education, art, history, media and women’s rights.

⁴⁴ Ballengee-Morris, C. & Stuhr, P., 2001, p. 6.

⁴⁵ Ibid, p. 7.

Arts education offers appropriate frameworks to promote and advance cultural diversity and intercultural dialogue. In order to understand arts education's relationship with the issues of cultural diversity, intercultural dialogue and cultural heritage education, it will be useful to examine these concepts closely.

i. Cultural Diversity

Cultural diversity, which is defined as “the common heritage of humanity” in the UNESCO Universal Declaration on Cultural Diversity (2001)⁴⁶ is embodied in the uniqueness and plurality of the different identities of society. It is also described as a source of exchange, innovation and creativity. Cultural pluralism is regarded as a guarantee of policies for participation, social cohesion, the vitality of civil society and peace, and is thus conducive to cultural exchange and the flourishing of creative capacities.⁴⁷ Some basic principles included in the declaration are as follows:

1. Cultural diversity as a factor in cultural, economic and social development: Cultural diversity widens the range of options open to everyone; it is one of the roots of development, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.
2. Creation flourishes in contact with other cultures. For this reason, heritage in all its forms must be preserved, enhanced and handed on to future generations as a record of human experience and aspirations, so as to foster creativity in all its diversity and to inspire genuine dialogue among cultures.

⁴⁶ UNESCO *Universal Declaration on Cultural Diversity* (2001) is the foremost internationally recognized and referenced fundamental document on cultural diversity. For detailed information see: ANNEX II.

⁴⁷ UNESCO *Universal Declaration on Cultural Diversity* (2001).

Cultural diversity positively affects learning processes with its potential to enable students to gain different perspectives. Students who find the opportunity to express themselves and get acquainted with different cultural identities through arts education gain an awareness of issues like discrimination, social exclusion, exploitation, and social justice to become more informed and sensitive citizens.

ii. Intercultural Dialogue

The Council of Europe defines the concept of intercultural dialogue as follows:

“Intercultural dialogue is an open and respectful exchange of views between individuals, groups with different ethnic, cultural, religious and linguistic backgrounds and heritage on the basis of mutual understanding and respect.”⁴⁸

The obstacles before intercultural dialogue are summarized as:⁴⁹

1. Communication barriers: the challenge of communicating in different languages;
2. Political barriers: discrimination against, and exploitation of particularly disadvantaged and marginalized groups and poverty;
3. Structural barriers: racism, xenophobia, and intolerance.

⁴⁸ Council of Europe, 2005, *White Paper on Intercultural Dialogue “Living Together as Equals in Dignity”*.

⁴⁹ Ibid.

iii. Cultural Heritage Education

“Remembering the past always comes with an image or a view attached.” ORHAN PAMUK⁵⁰

Tangible and intangible forms of cultural expression are gradually disappearing because they are not adequately valued in the education systems of many countries or because they are not transmitted to future generations. Therefore, it is important for education systems to be organized in a manner to incorporate cultural knowledge and forms of expression and to transmit these to future generations. Cultural heritage education, which is a cornerstone of intercultural education, can be realized through arts education in formal and non-formal education systems.

The Faro Convention, also known as The Framework Convention on the Value of Cultural Heritage for Society, adopted by the Council of Europe in 2005, puts forth the relationship between the concept of Europe’s common cultural heritage and human rights and fundamental freedoms with an innovative approach. The Faro Convention makes original contributions to issues such as “living together”, quality of life and the living environments where citizens wish to prosper.⁵¹

Article 2 of the Convention defines cultural heritage as follows:

“Cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.”

⁵⁰ Ferit Orhan Pamuk is the recipient of numerous awards in literature as well as the only Nobel Laureate from Turkey (2006). His books have been translated to sixty languages and published in over one hundred countries. He was in the TIME 100: The People Who Shape Our World list in 2006. His novels include Cevdet Bey and His Sons, Snow, White Castle, The House of Silence, Museum of Innocence.

⁵¹ Council of Europe, 2005, The Framework Convention on the Value of Cultural Heritage for Society (Faro Convention).

This Convention, which is significant in terms of cultural heritage and its management, is an important reference document for cultural heritage education with its basic principles and underlying values.

Case Study: Respect for Differences in Education and Best Practices Symposium (Turkey)⁵²

The publication of the Respect for Differences in Education and Best Practices Symposium, organized by Union of Private Schools Association of Turkey in 2013, stated that in order to combat discrimination, xenophobia, and racism, it is necessary to provide multicultural education from preschool onwards using artistic activities such as games, dance, drama, rhythm and music.

Two conferences, four panel discussions, and 22 workshops were organized in scope of the symposium attended by around 500 founders, principals and teachers from private preschool and primary school education institutions. The following topics were discussed in the symposium organized around the main theme of “Respect for Differences in Education”:

- Awareness of differences and equal opportunities,
- Citizenship, democracy and peace education in the curriculum and textbooks,
- UN Convention on the Rights of the Child,
- State strategy and support of local governments,
- The importance school and family in building awareness and the need for a common attitude,
- Practices for the integration and inclusion of children with differences,

⁵² Türkiye Özel Okullar Birliği Derneği (Union of Private Schools Association of Turkey), 2013, *Okul Öncesi Eğitiminde Farklı Yaklaşımlar ve Uygulamaları Sempozyumu Sonuç Bildirgesi* (Different Approaches and Practices in Preschool Education Symposium Outcome Document).

- Concepts of difference and richness, common identity, tolerance,
- The role of teaching in creating gender awareness, overcoming prejudices and promoting an egalitarian perspective,
- Teaching respect for differences through art fields like games, drama, music, dance and literature.

The approaches and basic concepts in the above mentioned contemporary arts methods are not solely important for arts education curriculum and methods. These methods and their underlying perspectives are based upon universal values like human rights, supremacy of law and democracy. Therefore, DBAE, which is based upon critical and aesthetic thinking; the Visual Culture Approach that rests upon political, social and cultural analysis, and visual literacy; and Multicultural Arts Education that advocates for the integration of cultural diversity and intercultural dialogue into the curriculum through arts education can be considered as useful methods that would inform arts education policies based on universal values in Turkey.

As students start to understand the thinking patterns and cultural practices of people from different cultures through arts education, they will also learn how to live together. Contemporary methods in arts education offer appropriate frameworks for the development of cultural and aesthetic values, cultural diversity and intercultural dialogue in societies.

5

INTERNATIONAL ORGANIZATIONS AND NETWORKS AND ARTS EDUCATION

The section examines the activities and policies of international (Council of Europe, UNESCO) and supranational (European Union) institutions in the field of arts education. These three institutions are the most influential actors of arts education policies. Turkey has accepted the major decisions in this field through international conventions and declarations, most of which it is signatory to.

5

1

UNESCO

UNESCO is the leading institution that develops international policies in the fields of education and culture. The first decisions pertaining to the necessity and importance of international research on arts education have been adopted in UNESCO conferences held in 1946 and 1947. Dr. Herbert Read⁵³ was appointed as the chair of the Committee of Experts to work on arts education in 1948. In 1951, a seminar called “The Visual Arts in General Education”, the first visual arts congress, was held with attendees from 20 countries.⁵⁴

One of the milestones of UNESCO’s arts education program is the report titled *Learning: The Treasure Within* published in 1996, chaired by Jacques Delors, under the auspices of the World Conference on Education for All and UNESCO.⁵⁵ This report emphasized the need for reform to strengthen school systems in the 21st century and the importance of an education that promotes creativity through art at the primary school level particularly in developing countries.⁵⁶

53 British poet and critic. He is one of the most renowned arts and literature critics of the era.

54 International Society for Education through Arts (InSEA), About.

55 UNESCO, 1996, *Learning: The Treasure Within*.

56 UNESCO, Art Education, *Background*.

At the UNESCO General Conference held in Paris in 1999, UNESCO Director General Koïchiro Matsuura issued an “International Appeal for the Promotion of Arts Education and Creativity at School” to all stakeholders with the objective of constructing a culture of peace.⁵⁷ Numerous programs and efforts were launched after this appeal to increase awareness of arts education in the learning processes of children and adolescents. UNESCO stated that it would mobilize all its resources in this field for the integration of cultural diversity to arts education curricula. Other issues discussed in scope of arts education in the appeal were:

- The wide diffusion of culture, and the education of humanity for justice and liberty and peace which are indispensable to the dignity of man in line with the Constitution of UNESCO;
- To make children and adolescents more receptive to the different forms of knowledge and disciplines and to develop individuals’ creative faculties through more balanced education at different stages of schooling;
- The importance of international cooperation in the field of arts education for the promotion of a culture of peace through knowledge of the artistic and cultural values of different countries and civilizations.⁵⁸

⁵⁷ UNESCO, 1999, *General Conference Paris Resolutions*.

⁵⁸ Ibid.

5 | 1 | 1 WORLD CONFERENCE ON ARTS EDUCATION

Following this appeal in 2006, the “World Conference on Arts Education: Building Creative Capacities for the 21st Century” was held in Lisbon, Portugal during which UNESCO and stakeholders reviewed the five year cooperation and activities. The four main themes discussed in this conference where the message that arts education is a need for all societies was underscored were:⁵⁹

1. Advocacy for arts education stressing the importance of cultural diversity in arts education and sustainable development,
2. The impact of arts education,
3. Strategies for promoting arts education policies,
4. Teachers’ training.

There were three major outcomes of this conference in terms of arts education:

1. The main outcome of the conference, the report titled *Road Map for Arts Education (2006)* is a document that outlines policies on how arts education can be shaped and promoted on national levels. The *Road Map* is aimed to constitute a reference for identifying and developing the core elements of arts education policies and devising strategies and actions to put these policies into practice.
2. An alliance was formed between three civil society organizations that participated in the conference— InSEA (International Society for Education through Art), ISME (International Society for Music Education) and IDEA (International Drama/Theatre and Education Association)—in order to establish a strong coalition to promote arts education.

⁵⁹ UNESCO, Art Education, Aims; UNESCO, Art Education, *First World Conference on Art Education*; European Commission Education, Audiovisual and Culture Executive Agency, 2009, *Arts and Cultural Education at School in Europe*.

3. The conference provided the space for exchange of different ideas, practice and knowledge, bringing together the most prominent institutions and individuals working in the field of arts education with culture and/or education ministries, NGO representatives, researchers, experts, and artists for the advancement of this field.

5

1

2

SECOND WORLD CONFERENCE ON ARTS EDUCATION: THE SEOUL AGENDA

Following the Second World Conference on Arts Education (2010) held in Seoul, the capital of the Republic of Korea, a document titled *The Seoul Agenda: Goals for the Development of Arts Education* was published as an international plan of action. One of the central goals of this conference was to reassess the Road Map and encourage its further implementation.

Subjects such as arts education programs, advocacy, capacity building and identifying objectives for the development of arts education were discussed at the Seoul Conference. It was aimed to ensure the recognition of the “importance of high quality arts education accessible to all” in the 21st century while the creative capacity of youth and students at all levels of schooling continues to increase. The outcome document of the conference broadened the definition of arts education and emphasized the importance of its social and cultural dimensions. This document reflects “the conviction (...) that arts education has an important role to play in the constructive transformation of educational systems that are struggling to meet the needs of learners in a rapidly changing world characterized by (...) intractable social and cultural injustices”.

“Seul Gündemi” belgesi, UNESCO’ya üye devletler, sivil toplum kuruluşları, profesyonel örgütler ve topluma bir çağrıda bulunur. Bu çağrı; eğitim sistemlerini yenilemek, toplumsal ve kültürel hedeflere ulaşmak ve çocuklara, gençlere ve yaşam boyu eğitim alanlara fayda sağlamak üzere nitelikli sanat eğitimini hayata geçirebilmek için herkesi belgedeki hedefleri tanımaya, stratejileri ve eylemleri örgütlü bir şekilde uygulamaya davet etmektedir.⁶⁰

5 | 1 | 3 INTERNATIONAL ARTS EDUCATION WEEK

Following the success of the Second World Conference on Arts Education, the General Conference of UNESCO held in 2011 proclaimed the fourth week of May as “International Arts Education Week”.⁶¹ Its aim was to “increase the international community’s awareness on the importance of arts education and reinforce cooperation among the field partners by promoting cultural diversity, intercultural dialogue and social cohesion via concrete projects and practices”.⁶² The first celebration of this event took place at UNESCO Headquarters on May 23, 2012 with the participation of artists, educators, researchers, representatives of civil society organizations and international associations.⁶³

⁶⁰ UNESCO, 2010, *Seoul Agenda: Goals for the Development of Arts Education*.

⁶¹ UNESCO, 2011, General Conference, Paris Resolutions

⁶² UNESCO, Arts Education, *International Arts Education Week 21-27 May 2012*.

⁶³ World Alliance for Art Education (WAAE), 2014, *UNESCO International Arts Education Week*.

5 2 EUROPEAN UNION (EU)

The role art plays in developing the youth's talents in line with the needs of the 21st century has long been a priority policy area at the European Union (EU).

The first meeting on arts education in Europe was the conference titled "A Creative Culture: Creativity, Arts and Education" organized in Austria in 1998. The objective in this meeting was to make arts education one of the important issues in the EU process. Basic skills such as problem solving, social behavior, project work, and conflict resolution were addressed in the conference. The importance of this conference is that it points at a shift in paradigm by emphasizing for the first time that creativity is the most requisite resource in the transition from an industrial to an information society in Europe.

Austrian Minister of Education, Science and Culture Elisabeth Gehrler's message to the conference participants was as follows:⁶⁴

"New forms of teaching and learning must be applied in class... In our rational times, it is essential to develop creative skills in young people. Therefore, schools must by no means neglect musical and arts education."

The second conference on arts education titled "A Must or a Muse" was held in 2001 in Rotterdam. Following the conference, Dutch Ministry of Education, Culture and Science established a network of cooperation encompassing entire Europe to facilitate further exchange of information on this subject. The structure named "Cultuurnetwerk" and coordinated by the Dutch through 2005-2007 constituted one of the keystones in ensuring the permanence of international dialogue in the field of cultural education.⁶⁵

⁶⁴ Wimmer, 2006, p.10

⁶⁵ Ibid., p. 6.

The “Culture and School” conference held in The Hague in 2004 emphasized the importance of arts and cultural heritage education for greater mutual understanding among European citizens and the development of creative skills.

The conference on “Promoting Cultural Education in Europe: A Contribution to Participation, Innovation and Quality” was organized in 2006 during the Austrian Presidency of the Council of the European Union. The conference was preceded by a meeting of the European Network of Civil Servants Working in the Field of Arts and Cultural Education, aiming to establish common ground for the definition of ‘cultural education’ and other related terms and discuss the connection between cultural education and the development of skills such as participation, creativity and quality.⁶⁶

In 2007, the European Commission drafted the “European Agenda for Culture” recognized as the first strategic framework for addressing the cultural sphere at the EU level. Proclaiming the importance of arts education for the development of creativity, the Agenda was adopted by the Council of the European Union in November 2007.⁶⁷

European Agenda for Culture has three objectives:

1. Promotion of cultural diversity and intercultural dialogue. It aims to encourage the cross-border mobility of artists and other professionals in the field of culture across member countries.
2. Promotion of culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth, employment, innovation and competitiveness. In addition to encouraging social and technological innovations, creativity is expected to promote employment and growth in the EU.

⁶⁶ European Commission Education, Audiovisual and Culture Executive Agency, 2009, *Arts and Cultural Education at School in Europe*.

⁶⁷ Council of the European Union, 2007, *Resolution of the Council of 16 November 2007 on a European Agenda for Culture*.

3. Culture as a vital element of international relations. Culture is recognized as a main component of international relations that EU conducts with partner countries and regions.

The resolution issued by the Council of the European Union in 2007 introduced a new method based on open coordination in the field of culture. A working group was founded in this framework to improve the interaction between culture, arts and education, provide recommendations for cooperation developed in member countries and share good practices. Further work on resolutions continued throughout 2008-2010.⁶⁸ European Commission declared 2008 the “European Year of Intercultural Dialogue”, and 2009 the “European Year of Creativity and Innovation” thus affirming its recognition of the importance of culture and creativity.⁶⁹

The primary issues of the European Parliament resolution adopted in March 2009 on “artistic studies in the European Union” were as follows:⁷⁰

- Artistic education should be mandatory at all school levels,
- Artistic education should employ the latest information and technologies,
- Teaching of art history should involve encounters with artists and visits to sites of cultural heritage.

In order to make progress in these regards, the resolution called for greater oversight and coordination of arts education at European level, including monitoring the impact of arts teaching on the competencies of students in the European Union.

⁶⁸ European Commission Education, Audiovisual and Culture Executive Agency, 2009, *Arts and Cultural Education at School in Europe*.

⁶⁹ Ibid.

⁷⁰ Ibid.

5 3 COUNCIL OF EUROPE (CoE)

The Council of Europe (CoE) project “Culture, Creativity and the Young” launched in 1995 examined how arts education is conducted in the schools of member states, involvement of professional artists in education, and extra-curricular activities. In scope of the project Ken Robinson conducted a survey on arts education in Europe titled “All Our Futures: Creativity, Culture and Education” in 1999.⁷¹ The study emphasized the cultural dimension of all national policy declarations pertaining to education, and pointed at the importance of fostering creative and artistic skills among youth.

CoE’s study *White Paper on Intercultural Dialogue: “Living together as equals in dignity”* published in 2008 emphasizes that intercultural dialogue cannot be conceived independent of universal values such as democracy, human rights and the rule of law. The Framework Convention on the Value of Cultural Heritage for Society (Faro Convention) drafted by CoE for cultural heritage and cultural heritage education as underscored in intercultural education is an important reference document.⁷²

⁷¹ Robinson, K., 1999a.

⁷² Council of Europe, 2005, *The Framework Convention on the Value of Cultural Heritage for Society (Faro Convention)*.

OTHER INTERNATIONAL ORGANIZATIONS AND NETWORKS

i. National Art Education Association (NAEA)

Among the members of NAEA founded in 1947 are elementary, middle and high school teachers, college and university professors, researchers and scholars, teaching artists, administrators and supervisors, and art museum educators from the U.S. and 66 countries. The aim of NAEA is to advance visual arts education through trainings to support professional growth and the advancement of knowledge and leadership in this field.⁷³

ii. International Society for Education through Art (InSEA)

Founded in the aftermath of World War II, InSEA is a non-governmental organization of UNESCO working in the field of arts education. Its aim is to further creative education and international cooperation through arts and crafts in all countries. InSEA advocates for art education through social media channels, regional and national congresses, publications and research.⁷⁴

iii. International Society for Music Education (ISME)⁷⁵

ISME was founded in 1953 at a conference organized by UNESCO with the aim of reviving music education as a vital component of education. In the following years it became an international society that supports music educators and world citizens to meet through music and enhance their experiences with music. Its mission is to build and maintain a worldwide community of music educators based on the principles of mutual respect and support, foster intercultural dialogue and cooperation among the world's music educators, and promote music education for people of all ages throughout the world.

73 For more detailed information: National Art Education Association (NAEA), <http://www.arteducators.org>

74 For more detailed information: International Society for Education through Art (InSEA), <http://www.insea.org/>

75 For more detailed information: International Society for Music Education (ISME), www.isme.org

Turkey recognizes the core decisions in this field through the international conventions and declarations it has signed with these organizations. In this context, these organizations' priorities and issues regarding arts education policies will be instructive for Turkey in devising its arts education policy.

The cooperation of academicians⁷⁶ working in the field of arts education in Turkey with international networks and organizations as well as the positions in these organizations will also contribute to the development of this field in Turkey. Therefore, it is important to support and reinforce these relationships with the participation of more academicians, art educators and culture professionals from Turkey.

76 Professor Vedat Özsoy is the Executive Board Secretary and Associate Professor Ali Osman Alakus is the Representative for Africa and Middle East in the InSEA World Council of 2014-2017.

6 ARTS EDUCATION IN TURKEY

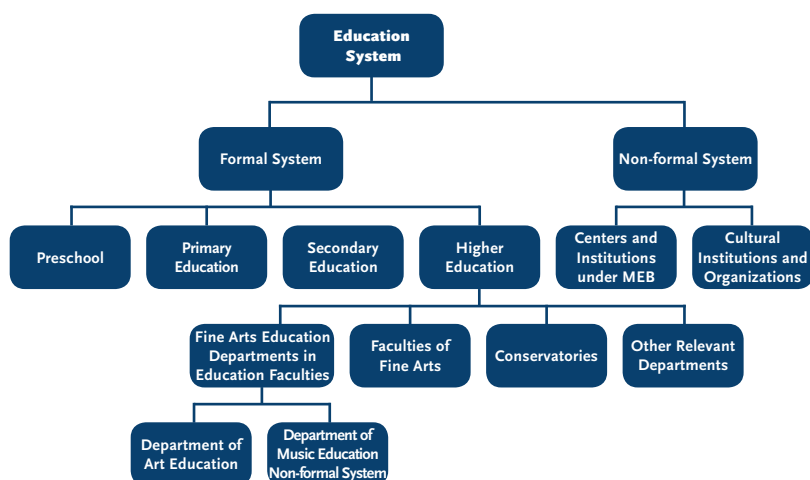
The arts are important in education because they give young people access to the ideas, values and beliefs of others and contribute to all aspects of a child's development. They have been shown to feed the creative imagination and improve cognitive and academic skills.

CREATE THE FUTURE, THE LABOUR PARTY'S PRE-ELECTION CULTURAL MANIFESTO.

This section first explores the positioning of arts education in the national education system of Turkey and the structure of institutions that are positioned as the implementers of arts education policies. The section under the heading of arts education policy reviews the policy texts and strategy documents that determine the contemporary trends, and the final section, which examines the relationship of arts education and cultural economy, addresses the creative industries and the needs in field of education.

6 1 ARTS EDUCATION IN THE NATIONAL EDUCATION SYSTEM

Arts education in Turkey falls under the scope of both formal and non-formal education. The general structure of both education systems and their relationship to arts education is as depicted below:



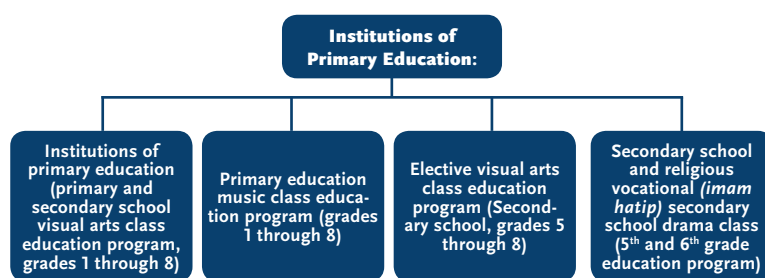
6 1 1 FORMAL EDUCATION SYSTEM

Formal education is the education conducted in school environment on a continuous basis through education programs prepared in line with certain objectives and for individuals in specific age groups and at the same level. Formal education comprises preschool, primary, secondary and higher education institutions.⁷⁷

- Arts education in formal education system is comprised of,
- Education programs provided in scope of the curriculum in preschool, primary and secondary education institutions,
- Fine arts education departments in education faculties (GSEB) and faculties of fine arts and conservatories in higher education.

i. Arts Education in Preschool and Primary and Secondary Education Institutions

The scope of arts education in institutions of primary education in Turkey is comprised of visual arts and music education along with drama classes in secondary schools.



⁷⁷ MEB Directorate of Strategy Development, 2014, *National Education Statistics, Formal Education 2013-2014*.

Institutions of Primary Education (Primary and Secondary Schools) Visual Arts Class Education Program (Grades 1 through 8)

In the visual arts course program, visual arts denote works created towards a goal or with aesthetic concerns based on elements and principles of design and as a product of the combination of imagination, thought, creativity, and skill. Art works such as architectural structures, paintings, ceramics, sculptures, textile design and photography are defined as visual art works.⁷⁸

Primary goals of the visual arts program is to equip individuals with visual literacy, perception and aesthetics awareness, the knowledge, skill and understanding to be able to make assessments on basic concepts and practices in the field of visual arts, so that they become persons actively participating in and evaluating the discussions on visual arts, exploring the nature and origins of visual arts, questioning its value, appreciating the value of and protecting the cultural heritage of visual arts, and willing to learn and practice visual arts.⁷⁹

The program focuses on three basic areas of learning: Visual communication and figuration, cultural heritage, art criticism and aesthetics.⁸⁰

⁷⁸ MEB Board of Education and Discipline, 2014, Primary and Secondary School Visual Arts Class Education Program (Grades 1 through 8), p. 1.

⁷⁹ Ibid., p. 1.

⁸⁰ Ibid., p. 1.

Music Class Education Program in Primary Education (Grades 1 through 8)

The skills to be achieved through the music class program are defined as “Proper, beautiful and effective use of Turkish, critical thinking, communication, problem solving, research, use of information technologies, entrepreneurship, musical perception and knowledge, caring for personal and social values, acquiring musical literacy and aesthetic sensibility”, while “sharing, tolerance and responsibility” are specified as the aspired values.⁸¹

This education program is prepared with a student centered constructivist approach. Constructivist approach is based on the principle that the student incorporates and interprets the new information and skill with the information and skills he or she had acquired earlier and integrates these in his or her life.⁸²

Music class education program is based on four main areas of learning: “Listening – Singing – Playing”, “Musical Perception and Knowledge”, “Musical Creativity” and “Music Culture”. These areas of learning are contextually interrelated.⁸³

Elective Visual Arts Class Education Program (Secondary School, Grades 5 through 8)

In scope of this class prepared for the secondary and religious vocational school level (Grades 5 through 8) the curriculum includes the visual arts of painting, graphic design and ceramics, and among traditional arts marbled paper (ebru), illumination and miniature as different modules. The aim here is to enable the student to become acquainted with two and three-dimensional fields of art and design.⁸⁴

⁸¹ MEB Board of Education and Discipline, 2007, *Primary Education Music Class Education Program (Grades 1 through 8)*, p. 7.

⁸² Ibid., p. 5.

⁸³ Ibid., p. 7.

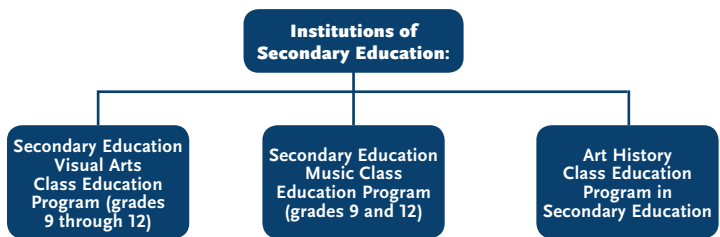
⁸⁴ MEB Board of Education and Discipline, 2014, *Elective Visual Arts Class Education Program (Secondary School, grades 5 through 8)*, p. 2.

Secondary and Religious Vocational School Drama Class Education Program (Grades 5 and 6)

Among the primary goals of the drama course designed for secondary school grades 5 and 6 are “to foster creativity, emphasize that creativity is pertinent in all fields of life, create the environment and opportunities to facilitate children’s self-expression, develop the children’s sense of trust and enable them to be free, develop their skills of critical thinking and empathy, and form awareness of art forms.”⁸⁵

The basic approach to drama class is to play games.⁸⁶ Basic tools to be employed in the framework program of drama class are; role playing and exercises, material games and exercises, physical games and exercises, group dynamics games and exercises, narrative based games and exercises, interactive games and exercises, games, exercises, improvisations and theatre.⁸⁷

In Turkey arts education classes in secondary education include visual arts, music and art history classes.⁸⁸



⁸⁵ MEB Board of Education and Discipline, 2012, *Secondary and Religious Vocational School Drama Class Education Program (Grades 5 and 6)*, p. 8.

⁸⁶ *Ibid.*, p. 3.

⁸⁷ *Ibid.*, p. 9.

⁸⁸ MEB Board of Education and Discipline, *Education Programs*.

Secondary Education Visual Arts Class Education Program (Grades 9 through 12)

In the Ministry of National Education (MEB) curriculum definition, it is emphasized that the aim of the visual arts class in secondary education is not to train artists. The program's objective has been stated as follows: "educating individuals to appreciate art."⁸⁹

Secondary Education Visual Arts (Painting) Class Program is structured under three areas of learning: "Visual Arts Culture", "Figuration in Visual Arts", "Historical Environment and Museum Awareness". Four disciplines of art, namely "art criticism", "art history", "aesthetics", and "practice" are combined in these areas of learning and thus presented to the students, while the student's attainments and sample activities are prepared accordingly.⁹⁰

The program is constituted on "student centered approaches" that enable the students to become active, participatory and research oriented individuals.⁹¹

Secondary Education Music Class Education Program (Grades 9 through 12)

Secondary education music class education program aims to assist the individual to enter the process of music making via singing and playing, and contextualize and describe music via listening, develop his or her creativity via improvisation and composing, and raise sophisticated, productive, self-confident individuals equipped with musical literacy skills who have espoused the national and international music culture via musical perception and knowledge.⁹²

⁸⁹ MEB Board of Education and Discipline, 2009, *Secondary Education Visual Arts Class (Grades 9 through 12) Education Program*, p. 11.

⁹⁰ *Ibid.*, p. 11.

⁹¹ *Ibid.*, p. 11.

⁹² MEB General Directorate of Secondary Education, 2009, *Secondary Education Music Class Education Program (Grades 9 through 12)*, p. 7.

The program is founded on five fundamental areas of learning. In correlation and interaction with one another, these areas of learning comprise the fundamental aspects of music education. Through these areas of learning it is aimed for the students to develop self-confident personalities who can think critically, generate the strength to concentrate and patiently work on any subject without fearing obstacles.⁹³

Secondary education music class education program areas of learning are as follows: Singing-playing, listening, musical perception and knowledge, music culture, musical creativity.⁹⁴

Art History Class Education Program in Secondary Education

An important goal of art history education is to enable the student to attain a live, vivid awareness of art history. The elective art history education conducted in institutions of secondary education aims to raise thinking, research oriented, and productive individuals with an advanced sense of aesthetics who are sensitive to art and open to development, and who can put their learning to practice.⁹⁵

Art history program aims for the students to:

- Develop a consciousness that is free of prejudices and espouses the democratic values,
- Attain an awareness of cultural heritage and art history,
- Develop the awareness for the conservation of art works,
- Develop a critical perspective on art and the artist,
- Approach different cultures in tolerance and become aware of cultural values.⁹⁶

⁹³ Ibid., p. 22.

⁹⁴ Ibid., p. 22.

⁹⁵ MEB Board of Education and Discipline, 2012, *Art History Class Education Program in Secondary Education*, p.2.

⁹⁶ Ibid., pp. 2-3.

It can be observed that in defining arts education programs in primary and secondary education, the MEB curriculum adopts a student centered, discipline based approach, which encourages critical thinking. However, there are obstacles impeding the implementation of these principles such as infrastructural inadequacies, lack of capacity, and problems in the perception of arts education, to name but a few. In order to overcome this situation, the arts education curriculum and practices in formal education should be reviewed, and the education material and content of painting and music classes should be brought in line with contemporary needs and international standards.

No detailed analysis has been made regarding the education programs in scope of this report; however, there are numerous academic studies in Turkey that make curriculum analyses in the field of arts education. These studies provide important clues as to the implementation; nevertheless, there is need for up-to-date comparative statistics and ethnographic analyses.

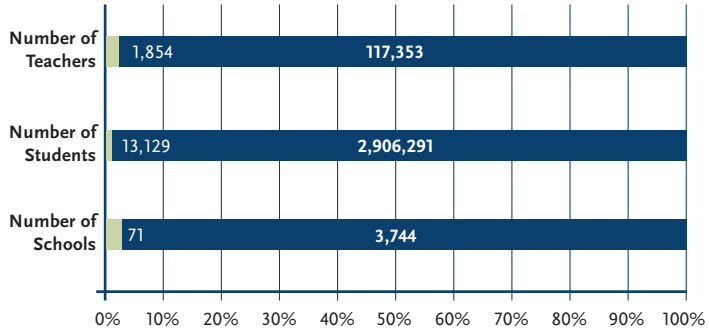
Fine Arts High Schools

Launched in scope of formal education in 1989 first in metropolitan cities and later expanded to other cities, the fine arts high schools have been established for students with talent in fine arts who want to develop themselves in the field of painting and music. In addition to academic subjects the schools offer classes in visual arts, music, art history, art criticism and aesthetics. Even though its structuring and programs during the first years were limited to music and painting, the departments change from school to school. In addition to painting and music departments, theatre, cinema-television, ballet and dance departments have also been opened. These schools that target special talent students are an important step in terms of arts education, however, the level of education in these high schools is still not at the international standard.⁹⁷ According to the 2013-2014 statistics published by MEB, there are currently 71 fine arts high schools operating in Turkey. There are 13,129 students studying and 1,854 teachers working in these schools that have a total of 847 classrooms.⁹⁸ As can be seen in the chart below prepared according to the MEB 2013-2014 statistics, the number of schools, students and teachers of fine arts high schools constitute a very small percentage of secondary education.

97 In scope of the fine arts high schools education programs, there are: History of the Traditional Turkish Music Class, Guitar, Violin, Piano Class, Lute (*ut*), Double Bass, Introduction to Music Class, Music Styles Class, Musical Hearing, Turkish Music Chorus Training, Viola Class, Cello Class, Western Music Instrument Ensembles, Graphic Design Class, Two Dimensional Art Workshop Class, Museum Training Class, Turkish Painting, Sculpture Art Class, Three Dimensional Art Workshop Class, Rhythm Training and Dance, Drama Class, Literacy Class, Art Works Analysis Class. (MEB Board of Education and Discipline. *Education Programs*).

98 MEB Directorate of Strategy Development, 2013, *National Education Statistics, Formal Education 2013-2014*, p. 119.

Fine Arts High Schools in Institutions of Secondary Education



Science and Art Centers

In 1993 MEB started a project for the education of gifted children. As a result of these efforts, Science and Art Centers (BİLSEM) were opened under the General Directorate of Special Education, Guidance and Counseling Services with the objective of educating gifted students in the field of science and art. BİLSEM Directive went into effect in 2007.⁹⁹

According to current data there are 66 BİLSEMs in Turkey. BİLSEM is not an alternative institution of education, but a supplementary institution of formal education. The gifted students or students with special talents, who attend these centers in parallel with their formal education, study together with their friends from other schools and branch teachers in their area of talent at BİLSEMS. It is aimed for these students to integrate with society in their own schools, become aware of their talents and receive education to this end.

⁹⁹ MEB Legislation, *Ministry of National Education Science and Art Centers Directive*.

In present day and age where information and creativity are of utmost importance it is quite critical to provide proper direction for the gifted students and enable their development. However, the data acquired from a research examining the present conditions of BİLSEMs in terms of various elements—such as their physical environments, adequacy of equipment, education programs, student selection and description, selection of teachers, family-student-teacher cooperation—point out that there are serious problems in the organization and operation of these centers.¹⁰⁰

ii. A Statistical Look at Arts Education in Institutions of Primary and Secondary Education

In primary school, class teachers teach the art classes. Arts education classes taught by art educators started only at the level of secondary and high schools. Although these practices vary from school to school, the insufficient number of specialized teachers appointed for arts education classes, especially in state schools, created many problems.¹⁰¹ This in turn results in the lack of competent classes taught in this field, which hinders especially the students attending state schools from enjoying the principle of equal opportunities in education.

A research conducted by Professor Adnan Gümüş, lecturer at the Çukurova University Faculty of Education, is significant as it gives a comprehensive idea regarding the situation. The research realized in 2006 on behalf of Eğitim-Sen (Education and Science Workers' Union) was based on the comparisons of the number of music, painting and other branch teachers and students at primary and secondary schools in city centers. The research covers 278 primary and 207 secondary education institutions situated in 30 city centers and 7 geographic regions across Turkey. During the period this research was conducted, there were a total of 552 thousand students studying and 26 thousand teachers working in these schools.¹⁰²

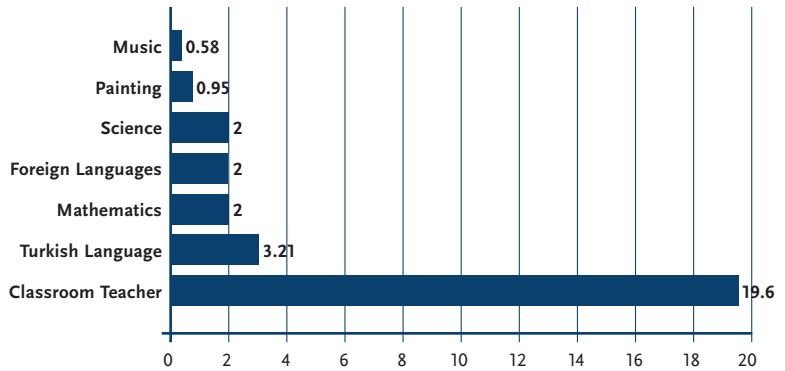
¹⁰⁰ Keskin, M.Ö & Samancı, N.K. & Aydın, S., 2013, p. 78-96.

¹⁰¹ Gümüş, A., 2004.

¹⁰² Eğitim-Sen, 2009, "In Turkey Art Education Exists only in Name", *Sanatkop*.

In line with the data, the number of teachers per school in institutions of primary education is as depicted in the chart below:

Number of Teachers per School at the Level of Primary Education

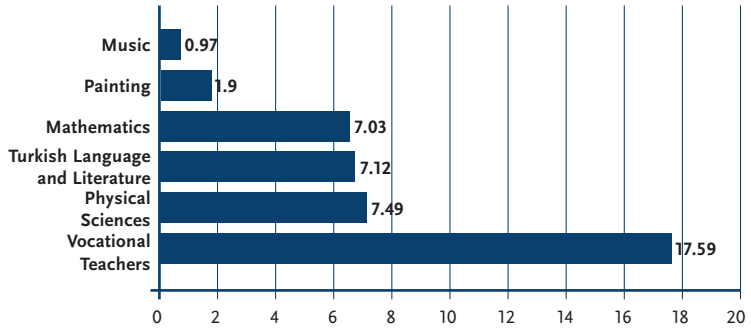


In the research the low number of painting and music teachers per school is striking and it is seen that there are 1,262 students per painting teacher and 2,025 students per music teacher. Moving towards the districts these ratios decrease, and it becomes evident that in village schools there are virtually no painting or music teachers. These ratios are even lower in schools located in the East, Southeast and other regions with low development indexes.

Another finding of the research is that schools attended by the children of families in the highest income group are also oriented strictly towards success in the examinations and undertake no initiatives for arts education. One of the most tangible indicators of this is the fact that even schools in this group have one music room for every 4,000 students. In schools located in regions with low development index and in other regions with low-income groups, there is one music room per 17,165 students while only 1 out of every 5 schools has a music room, and there are 6,119 students per music room. Schools in all regions including Marmara are devoid of music rooms.

Number of teachers per institutions of secondary education is as depicted in the chart below:

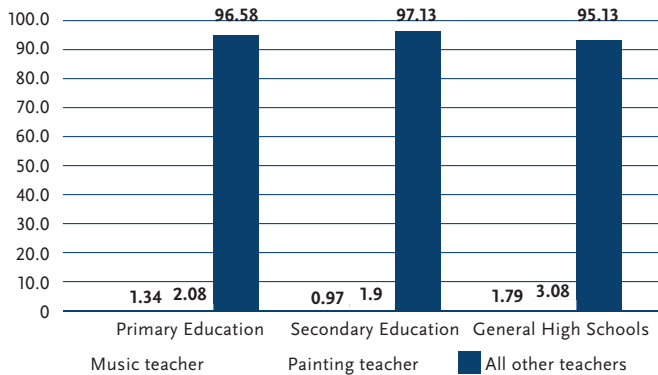
Number of Teachers per School at the Level of Secondary Education



While the disproportionality of painting and music teachers is observed in institutions of secondary education as well, there are 978 and 1,883 students per painting and music teachers respectively. Moreover, there is one music room for every 4,593 student in secondary education.

If an overall evaluation is to be done in line with these data, the ratio (%) of music and painting teachers in the city centers to all the other branch teachers in primary and secondary education and general high schools is as depicted in the chart below:

Ratio of Music and Painting Teachers to All Teachers in City Centers (%)



Even if these data from 2006 do not reflect the current situation, it provides important clues regarding the inadequacy of infrastructure and resources. Art educators are experiencing an overall dejection due to the shortage of teachers and overpopulated classrooms. In primary education and in other grades, the scarcity of arts education class hours, inadequacy of materials, and impracticality of the environment have adverse effects on the quality of teaching in arts education.¹⁰³ Reparation of this situation would contribute to the overall education system's attainment of its goals.

iii. Fine Arts Education Departments in Education Faculties (GSEB) in Higher Education

“If we teach today’s students as we taught yesterday’s, we rob them of tomorrow...” JOHN DEWEY¹⁰⁴

Fine arts education departments (GSEB) in faculties of education are founded with the aim of educating art educators who have pedagogic training with aesthetic appreciation and talent, equipped in theory and practice, and following and interpreting developments in contemporary art.

American educational philosopher John Dewey, who was invited to Turkey in 1924, prepared a publication on the education system named “Report on the Turkish Educational System”. Dewey’s report had a positive influence on the arts education policies of the early republic era in terms of understanding the importance of arts education.

German pedagogue Stiehler who came to Turkey in 1926 also emphasized four important points in his recommendations regarding arts education:¹⁰⁵

¹⁰³ Gümüş, A., 2006.

¹⁰⁴ John Dewey (1859-1952) Recognized as the most eminent American philosopher and educational theorist of early 20th century. He developed pragmatism as a logical and moral theory of analysis.

¹⁰⁵ Özsoy, V., 1998, p. 60.

1. Art education is not only a training of talent,
2. It is essential to educate students through art,
3. It is important to train branch teachers for arts education classes,
4. Arts education classes should include the subjects of environment, civics and folk arts.

One of the first Turkish art educators sent abroad to learn the methods of arts education in 1910, İsmail Hakkı Baltacıoğlu opened the Art Teaching Course in the Academy of Fine Arts in 1927 and gave a lecture titled “Art Teaching Method”. A Fine Arts Regulation (*Sanayi-i Nefise Talimatnamesi*) was prepared with the contributions of İsmail Hakkı Tonguç and İsmail Hakkı Baltacıoğlu, and a commission was founded for the establishment and advancement of fine arts education in Turkey.¹⁰⁶

Following Dewey’s report, Gazi Secondary Education Teachers’ Training School (Gazi Education Institute) was opened in Ankara in 1926 in order to train teachers for secondary schools. Primary, secondary and high school art education programs were revised; workshops and studios were set up. An art education department was opened in 1932 under the Gazi Education Institute. With the art education department, Gazi University not only trained art teachers for secondary education, but also raised talented and successful artists in Turkey.¹⁰⁷ Art education departments were later opened in other universities as well.

During the early years of the republic, with the reports of foreign experts, presence of specialized art educators who were trained abroad, and the contribution of educators in Turkey, the aims and objectives of arts education were

¹⁰⁶ Ibid., p. 61.

¹⁰⁷ Altınkurt, L., 2005.

accurately identified in the arts education policies, and initiatives and programs were successfully implemented. Meanwhile, in the following years, “it was seen that due to the socioeconomic and cultural structure of the country, the arts education program developed with contemporary notions and the desire to train art teachers did not materialize at the aspired speed.”¹⁰⁸

There are currently 36 fine arts education departments (GSEB) in faculties of education in Turkey operating under state and private universities. 35 of these schools are state universities and one is a foundation university. Under GSEB there are majors of art education and music education. Music teachers’ training given in music education majors aims to train music educators, while art education department trains art educators in the field of visual arts. In addition to arts education these faculties also provide psychology and pedagogy classes. They also provide education at the level of graduate and post graduate/proficiency in art.¹⁰⁹

The framework education program “Undergraduate Program of Art Education” of the Council of Higher Education (YÖK), which GSEB departments are required to comply with, have eight more fields in the visual arts discipline besides the painting class; these are “graphic design, sculpture, textile design, ceramics, traditional Turkish arts, original print, industrial design, and photography”. Faculties of education predominantly focus on the painting class within the visual arts discipline. Consequently, students studying to become art educators are left with no choice but to receive education in one field only without being presented with options corresponding to their own talents, which in turn thwarts these students’ motivation and creativity.¹¹⁰

¹⁰⁸ Telli, H. (1990). “An Overall Look at Art Teaching in Turkey”. As cited in Özsoy, V., 1998, p. 61.

¹⁰⁹ Erbay, M., 1997, p.154.

¹¹⁰ Alakuş, A.O & Barış, A., 2014.

iv. Fine Arts Faculties, Conservatories and Other Relevant Departments in Higher Education

Fine Arts Faculties (GSF): Each one of the fine arts faculties, which increase in number by the day and aim to train the artists of the future, implements its own unique program and methods. While some prefer academic and conservative approaches as an adapted form of the master-apprentice method, other faculties develop an interdisciplinary approach by using experimental methods with contemporary computer and media technologies. According to the statistics, presently there are a total of 51 fine arts faculties operating under 40 state and 11 foundation universities in Turkey.

Even though its primary goal is to train artists GSF is at the same time among the institutions that train art educators. GSF students who receive the Pedagogical Formation Certificate¹¹¹ are entitled to become art teachers in related fields. In the framework of quotas allocated to the universities by YÖK, depending on the universities' institutional capacities, the earliest students can apply to the pedagogical formation certificate program opened in the relevant universities' education/educational sciences faculty and educational sciences department is upon the completion of the second semester in their first year of their undergraduate programs.¹ Along with the mandatory classes on theory (introduction to pedagogy, educational psychology, etc.) and applied courses (special teaching methods, teaching, etc.) the certificate program curriculum also includes elective courses (educational sociology, history of education, developmental psychology, etc.).

¹¹¹ For more detailed information see: YÖK, 2014, *Procedures and Principles Regarding the Education of Pedagogical Formation Certificate Program*.

¹¹² YÖK, 2014, *Procedures and Principles Regarding the Education of Pedagogical Formation Certificate Program*, Article 5 (1).

Even though training art educators is the primary objective of GSEB, after receiving their Pedagogical Formation Certificate GSF and conservatory students can work as art educators in the relevant fields.¹¹³

A study has been conducted based upon the interviews conducted in 1994 and 1996 with a total of 40 art (painting) educators, in order to identify and provide solution recommendations for the problems encountered by the art (painting) educators who graduated from GSF between the years of 1975-1995 and did or did not take vocational courses in teaching, and to understand the education-teaching difference between the colleges that provide arts education and those that train teachers with the same purpose, and its effects on arts education.¹¹⁴

Even though the data of this study, which touches upon subjects such as the proper timing for pedagogical formation and the balance between applied courses and studio classes, does not reflect the current situation, it is important for shedding light on the potential situations and problems that artists who were trained in GSF and participated in the Pedagogical Formation Certificate programs might encounter:

“90% of the interviewees are of the opinion that it would be more beneficial for GSF painting department graduates to take the pedagogical formation courses during their undergraduate education, as opposed to completing the Pedagogical Formation Certificate programs after finishing their undergraduate studies.

113 Faculty/college departments that offer an undergraduate degree in teaching in specific fields are determined by the MEB Board of Education and Discipline decision annex no. 9, dated 20. 02. 2014 and published in the Communiqués Journal no. 2683 and dated August 2014. For the list of faculties/ colleges that offer undergraduate degrees in teaching as per the aforementioned law and decision, see: ANNEX III.

114 Gence Deliduman, C., 1999, p. 61.

Among the interviewed GSF painting department graduates, 10% are of the opinion that in terms of concentration in studio classes, it is more beneficial to take the pedagogical formation following the completion of the undergraduate degree. Taking into consideration the fact that while the studio hours in GSF's painting departments is twice as much as the education faculties' GSEB course hours, theory and applied courses in education faculties' painting education departments are at par, it becomes easier to understand the interviewed GSF painting department graduates' concerns regarding the lack of sufficient awareness or understanding for the pedagogical formation courses taught during undergraduate education. However, if these courses are to be taught after the undergraduate degree, then an arrangement should be made within the education-teaching discipline at the appropriate time and space."¹¹⁵

Taking into account the revision and expansion of art and arts education course content, the increase in the numbers of GSF and GSEB, and the present-day conditions and dynamics, it is very important to update such a study in order for the art educators to receive quality arts education.

Conservatories: Conservatories are institutions of higher education that train artists in music and performance arts. The decision to establish conservatories within institutions of higher education falls under the scope of YÖK's duties. As of 2008 there are 25 state conservatories in Turkey.

Within state conservatories there are also institutions of primary education for music and ballet, as well as music and performance arts high schools that train children with special talents in fields of fine arts. In order to be accepted to these schools students must be successful in the examinations prepared according to the principles determined by the conservatory board of directors. In line with the curriculum determined by MEB Board of Education and Discipline these schools give liberal arts courses and specific major (vocational) courses determined by the departments of art. Major area courses are grouped under the departments of music (string instruments, wind and percussion instruments, piano) and performance arts (ballet art major).¹¹⁶

Other relevant departments: In Istanbul there are a total of 144 educational institutions (state universities, foundation universities, training centers and other institutions that offer certification) providing education in fields related to arts and creative industries. These fields include; literature, visual arts, performance arts, culture and art management, cultural studies, cultural heritage, media, architecture, music, cinema, design and advertisement. The numerical distribution of these educational institutions is as depicted in the chart below.¹¹⁷

¹¹⁶ YÖK State Conservatories Music and Ballet Primary Schools and Music and Performance Arts High Schools Directive provisions, which were revised in 2012, are applied in mandatory and elective courses in respective majors. The Minister of National Education together with the YÖK President executes these directive provisions.

¹¹⁷ Aksoy, A. & Enlil, Z., 2010.

Departments	State	Foundation	Training centers and other institutions that offer certification
Literature	7	9	0
Visual Arts	5	14	8
Performance Arts	4	8	7
Culture and Art Management	1	5	0
Cultural Studies	1	2	0
Cultural Heritage	5	1	0
Media	4	13	4
Architecture	5	13	7
Music	4	2	7
Cinema	5	13	21
Design	4	14	17
Advertisement	0	5	8

Resource: Inventory of Cultural Heritage and Cultural Economy of Istanbul (2010)

6 1 2 NON-FORMAL EDUCATION SYSTEM

“Even as a middle-class kid, I could not have become a musician without the huge, varied infrastructure of music services provided by Liverpool in the 1960s.”

SIR SIMON RATTLE¹¹⁸

Non-formal education includes the activities of public institutions and private establishments outside the formal education system. The fact that formal education on its own fell short of keeping up with the social changes instigated by advances in science and technology turned adult education into a viable approach in many countries today. The importance of adult education within the education system has increased.

118 Renowned British conductor of the Berlin Philharmonic Orchestra, the most prestigious symphonic ensemble of the world.

Non-formal education in Turkey is comprised of two parts, namely general and vocational-technical. These parts are designed to complement one another. As of today non-formal education services are provided at organizations under MEB such as applied art schools for girls, advanced technical schools, community education centers, vocational training centers, technical training centers for adults, special education, private training centers and vocational courses.

72,312 courses have been conducted in 2013 in the scope of non-formal education activities. 65.1% of these trainings were administered by the ministry and its institutions or organizations; 21.9% by municipalities, 7.3% by foundations and associations, and 5.6% were administered by other institutions and organizations.¹¹⁹ Programs of varying aim, scope and duration are implemented in these institutions whose target group is adults. A part of these programs are vocational non-formal trainings intended to train the individual for employment while many seek to enable adults of all ages to acquire skills in subjects they might need depending on their fields of interest.

A large part of the non-formal education activities carried out by MEB is realized by community education centers that have a very extensive organizational structure. As concepts like lifelong education, lifelong learning, adult education and continuing education gained importance and priority, the significance of community education centers also increased.¹²⁰ Literacy courses, vocational courses, social and cultural courses are organized at these centers geared towards individuals of all ages and education levels. According to the 2011-12 Turkish Statistical Institute (TÜİK) data, 4,256,506 people have graduated from the total of 980 community education centers in Turkey. This ratio constitutes 54.64% of students who have graduated from all institutions of non-formal education.¹²¹

119 Turkish Statistical Institute (TÜİK), 2013, *Research on Non-Formal Education Activities*.

120 Ministry of National Education, *Community Education Centers*.

121 Turkish Statistical Institute (TÜİK), 2014, *Non-Formal Education Statistics*.

Istanbul Metropolitan Municipality Art and Vocational Training Courses (İSMEK) founded as a social fabric project in 1996 is yet another important institution of non-formal education. As of the 2014-2015 school year it has reached 1 million 800 thousand trainees in 348 branches at 240 course centers in 38 districts of Istanbul. It offers a variety of courses in branches of arts education such as art and design, music and performance arts, and radio-television.¹²²

i. Cultural Institutions and Organizations

The arts education programs offered by cultural institutions and organizations in the non-formal education system allow art to reach audiences in a wider array. These programs provide the opportunity for individuals who have not participated or have received limited education in the formal education system to develop their cultural literacy skills and increase their access to culture.

The non-formal education programs offered by museums, galleries or cultural centers opened by municipalities or other public institutions and the not-for-profit culture and art institutions (SALT, Istanbul Modern Museum, Sakıp Sabancı Museum, Akbank Art Center, CerModern, Baksı Museum, etc.) vary in number and scope. These programs present the children and adults with a new space of education outside the school. Especially the arts education programs designed for different age groups are quite important as they offer a space for children to develop their creativity as well as new possibilities to freely express themselves.

¹²² For more detailed information: İSMEK, <http://ismek.ibb.gov.tr/default.aspx>

On the other hand, despite all the positive efforts of cultural institutions, without public support, this type of educational activities that enable children to combine arts with other disciplines and everyday life can only reach a limited number of students across the country.

Case Study: Istanbul Museum of Modern Art Education Programs¹²³

The aim of the Istanbul Modern Education Department is to give viewers from all age groups the opportunity to enjoy modern and contemporary art in a friendly setting. While seeking to make modern and contemporary art more understandable so as to make it accessible to everyone, the department also strives to create a public educational and collaborative platform for visitors, artists and to all actors in the art world.

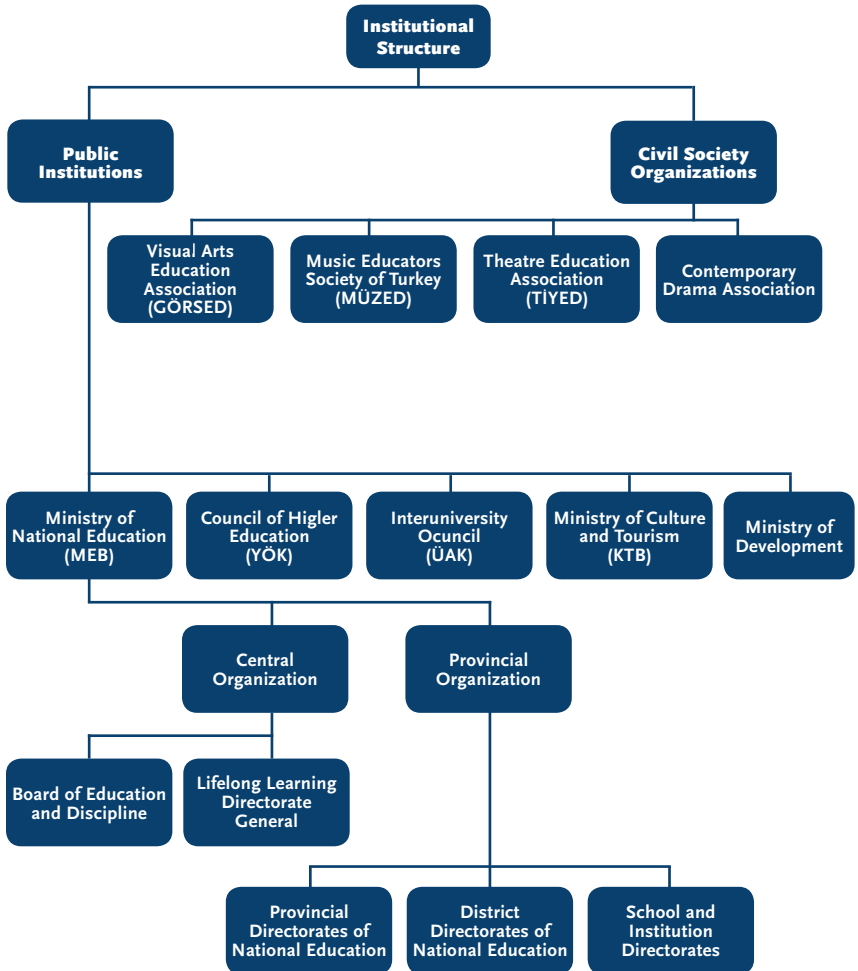
With its art collection, library, temporary exhibitions, and education room, Istanbul Modern offers a creative learning environment through programs that make museum visits more fun and worthwhile for kindergarten, primary, and secondary level students. The programs for schools are offered free of charge with reservations. Teachers who wish to use the Istanbul Museum of Modern Art as a teaching environment can refer to the file titled “Planning your Visit to the Museum”.

Istanbul Modern also designs and implements special education programs for disadvantaged social groups, and children, youth and adults with physical or mental disabilities.

123 For more detailed information: Istanbul Modern, *Education at Istanbul Modern*, 2014. http://www.Istanbulmodern.org/en/education/education-at-Istanbul-modern_431.html

6 2 INSTITUTIONAL STRUCTURE

It is important to learn institutions that formulates and implements arts education policies in the national education system to better understand the problems of the field and to devise policies and strategies accordingly. This section introduces public institutions and civil society organizations that shape arts education policies.



PUBLIC INSTITUTIONS

Arts education in Turkey falls largely under the jurisdiction of the Ministry of National Education. Other actors who have a significant role and important duties in this field are the Council of Higher Education, Interuniversity Council, Ministry of Culture and Tourism and Ministry of Development.

6 2 1 MINISTRY OF NATIONAL EDUCATION (MEB)

Arts education is an important tool to attain the goal of educating individuals to espouse principles of respect for human rights and become active citizens of a pluralist and democratic society in line with the definitions of MEB's authority, duties and responsibilities. Developing and implementing national policy and strategies in arts education; designing, implementing and updating education programs at the primary and secondary school level; providing and monitoring education services to students and teachers in this framework are the primary responsibilities of MEB.

The main institutional actors under the ministry who shape arts education policies are defined below.

i. Central Organization

Board of Education and Discipline

Departments¹²⁴ under the Board of Education and Discipline prepare arts education curriculum, weekly course schedules, and education materials of all education institutions.

124 The departments of the council are: Textbooks and Education Materials Department, Education Policies Department, Education Programs Department, Monitoring and Evaluation Department, Board and Council Affairs Department, Electronic Education Content Department, Administrative and Financial Affairs Department.

The council forms expert commissions to advance the education system; prepare and revise education plans and programs and textbooks; research and review other issues that fall under its responsibility when deemed necessary, and develop education projects. Expert commissions are comprised of experts from the council and other relevant departments of the ministry, teachers, university lecturers, and experts from other public institutions and organizations, civil society organizations, and professional organizations.¹²⁵

Lifelong Learning Directorate General

Lifelong learning is defined as any learning activity to which an individual attends during his or her whole life with a personal, social and employment related approach for the purposes of developing his or her knowledge, skills, interests and qualifications. The aim of lifelong learning is to grant opportunity to individuals to participate actively in all stages of economic and social life in order to let individuals adapt to information society.¹²⁶

As the concept of “continuous/lifelong learning” in education became foundational, in addition to the concept of formal education, “non-formal education” and “adult education” also became established concepts in education terminology.¹²⁷ The main duty of the Lifelong Learning Directorate General, which conducts the activities in this field under MEB, is to devise, implement, monitor and evaluate policies to expand education in a manner to continue throughout life beyond mandatory education.

¹²⁵ MEB, 2011, *Ministry of National Education Board of Education and Discipline Regulations*.

¹²⁶ MEB Lifelong Learning Directorate General, 2009, *Lifelong Learning Strategy Paper*, p.7.

¹²⁷ Şirin, A., 2007.

A “Lifelong Learning Strategy Paper” and “Lifelong Learning Strategy Action Plan” have been prepared with the coordination of MEB and contributions and recommendations of relevant institutions and organizations in 2009, in the framework of Turkey’s Program for Alignment with the EU Acquis (2007-2013). The objective of this effort is to design a lifelong education system that can respond to the needs and expectations of society and make this system functional and sustainable.¹²⁸

ii. Provincial Organization

The units that constitute the provincial organization of the national education system are: provincial and district national education directorates and school and institution directorates.¹²⁹

Provincial and district national education directors are responsible for managing, shaping, monitoring and coordinating the education policies and strategic plans of the ministry in line with the legislation and programs to ensure their effective and efficient implementation. These tasks are conducted in the framework of the division of labor among province and district officials.

In terms of responsibility and authority, local governments are one of the important actors in identifying the problems in the implementation of arts education policies. Even though no field of authority has been specified in terms of arts education, informing the central administration regarding the implementation to strengthen the capacity to shape arts education policies and realizing activities in cooperation with relevant stakeholders may be an important step.

¹²⁸ MEB Lifelong Learning Directorate General, 2009, *Lifelong Learning Strategy Paper*.

¹²⁹ The duties, authorities and responsibilities of provincial and district national education directorates are regulated in the Ministry of National Education Provincial and District Directorates Regulation. This regulation has been prepared in line with Basic Law of National Education no.1739 dated 14.06.1973 and the Decree Law No. 652 on Organization and Duties of Ministry of National Education dated 25.08.2011 (Article 3, 1).

6 2 2 COUNCIL OF HIGHER EDUCATION (YÖK)

Higher education has entered a restructuring process academically, institutionally and administratively with the Law no. 2547 on Higher Education adopted in 1981. With this law all institutions of higher education have been brought under the roof of YÖK, academies have been turned into universities and education institutes into education faculties, and conservatories and vocational colleges have been conjoined to universities. YÖK, which is an autonomous and public entity in the framework of the duties and authorities accorded to it, has become the sole organization responsible for all higher education.¹³⁰ The decision to move education faculties under universities taken in 1982 is one of the milestones in terms of training teachers.

6 2 3 INTERUNIVERSITY COUNCIL (ÜAK)

Founded in 1946, ÜAK is a council that consists of rectors and deans of all universities and representatives elected on a two-year basis by university senates from among their own members.¹³¹ In 1973, it transformed into an organization responsible for facilitating academic coordination among universities, taking measures to meet the need for lecturers, and drafting the laws, regulations and statutes pertaining to all universities.¹³² This has become a supra-university academic organ in 1982.¹³³

¹³⁰ YÖK, 2014, About Us, *History*

¹³¹ Law no. 115 on the Amendment of Certain Articles and Addition of Articles to the University Law no. 4936 (Article 13). Interuniversity Council, *Law and Duties*.

¹³² The University Law no.1750 that went into effect published in the Official Gazette no.14587 dated 07.07.1973 (Article 9). Interuniversity Council, *Law and Duties*.

¹³³ Law no.2547 (Article 11). Interuniversity Council, *Law and Duties*.

Deans of relevant faculties serve in the committees and councils established for different disciplines. In these bodies where various issues such as departments and majors to be established in faculties are discussed, deans find the opportunity to express their opinions on the needs, problems and demands in their faculties.

The councils and commissions established under the auspices of ÜAK are important in terms of arts education. The Education Commission and Arts Departments Education Council work in the field of arts education.

Education Commission:¹³⁴ The members of the commission comprised of five members are elected on a four-year basis. The commission delivers opinions to ÜAK on issues pertaining to education.

Arts Departments Education Council: The chair of the council comprised of the deans of GSF and conservatory directors is elected by ÜAK on a four-year basis. The council delivers opinions to ÜAK on various issues pertaining to departments and majors to be established in relevant faculties.¹³⁵

GSF and conservatories find the opportunity to express their concerns and needs in the Arts Departments Education Council, whereas issues pertaining to GSEB in education faculties are addressed in the Education Commission. GSEB, which is discussed together with other departments in the Education Commission, has different dynamics in terms of the scope, problems and working practices of arts education and is not adequately represented in these councils.¹³⁶

¹³⁴ The commission is established as per article 13 of the Regulation of Working Principles of the Interuniversity Council and Commissions under the Council.

¹³⁵ Interuniversity Council, *Council and Commissions*.

¹³⁶ Associate Professor Ali Osman Alakuş, Personal Interview Notes, 2014.

6 | 2 | 4 | MINISTRY OF CULTURE AND TOURISM (KTB)

In terms of the main sphere of activities of KTB, article 64 of the Constitution states “The State shall protect artistic activities and artists. The State shall take the necessary measures to protect, promote and support works of art and artists, and encourage the spread of appreciation for the arts.”

Even though by way of definition, education activities can be seen more as the responsibility of the General Directorate of Research and Education, among the services provided there is no activity directly linked to arts education except for “organizing extensive educational activities to raise cultural and tourism awareness in society”, and “working to promote traditional handicrafts arts education”.

The external stakeholder analysis conducted in scope of the KTB 2010-2014 Strategic Plan indicates that certain departments of MEB are included as main and strategic partners.

There is no article on arts education in the ministry’s defined strategic goals; however, the following objectives and strategies under the goal “to ensure our country becomes an important center of culture, arts and tourism” are related to arts education:

Objective 1:
Effectively promoting and publicizing our cultural and artistic assets and advancing intercultural communication.

Strategy 1:
The development of policies and models to ensure that cultural and artistic services extend to all segments of society and facilitate cultural participation.

Objective 2:
Closely following the developments in culture and arts around the world, promoting creativity in the sphere of art.

Strategy 2:
Strengthening the cooperation with national and international culture and arts institutions and organizations; strengthening cooperation with local governments, ensuring a broader access to artistic activities for a wider outreach.

6 2 5 MINISTRY OF DEVELOPMENT

The main duties of the Ministry of Development include serving as consultant to the government in identifying economic, social and cultural policies and objectives.¹³⁷

The sustainable development understanding of the ministry is defined as one that “addresses economic, social and cultural development together.”

An examination of its organizational structure reveals that Turkish Statistical Institute (TÜİK) and Development Agencies are key actors among the institutions under the ministry. On the other hand, the Education and Culture Department in the General Directorate of Social Sectors and Coordination working under one of the four deputies under secretariats can be regarded as the department responsible for arts education.

The activities of the Ministry of Development that impact national policies include the 10 year development plans prepared with a participatory planning approach and in line with long term objectives, the Midterm Program drafted with a three year perspective toward the realization of the strategic objectives identified in development plans, and the annual programs and public investment programs related to these. The Social Support Program (SODES) is one of the most important programs and projects executed by the ministry. SODES is comprised of three components, namely employment, social inclusion and culture-arts-sports, and has been implemented since 2008. An analysis of how arts education policies are addressed in the 10th Development Plan prepared by the Ministry of Development is included under the heading of the report titled “Arts Education Policy”. Recommendations on SODES and Istanbul Development Agency (İSTKA) Financial Support Programs and projects that can be utilized for the public resources necessary for the development of the field of arts education are included in the conclusion of the report.

137 Ministry of Development, 2014, *Ministry of Development in the Economic, Social and Cultural Development of our Country*.

CIVIL SOCIETY ORGANIZATIONS

There are a great number of cultural institutions and organizations in the private sector and the third sector that directly or indirectly support and contribute to arts education. While some of these undertake advocacy efforts, others contribute to the field with research or arts education programs. This section will explore the major organizations that only focus on arts education as per their organizational mission.

6 2 6 VISUAL ARTS EDUCATION ASSOCIATION (GÖRSED)¹³⁸

The aims of GÖRSED are to: research the developments in the field of visual arts and design education and share these with visual arts educators; publish scientific publications; organize meetings; collaborate with international organizations; promote solidarity and communication among visual arts teachers; assist artists, art educators and researchers in sharing their knowledge and experience; support visual arts educators in training individuals to become people who respect their environment, culture, arts, historical artifacts and contemporary artworks, artists and art educators and acquire artistic capabilities, skills and creativity, aesthetic values and tastes, and raise awareness in society about the need for and function of visual arts and design education.¹³⁹

¹³⁸ For more detailed information: Visual Arts Education Association (GÖRSED), <http://www.gorsed.org.tr/tr/>, http://www.gorsed.org.tr/tr/?page_id=531

¹³⁹ GÖRSED, *Aims*.

6 2 7 MUSIC EDUCATORS SOCIETY OF TURKEY (MÜZED)¹⁴⁰

The aim of MÜZED is to “to ensure the music educators to have professional, democratic, cultural, and economic solidarity among each other; and to contribute to developing the music education and to completing advancing the music revolution projected by Atatürk.”¹⁴¹ To this end, the organization develops recommendations, projects, plans, programs, and training materials to contribute to the advancement of formal and non-formal music education and presents them to relevant institutions and organizations.

6 2 8 THEATRE EDUCATION ASSOCIATION (TİYED)¹⁴²

The main goals of TİYED are: to promote the methods of theatre and drama in formal education; develop the necessary theoretical and practical accumulation to this end; train theatre educators and drama leaders; open up new fields to discussion in formal education; promote experimental initiatives in theatre, and organize seminars, symposiums and theatre festivals.¹⁴³

140 For more detailed information: Music Educators Society of Turkey (MÜZED), http://muzedconference.com/?lang=en&page=about_muzed

141 MÜZED, Music Educators Society of Turkey Statute.

142 For more detailed information: Theatre Education Association, <http://tiyed.weebly.com/>

143 TİYED, *Theatre Education Association Statute*.

6 2 9 CONTEMPORARY DRAMA ASSOCIATION¹⁴⁴

The Contemporary Drama Association was founded in 1990 by Ankara University Education Sciences Faculty Fine Arts Education Department retired lecturer Professor İnci San and State Theatre artist Tamer Levent and a group of experts working in the field of education, education sciences, art, and arts education. Its primary aim is to advance and promote creative drama as a discipline and method in the field of theatre, education and social life. To this end, focusing on the relationship between education and theatre, the association organizes seminars, trainings, conferences, undertakes publication and consultancy activities; conducts academic activities on the national and international level such as scientific research and projects; and trains creative drama educators and leaders for the field through in service trainings for teachers and lecturers working at almost all levels of education including the university.¹⁴⁵

¹⁴⁴ For more detailed information: Contemporary Drama Association, <http://yaraticidrama.org/hakkimizda/tarihce/>

¹⁴⁵ Contemporary Drama Association, *History*.

6 3 ARTS EDUCATION POLICY

In the current legal and institutional structure, arts education policies are regulated under the national education system, in line with the Constitution of the Republic of Turkey, legislation regulating education, and “based on Government Programs, Development Plans and Programs, National Education Councils and the National Program.”¹⁴⁶ In order to understand to what extent arts education is prioritized by the state, reference documents, implementation of policy and programs and activity reports of the Ministry of Culture and Tourism, the Ministry of National Education and the Ministry of Development have been examined, and the present situation regarding arts education policy has been summarized below.

6 3 1 CULTURE, ART AND EDUCATION COOPERATION PROTOCOL (2004)

The “Culture, Art and Education Cooperation Protocol”,¹⁴⁷ which has been signed and put into effect in 2004 by the two main actors of arts education policy namely KTB and MEB, is an important initiative in terms of arts education that can be regarded as a good practice.

The three main objectives of the protocol signed between the two ministries are defined as:

- Encouraging, supporting and advancing students’ artistic work,
- Engaging and integrating the education system with professionals of the culture and art world,
- Enabling students to learn about various art disciplines and acquire and solidify an awareness of art; increasing their interest in art and artists; contributing to the expression of their artistic talents.

¹⁴⁶ Governorship of Istanbul Provincial Directorate of National Education, 2010, 2010-2014 *Strategic Plan*, p.26.

¹⁴⁷ Ministry of Culture and Tourism. Fine Arts Directorate General, *Culture, Art and Education Cooperation Protocol between the Ministry of National Education and Ministry of Tourism*.

The decisions made in the framework of the protocol are: the coordination, planning and execution of activities, the evaluation and improvement of implementation outcomes, preparation of various materials for the promotion and outreach of activities, collection of statistical data, analysis of monthly and annual data, the establishment of a Central Coordination Board at the capital and Provincial Executive and Coordination Boards in cities to facilitate effective and continuous flow of information between the central and provincial units of the ministry. This organizational structure can be regarded as an important initiative also in terms of establishing the governance principles to be implemented to reach the planned targets.

A directive was also drafted in line with the protocol that was to be in effect for four school years following its adoption to regulate the activities to be conducted in the framework of the protocol. However, upon the review of the annual activity reports submitted to the Central Coordination Board by the provincial executive and coordination boards, it has been established that the aim was not adequately understood, and 10 months after the first directive, a second directive was issued to recall that “moving forward on this path embarked upon with the objective of creating a society of individuals with cultural and artistic awareness can only be possible through relevant staff at all levels fulfilling their duties with rigor and tremendous effort.”

The fact that this protocol, which was a significant step in this sphere, could not be put into practice due to the fact that its aims were not sufficiently understood is a negative outcome in terms of the advancement of the field.

6

3

2

MINISTRY OF DEVELOPMENT 10TH DEVELOPMENT PLAN (2013)

Since the foundation of the Republic to date, two major initiatives can be noted as shaping both Turkey's education and teacher training policies. These are the national education councils and development plans. Both initiatives and policies and documents formulated thereof have influenced teacher training policies and programs in the historical development process.¹⁴⁸

The policies around this issue in the 10th Development Plan² drafted by the Ministry of Development in 2013 spanning 2014 through 2018 have been examined in this scope. Even though it appears that the significance of these plans in Turkey have waned in comparison to previous years due to the fact that there is no administrative monitoring and sanctions for the implementations of these policies and programs, the defined objectives and policies are important in the process of establishing the budgetary and strategic priorities of relevant ministries.¹⁵⁰

¹⁴⁸ Kavak A. & Aydın, A. & Akbaba Altun, S., 2007.

¹⁴⁹ Ministry of Development (2013), *10th Development Plan 2014-2018*.

¹⁵⁰ Akdede, S.H., 2013.

The 10th Development Plan, under the heading of policies in the field of culture-arts, includes an article summarized as “reading habit will be promoted and culture and arts education of children will start at an early age,” however, no road map has been drawn as to the implementation procedures. On the other hand, the articles defining education policies include a provision that reads “a transformation program, which respects differences among individuals, reduces the number of school types and provides flexible transition opportunities between programs, with increased sportive, artistic and cultural activities to support the students’ physical and psychological development and skills, with a curriculum that is integrated with ICT and with a less exam oriented structure will be utilized.” Still, despite this article that provides a basis for the advancement of arts education, since there is no practice of continuous communication and cooperation between the fields of culture-arts and education, this issue has not become a policy priority.

The fact that plans establishing development priorities are confined to general aims and objectives can be regarded as normal. However, translating these policies to life can only be possible through the preparation and implementation of short and midterm strategy documents defining detailed activities by relevant public institutions in dialogue with civil society and by employing participatory and transparent methods.

6

3

3

MINISTRY OF NATIONAL EDUCATION ACTIVITY REPORT (2013)

This section reviews the 2013 Activity Report of MEB regarding the current objectives and programs on the field of arts education, and examines the articles referencing relevant courses and objectives and priorities in the new education system.

Among the sections that are delineated as specific to different levels of education, the relevant aims and objectives for social and cultural development have only been addressed under the theme of Special Education and Guidance. The aim outlined for students with need for special education includes the provision “to educate healthy and happy individuals who have a sense of social responsibility by increasing social, cultural and sportive activities, and who have realized their self-potential, with sophisticated artistic and aesthetic personalities, protecting and promoting cultural heritage and regarding it as a duty to transmit it to future generations.” One of the objectives is to increase participation in artistic activities by 100% by the end of the term to improve these students’ ability for self-expression and performance to show their talents. While this is an important objective, the absence of similar basic objectives in the current plan for the cultural development of students in the preschool, primary education and secondary education levels that remain outside special education is in contradiction with the principle of equal opportunities in education.

The theme of higher education includes the objective of “making Turkey the center of scientific work by sending more students abroad to increase the level of production and utilization of science-technology-art in our country.” However, there is no goal or objective to increase the active participation of university students in cultural artistic life and artistic production on the national level or to enhance the scope or quality of arts education efforts in existent higher education institutions.

The section outlining and reviewing the activities of the ministry provides information on the regulations on the revised education system. The performance information section explaining weekly course schedules mentions elective classes. However, the policy note drafted by the Education Reform Initiative (ERI) in September 2012 titled “Transition to 4+4+4” sheds better light on the current practices employed in elective courses.¹⁵¹ The changes in course schedules in line with the new regulations are explained as follows in the policy note:

Following Law no.6287, with the decisions no. 69 and 98 of the Board of Education and Discipline (TTKB) the weekly course schedules of primary, secondary and religious schools have been revised. In the revised 1st grade weekly course schedule, class hours for Turkish, Extracurricular Activities, Visual Arts and Music were each decreased by one hour and one more hour was allocated to Mathematics. Extracurricular Activities was made non-mandatory and left to the decision of the school administration based on parents’ wishes. Additionally, Physical Education class was turned into Games and Physical Activities class, and class hours were increased from two to five. In order to be able to allocate five hours to Games and Physical Activities, an hour each was decreased from the Visual Arts and Music courses.¹⁵²

¹⁵¹ ERI, “4+4+4” Düzenlemesi ile Neler Değişti? Yeni Sisteme Geçişte Neler İzlenmeli? [What Changed with the 4+4+4 System? What Course Should be Followed in the Transition to the New System?], 2012.

¹⁵² Ibid, p. 3.

According to the “Monitoring of the Stratification Process in Basic Education” research published again by ERI “the data collected at the end of the school year 2012-13 shows that the shortcomings in the teaching of elective courses have not been diminished.¹⁵³ Over 20% of the students indicate that sometimes they do not have the elective courses Basic Religion Course, Reading Skills, Writing and Writing Skills, Living Languages and Dialects, Foreign Languages, Applications in Science, Music, Sports and Physical Activities, and Drama. More than 10% of the students report that they never had Music or Critical Thinking courses.”

In light of these data, it is possible to state that the field of arts education, which is not clearly defined among the main goals and objectives of national education and thus lacks adequate resources, will be completely disregarded with the restructuring of elective courses. Furthermore, as indicated in ERI’s Education Monitoring Report 2013, in order for these changes in the education system to serve the policies adopted in the 10th Development Plan, there is need for a holistic approach which foresees a participatory and transparent process. “The extent to which these changes will contribute to (...) eliminating the quality discrepancy between different types of schools and by enabling all students to gain basic competencies while striving to reduce the fixation on examinations is not clear.”¹⁵⁴

153 ERI, *Temel Eğitimin Kademelandirilmesi Sürecinin İzlenmesi* [Monitoring of the Stratification Process in Basic Education], 2014, p. 52.

154 ERI, *Education Monitoring Report 2013 Executive Summary*, 2014, p.13.

6 4 ARTS EDUCATION AND CULTURAL ECONOMY

“No arts funding system can be complete, or even credible, without a clear line on education and training and clear ideas about how they can deliver.” SÖR CHRISTOPHER JOHN FRAYLING¹⁵⁵

Arts education functions as an important tool that generates the necessary human resources for countries to profit from their cultural capital and contributes to the development of the requisite skills. Countries that wish to have strong and sustainable creative sectors are beginning to realize more by the day that this capital and resources are vital in increasing the socioeconomic level of the country.

“Cultural industries (such as publishing, the music, film and television industries, and other media) and cultural institutions (such as museums, music venues, cultural centers, art galleries and theatres) serve as key gateways by which to access culture and the arts. Arts Education programs can help people to discover the variety of cultural expressions offered by the cultural industries and institutions, and to critically respond to them. In turn, cultural industries serve a resource for educators seeking to incorporate the arts into education.”¹⁵⁶

Creative industries are gaining significance particularly due to their potential to create high added value and contribute to the development of other sectors. According to TÜİK data, the ratio of individuals working in creative sectors to total employment was 1.09% in 2011, and the ratio of the added value created in creative industries to the total added value produced in Turkey’s economy was 0.85%.¹⁵⁷ The data indicates that creative industries make significant contribution to the economy of Turkey.

¹⁵⁵ British educationalist and writer. Renowned for his work on popular culture, Frayling is also a member of the Arts Council England.

¹⁵⁶ UNESCO, *Road Map for Arts Education*, 2006.

¹⁵⁷ Creative Industries Council Association of Turkey [YEKON], *Istanbul Yaratıcı Ekonomi Çalışmaları Atölyesi Final Raporu* [Istanbul Creative Economy Studies Workshop Final Report], p. 11.

Istanbul is in a locomotive position in terms of creative industries in Turkey. The number of individuals working in creative sectors in Istanbul constitutes 52.4% of the number of individuals working in creative sectors throughout Turkey. The revenue from the creative sectors in Istanbul is 74.5% of the revenue from creative sectors in Turkey.¹⁵⁸

While the number of individuals working in the creative sector was 1.09% of total employment in Turkey in 2011, the ratio of individuals working in the creative sectors in Istanbul to total employment in Istanbul was 3.28%.¹⁵⁹

6 4 1 CREATIVE ECONOMY STUDIES WORKSHOP

The “Creative Economy Studies Workshop” was conducted in scope of the “Creative Istanbul Workshops” project realized by Istanbul Bilgi University Cultural Policy and Management Research Center (KPY) and Creative Industries Council (YEKON). Search conferences were held to this end bringing together representatives from music, film, publishing industries, and advertisement and PR sectors in Istanbul.¹⁶⁰

The problems and concrete solution recommendations identified in the meetings, attended by independent creators and local government officials in addition to professional organization representatives from the given sectors, have been compiled in the “YEKON Istanbul Creative Economy Studies Workshop Final Report”. The report’s conclusions and recommendations under the music, film and publishing industry headings in the context of arts education have been summarized as follows.

¹⁵⁸ Ibid., p.12.

¹⁵⁹ The fact that youth population is high in Istanbul is an indicator of the growth potential of creative industries in this city. The ratio of the youth population (aged between 15 and 24) in Istanbul is 22%, while it is 16.5% in Turkey (YEKON, *Istanbul Creative Economy Studies Workshop Final Report*, p.13).

¹⁶⁰ Ibid., p.12.

Music Industry

State conservatories in Turkey only offer Classical Western Music and Classical Turkish Music education. There are scarcely any institutions that provide education for genres such as pop music, jazz, R&B. Talented young people from Turkey have to go abroad to study in these fields. The recommendations put forth regarding education in the Music Industry Workshop include introducing education programs that will increase quality in pop music production at universities, realizing alternative education projects for these genres with the support of local governments or ensuring financial support and/or space for such education projects, and giving municipality scholarships to young people for music education.

Film Industry

The question of to what extent education institutions that train the actors of the creation process such as writers, directors, assistant directors, actors, and gaffers contribute to the production of high quality works confronts us as a fundamental question in the sector. Creation is the most important stage defining the quality of a film that is produced. The primary element that will increase this quality is for all individuals working in the creation stage to receive a competent education. One of the most significant problems in this sphere is that some of the professions within the film industry such as assistant director, gaffer, cameraman, location manager are not as popular and not taken as seriously as professions such as directing, script writing, and acting. To resolve this problem, education programs should be developed to introduce all professions in the sector particularly to youth who have the potential to work in this field.

As much as the competency of the individuals working in the creation process, increasing the quality of the productions in the film industry is also dependent on the demands of the audience. One of the conclusions in the context is the development of education programs not just targeting producers, but also consumers. To this end, local governments can cooperate with primary and secondary schools in their regions to facilitate students' participation as audiences in film festivals with rich and diverse content. Furthermore, in line with the principle of lifelong education, similar projects should be designed not just for children of schooling age, but also for adults.

Publishing Industry

According to the outcomes of the workshop, one of the major flaws in high schools in Turkey is the perception of humanities courses. Even if they have a predisposition to humanities departments, almost none of the students opt to study literature in university. The resolution of this problem requires changing the overall perception of society regarding the education system and conducting an awareness raising campaign to increase the esteem for professions like writing, poetry (and all other creative professions) which are regarded as worthless in conventional perception, not taken too seriously or considered as a real profession. A program with wide outreach targeting youth in particular should be developed to introduce these professions with the support of local governments. Additionally, revising university curriculum to meet the needs of the era will contribute to making these departments more appealing for young people. Workshop recommendations also include developing education programs for adults with the support of local governments. Accordingly, people who did not have the chance to study in these fields for various reasons can also get the opportunity to train themselves in professions such as writing, poetry, editing, and translation.

The conclusion reached concerning the consumption stage is that the existent diversity in the market does not reach the consumer. One reason for this is the shortcomings in the readers' competency; the other is the fact that works other than those by popular authors are not sufficiently publicized. In addition to training professional or amateur writers, adult education programs will broaden the horizons of people participating in these programs as readers, and help enhance their knowledge and tastes about different genres. Thus, education programs in the field of literature will have a positive impact on the diversity in both production and consumption.

It is not possible to say that the education system in Turkey is based on promoting a reading habit or individuals constituting the society acquire an advanced reading habit later on. The recommendation of the workshop on this subject has been the restructuring of the education system. The realization of this is dependent on the development of a national cultural vision that also encompasses arts and culture education. What can be realized on the local level and in a shorter term is once again municipality supported reading focused education programs for citizens of all ages. Another recommendation is establishing class libraries in all schools, expanding the existent ones and increasing the variety of books in public libraries.

7 BASIC STRATEGIES OF QUALITY ARTS EDUCATION

The aim in this section is to present a road map of strategies that can be employed for quality and effective arts education. First, strategies for increasing access and quality of arts education will be described. The second part will focus on the conditions and mechanisms for the partnerships and collaborations that are necessary for the success of these strategies.

7 1 STRATEGIES

The relation of arts policy and programs with the strategies to be implemented to increase access and quality of arts education is depicted under the following headings:

i. Advocacy: In order for all actors who are in decision making positions in this field to understand the importance of arts education, arts education should be supported on a continuous basis. Advocacy affects access to arts education directly and indirectly. Its direct impact is through influencing funding mechanisms and policies, while its indirect impact is through providing the opportunity for students, parents, teachers, and headmasters to convey their demands to public authorities on the local level. Advocacy is the first step for establishing collaborations in the field of arts education and should be sustainable to expand access and in turn to improve the quality of education.

2. Strategic planning: Strategic plans serve as a road map not only for issues such as specifying which students will be served when, but also for how arts education curricula and programs can be evaluated and improved.¹⁶¹ Arts education should be included as a priority issue not just of national strategic plans, but also cities' strategic governance plans. Planning arts education on the local level contributes to identifying schools' needs and extending an outreach to more students.

3. Generating resources: In all schools the resources available for arts education are varied. Many schools lack time, qualified teachers, sufficient space and materials, and, perhaps most important of all, dedicated funding for arts education. Securing these resources that impact environmental elements and their balanced distribution will help ensure access to art in an equal manner and increase the quality of education.¹⁶²

4. Targeting equal access: The lack of opportunities for equal access to arts education for everyone in society is a social justice problem. Making equal access a priority target of arts education policy will be a significant step for the advancement of this field. Given the differences in infrastructure and capacity of different cities, geographic regions and schools, there are discrepancies in opportunities of access to arts education in and outside of schools. Therefore, equal access to arts education should be one of the priority issues not just in national education and culture policies, but also in strategic planning on the local level, taking into consideration the local conditions.

5. Defining quality arts education: What quality arts education means should be defined. Parents, teachers and headmasters should know what should be expected from quality arts education. This is particularly important for the evaluation of arts education programs outside of school.

¹⁶¹ Bodilly S.J & Augustine S.J. & Zakaras, L, 2008, p. 56.

¹⁶² Ibid., p.50.

6. Building individual and organizational capacity: There is a need for institutions and organizations that will offer consultancy and coaching to school administrators in planning and leadership for mobilizing cultural resources to generate capacity in arts education, and for professional development and technical assistance to schools.¹⁶³

7. Designating cultural coordinators at schools: This strategy aims to have a person who will do advocacy and serve as an intermediary between schools and policy makers on the local level. These coordinators to be elected among art educators at schools can work on strengthening the infrastructure at schools, budgeting, preparing curriculum drafts, and in service training programs. These special training programs for teachers should cover the subjects of project orientation, team building, cooperation with artists and cultural institutions and fundraising. Cultural coordinators should establish a network of local and regional contacts and keep building new relations to share experiences and conduct long term joint activities.¹⁶⁴

8. Creating a database: Collection of up-to-date statistical data on the students studying arts education in and outside of school will help create an arts education databank. Making these data accessible online for the use of all education institutions and relevant ministries and other institutions and organizations will facilitate the highlighting of inequities in provision in order to galvanize funders and policymakers, and establishing plans to fill gaps in provision.¹⁶⁵

¹⁶³ Ibid., p. 52.

¹⁶⁴ Robinson, K., 1999b.

¹⁶⁵ Bodilly S.J & Augustine S.J. & Zakaras, L, 2008, p. 48.

9. Assessment and evaluation: How the students' education processes are evaluated and which values and criteria are taken into consideration is important. Defining or assessing the criteria of quality arts education is not easy. Alternative and effective arts education methods can be developed if schools communicate with one another regarding methods of assessment and evaluation and share and compare good practices.

10. Developing arts education standards: Developing national standards in arts education paves the way for defining the experience of quality arts education and provides guidance to schools in implementing the arts education programs. The National Visual Arts Standards in the USA have been developed to this end.¹⁶⁶ The aim of the standards that define what students should know and be able to do in field of arts education is not to create a national curriculum but to make sure that the arts education can be developed based on certain principles.¹⁶⁷

¹⁶⁶ For more detailed information see: *The National Core Arts Standards*, <http://nationalartsstandards.org/>

¹⁶⁷ NAEA, *The National Visual Arts Standards*, 1994, p. 4.

7 2 BASIC CONDITIONS

This section will address two important conditions requisite for the success of strategies to be implemented for the improvement of quality in arts education: 1) Education of teachers and artists, 2) Partnerships and collaborations.

7 2 1 EDUCATION OF TEACHERS AND ARTISTS**i. Training of Basic Education Teachers**

Teachers are the most important resource for the incorporation of learning through arts to the curriculum and the improvement of arts education capacity. Most teachers who teach in primary education topics specialize in their particular subject of expertise, and are not always prepared to act in teams to support multi-subject projects or to co-operate with external cultural institutions or initiatives. During their professional training they are not usually required to consider neither the significance of the arts for education nor contemporary methods of dealing with the arts during learning processes. The future professional role of all teachers has to encompass some knowledge of culture and arts in order to change this.¹⁶⁸ Teachers are the most important actors who can advocate for change in the perception of the significance of art, arts education and artists.

ii. Education for Arts Teachers

Teaching the arts must go further than simply teaching learners specific skills, practices and bodies of knowledge. Fully articulated arts teacher education programs may encourage the development of knowledge and skills in:¹⁶⁹

- One or more arts disciplines,
- Interdisciplinary arts expression,
- Methodologies for teaching the arts,
- Methodologies for interdisciplinary teaching in and through the arts,
- Curriculum design,
- Assessment and evaluation appropriate for arts education,
- Formal (school based) arts education,
- Informal (community based) arts education.

Case Study: Istanbul Biennial Educational Programs

Thousands of children and youth between the ages of 6 and 14 participate in the education programs organized in scope of the Istanbul Biennial at the exhibition venues throughout the duration of every exhibit.

Istanbul Biennial's educational programs occasionally include education projects designed specifically for arts teachers. These trainings held during the Biennial aim to promote interest in contemporary arts and contribute to the broadening of teachers' visions. The 11th Istanbul Biennial collaborated with the Istanbul Provincial Directorate of National Education to publicize across the city the announcements for the Education Program for Arts Teachers conducted by archeologist and museologist Mine Küçük and to facilitate teachers' permission processes. As part of the program attended by teachers working in primary schools, regular and vocational high schools in Istanbul, the exhibition venues were toured accompanied by trainer Mine Küçük and exhibition guides.

iii. The Training of Artists

Artists and cultural professionals should be given the opportunity to improve their pedagogical capabilities and develop the skills to cooperate with educators and to communicate and interact more directly and effectively with learners. Artists sometimes find the opportunity to pass on their artistic skills through education programs in schools or cultural institutions and organizations. Therefore, there is a need for artists to be skilled in other areas in addition to their own fields of expertise, particularly in teaching and instructing/facilitating in arts education.¹⁷⁰

Case Study: The Artist in Community Education Program (Canada)¹⁷¹

A specialized stream of the Bachelor of Education program at Queen's University in Canada engages artists from various arts disciplines, including creative writing, dance, music, theatre and visual arts, in a nine-month course that meets the requirements for teacher certification, while maintaining a strong focus on the arts and creativity. In addition to demonstrating strength in an artistic discipline, an applicant must have an undergraduate degree to qualify for admission to the program.

The course is taught by practitioners in each of the artistic and pedagogical subjects in the curriculum, who have extensive experience both as artists and as educators. Candidates achieve skills and knowledge in pedagogical practices appropriate for teaching the arts, and learn how to promote and nourish partnerships with fellow professionals and with arts and education organizations. They work with practitioners of other art forms in collaborative, interdisciplinary projects and learn how to apply their knowledge and skills as artists in educational settings, including schools, community arts centers and outreach programs run by professional arts organizations.

171 For more detailed information see: Artist in Community Education, <http://educ.queensu.ca/ace>

7 **2** **2** PARTNERSHIPS AND COLLABORATIONS

The collaboration of actors working at different levels and capacities in arts education policy is recognized as one of the most important elements to increase the quality of education. Successful and effective partnerships may vary depending on the person, institution or organization engaging in the collaboration effort. Partnerships may be on the national or local levels; they may include schools, civic or business leaders, parents, teachers, artists, educators and policy makers. There are many international examples of effective partnerships that involve arts and culture institutions, municipalities, universities, unions, etc.¹⁷²

Education partnerships and collaborations can address school policies and practices, home-school-community interactions and the allocation of resources. Their primary missions can involve curriculum development, allocation of time in the school day, involvement of community organizations (including arts and humanities organizations), advocacy and outreach, funding or in-kind support.¹⁷³

In line with these objectives, making arts education a shared responsibility of both the ministries of culture and education in their own right and among the various mechanisms that enable the implementation and evaluation of arts education programs, as well as clearly defining the contribution of each in this process is of considerable importance for the development of arts education. Several types of partnerships epitomizing the best methods of building synergy between the fields of arts and education to promote creative learning are summarized below.

172 Galligan, A.M., 2001.

173 Ibid., p. 34.

Case Study: Music for Peace Foundation (BİM) and İKSV

“The most tragic thing about poverty is not the lack of bread or roof, but the feeling of being no-one, the feeling of not being anyone, the lack of identification, the lack of public esteem, being ignored [...] A child’s physical poverty is overcome by the spiritual richness that music provides.” JOSÉ ANTONIO ABREU

Founded by architect Mehmet Selim Baki and Yeliz Baki in 2005 Music for Peace (BİM) was turned into the Music for Peace Foundation in 2011. Today the foundation has three ensembles working under its umbrella, namely Music for Peace Orchestra, Music for Peace Chorus and Music for Peace Brass Ensemble.

Its ultimate goal is to provide free-of-charge music education to as many children as possible and make the sound of peace heard through music. BİM Foundation has created spaces of social and cultural life for thousands of underprivileged children in Edirnekapı, aiming to remove the obstacles to the right to participate in the creation of art.

The education model of the foundation is based on the systems of orchestras as in the El Sistema (The System) model that originated from Venezuela and spread across the world. Every child who receives training to play an instrument soon becomes a member of an orchestra. At each registration period orchestras are formed with the participation of new students. Throughout the first two years in the orchestra, it is aimed for the children to learn how to play an instrument as well as how to become part of a community; come together for a common cause, and act in unison. During this period, the emphasis is on enabling the children to feel the gusto of music, bring out their energy and capacities, and feel learning music by having fun as a natural part of life. Following the second year it is aimed for the orchestra to achieve a higher quality with every passing day.

As of 2013 Istanbul Foundation for Culture and Arts (İKSV) has become the institutional partner of BİM Foundation and works towards the advancement, international recognition and sustainability of the foundation, as well as providing organizational, communication and marketing support. In this context a Friendship Agreement has been signed in 2014 between José Antonio Abreu, the founder of El Sistema in Venezuela, and Mehmet Selim Baki, the founder of BİM Foundation. This agreement created in the scope of El Sistema aims to enable collaboration, cooperation and solidarity. While opening up new opportunities, it declares solidarity between the children of Venezuela and Turkey.

Having reached more than 250,000 youth through 15,000 educators working in 280 music centers, El Sistema has over 130 youth, 70 children and 30 symphony orchestras. Seventy-five percent of the children who receive music education by extension of this system live below the poverty line. Not every child who receives music training in El Sistema chooses music as a vocation, but having learned how to be part of a big orchestra he or she succeeds in listening, understanding and living in harmony with the other orchestra members without compromising one's self. Moreover, as an individual who has experienced the privilege of creating and the transformative power of music, he or she knows to stay away from the darkness of the world of crime. Therefore, as its creator José Antonio Abreu says, "El Sistema is a social system that fights poverty and crime."¹⁷⁴

174 Ertan, Ö., (8 August 2011), El Sistema Tanrı'nın Dilini Öğretiyor [El Sistema is Teaching the Language of God], *Taraf*.

i. Partnerships between Educators and Artists

Effective partnerships established between teachers and artists can enrich the quality of arts education. Many schools have programs that place artists in the classroom to demonstrate their art form. The Elia's study– *Working with young people* – identifies the following main benefits in such schemes: ¹⁷⁵

FOR YOUNG PEOPLE THE BENEFITS INCLUDE OPPORTUNITIES TO

- gain an insight into the professional arts world,
- understand the artistic process,
- develop artistic skills,
- develop positive work relationships,
- identify with the positive role models that artists can provide,
- gain and display enthusiasm, enjoyment and confidence.

FOR ARTISTS THE BENEFITS INCLUDE OPPORTUNITIES TO

- reach a wider audience,
- work with others,
- help others to develop their abilities.

FOR TEACHERS THE BENEFITS INCLUDE OPPORTUNITIES TO

- enrich the curriculum overall,
- contribute to their personal and professional development.

Successful partnerships between educators and artists are dependent on mutual understanding of the goals towards which the partners are working, as well as insights into the other's field of expertise, and mutual respect for each other's competencies. ¹⁷⁶

¹⁷⁵ Robinson, K., 1999b, pp. 46-47.

¹⁷⁶ UNESCO, *Road Map for Arts Education*, 2006

Artist-teacher partnership also has a creative role. Cooperation with artists offers new and extraordinary perspectives and introduces innovative approaches as well as providing new tools to understand the developments in social, cultural and artistic spheres. In this model of cooperation the artist cannot replace the class teacher; both have to find new roles for themselves. In this shared process of learning the teacher may assume the role of moderator and artist the role of expert in field of aesthetics. By inviting artists to develop projects on partnership basis for in-school and extra-curricular programs, teachers can benefit from new experiences and enrich their teaching methods. In-school projects might involve collaboration between the artist, the teacher, and the school, and are designed to match the age of the participants, the teaching methods, and the duration of the classroom activity.

Case Study: *PAGES: An Arts, Literacy and Writing Program* (Wexner Center for the Arts, USA¹⁷⁷)

PAGES was developed by Dionne Custer Edwards, educator for school programs in the department of education of Wexner Center for the Arts. *PAGES* is an innovative multidisciplinary arts education program for high school students that supports literacy and writing skills through the exploration of contemporary art, film, and performing arts. It is conducted with the participation of one class from each of the applicant high schools during the course of a school year. In addition to offering the opportunity of access to culture, this program also provides a variety of education possibilities for class teachers, artists and students.

177 Wexner Center for the Arts of Ohio State University in Columbus is one of the most prominent art centers of the Midwest. For more detailed information on the *PAGES* program see: <http://wexarts.org/content/public-programs/pages>

Teachers: Class teachers who participate in the *PAGES* program go through a brief training on program content at the Wexner Center. While this training draws a road map on how to incorporate different disciplines in their own curricula, the class teachers

1. Find the opportunity to work with the educators of the Wexner Center for the Arts and artists who will visit their classes during the *PAGES* program, obtain detailed information and research material about the film and the performance piece the students will watch and the exhibition they will participate in.

2. Find the opportunity for personal, academic, professional and artistic development by working in collaboration with the Wexner Center for the Arts educators and artists throughout the year.

Students: Students find the opportunity to work with the artists visiting their classes in scope of the *PAGES* program. Students who come to the Wexner Center three times throughout one school term and get acquainted with different art disciplines. The students acquire the skills of reflecting on art, writing on the arts, and drawing links between these experiences. The program helps them to develop their artistic, intellectual, and social skills.

Artists: In addition to working with educators at the Wexner Center for the Arts and class teachers, they also find the opportunity to work with students during their school visits.

At the end of the year, the students' writings are collected and published in a book. The program is concluded with an event where all participating students of the *PAGES* program share their texts.

Case Study: Güher and Süher Pekinel Social Responsibility Projects¹⁷⁸

“Music could exist even if there were no world at all.”

SCHOPENHAUER¹⁷⁹

One of the most important projects Güher and Süher Pekinel have undertaken in music education is the Güher & Süher Pekinel Music Department founded in the Turkish Education Foundation İnanç Türkeş Private High School (TEVİTÖL) for students with extraordinary talent selected from across Turkey. The purpose of the Music Department is to make TEVİTÖL a model school by bringing music lessons to the highest standard instead of offering elective classes like those at many schools that fail to produce results due to inadequate fundamental knowledge. In line with the efforts carried out since 2007, the music class has been increased to two hours, integrated in the school curriculum, and recognized as school credit in certain universities.

Another project of Pekinels aims to integrate to the Turkish education system the world-renowned concept of “Orff-Schulwerk Music Education Approach.” This approach instills preschool and primary school children with analytical thinking, creativity and self-confidence. In 2010, Pekinels launched the “Project to Improve Musical Education in Anatolia” to begin implementing the Orff Education System in all schools in Turkey and signed a protocol with MEB to this end. This training has been implemented in preschools and primary schools in nine pilot provinces (Istanbul, Ankara, Antalya, İzmir, Mersin, Bursa, Trabzon, Gaziantep, Mardin).

178 For more detailed information see: Güher & Süher Pekinel, http://www.pekinel.com/sosyal_sorumluluk.php?kategori_id=r&lang=en and http://pekinel.com/sosyal_sorumluluk.php?kategori_id=3&id=15&lang=en

179 Arthur Schopenhauer (1788-1860) is a German philosopher, writer and educator. As the most esteemed student of Immanuel Kant, he was among the pioneers in the German world of philosophy, and developed the theory that the world has casualties based on incomprehensible, irrational principles.

ii. Partnerships between Ministries, Municipalities and Cultural Institutions

Partnerships may be established between different departments of KTB, MEB and other institutions of higher education and research to form policies and budgets for arts education programs that will take place inside or outside school hours.

Arts and education may also be united on a policy level among relevant ministries and municipalities, to link the education system and the cultural world through implementing projects of cooperation between cultural institutions and schools. “These partnerships intend to place art and culture at the center of education rather than at the margins of the curriculum.”¹⁸⁰

Case Study: SALT Interpretation¹⁸¹

SALT Interpretation develops ongoing collaborative partnerships with schools and civil society organizations. Its mission is to “ensure that all participants have access to forums for creative and experimental learning, open dialogue, and critical thinking.”

SALT Interpretation offers customized tours of SALT exhibitions in Turkish and English for high school and university students and youth groups. These critical exhibition tours offer participants varying perspectives on the presented works and a chance to engage in discussions centered on the exhibition’s themes. Workshops relating to SALT’s current projects, led by artists, architects, and specialists in the field, create a research-based and discursive environment for students. SALT Interpretation also aims to contribute to educators’ personal growth and career development through specially designed workshops.

¹⁸⁰ UNESCO, *Road Map for Arts Education*, 2006.

¹⁸¹ For more detailed information see: Saltonline, <http://saltonline.org/en/home>

Aiming to offer an environment that fosters learning and discussion, SALT signed a protocol with the Istanbul Provincial Directorate of National Education in order to contribute to the development of high school students' faculties of critical thinking, discussion and interpreting cultural activities. In scope of this collaboration that strives for more students from various parts of Istanbul to be able to visit SALT, Open Society Institute provides support for the transportation of students to the venue.

iii. Partnerships between Schools and Cultural Institutions and Organizations

In the current environment it is recognized that the learning process is no longer limited exclusively to schools. New possibilities of pedagogy have resulted from the development of partnerships between schools and cultural institutions. However, the extent and effectiveness of these partnerships vary widely.¹⁸²

Support and genuine commitment by both cultural institutions and schools are vital to ensure the success of the collaboration. Close partnerships have brought about innovative programs, mainly in the form of visits to cultural institutions. Such visits provide students with a wealth of information, artistic encounters and opportunities to see and get absorbed into artistic processes, and also provide vast potential for integrated teaching practices. In primary education – where young children respond strongly to visual learning – active collaboration with such institutions can provide opportunities for enriched teaching methods.¹⁸³

¹⁸² UNESCO, *Road Map for Arts Education*, 2006.

¹⁸³ *Ibid.*, 2006.

Case Study: Istanbul 2010 European Capital of Culture (ECoC) Education Projects

In the framework of Istanbul 2010 ECoC a comprehensive education program was formulated with the objective of transmitting the arts activities and cultural values in Istanbul to the residents of Istanbul through schools, educators and students. Following is a brief description of some of these projects:

Portable Arts: 2010 ECoC Agency Visual Arts Director Beral Madra implemented an education project that brought together contemporary art and youth in districts like Kartal, Tuzla, Ümraniye, and Büyükçekmece. Fifty thousand people visited the “Portable Art” exhibitions organized to bring contemporary art to the peripheral districts of Istanbul. According to Madra, who stated that one of their main objectives was for the children and youth to meet with the artists and their works in the exhibitions, “Portable Art” created spaces where curators, artists and professionals of the art sector met with the audiences.

Lives Touched by Music Orchestra: Conductor Cem Mansur who was among the Istanbul 2010 ECC Agency music advisors founded an orchestra called “Lives Touched by Music”. In scope of the project, protocols were signed with MEB and Provincial Directorates of National Education in order for students and teachers to participate in the activities. The main aim of the orchestra that gave concerts in schools located in various districts of Istanbul was identified as incorporating music in the lives of students. Before the concerts, Cem Mansur, who was also the conductor of the orchestra, held discussions with music teachers on the importance of music.¹⁸⁴

High Schoolers Joining in 2010!: Istanbul Bilgi University Stage and Performance Arts Management, Culture Management and Art Management programs' senior year students, led by Serhan Ada, realized the "High Schoolers Joining in 2010!" project that aimed to bring together, guide and encourage high school students from different schools and districts in Istanbul to produce projects in scope of Istanbul 2010 ECC. With activities organized through October 2006 – June 2007, a wide-ranging youth project was realized bringing together high school students from different schools and districts.

Istanbul 2010 Urban Culture Advisor Professor Fikret Toksöz summarized the first steps that must be taken in the ECC process to create the future "customers of culture" as "extending the outreach of arts and culture" and "turning youth into producers of art".¹⁸⁵

Numerous quality arts education projects have been realized in the framework of the project's education program. However, despite these projects that brought together the culture-arts world with the education community and initiated important collaborations, in the aftermath of the project the dream of enabling youth to continue a well-rounded culture and arts education supported by the Provincial Directorate of National Education could not be realized because the 2010 Agency could not be transformed into a sustainable structure.

¹⁸⁵ Benmayor, G. (27 December 2009), Hayatının İlk Konseri [First Concert of His Life], *Hürriyet*.

8 CONCLUSIONS AND RECOMMENDATIONS

“When arts education takes the place in our society that it deserves, we will have much less delinquency and violence, and much more motivation towards noble achievement. My struggle is for a society in which art is something more than just an aesthetic dimension of life. It is a primary instrument for the development of the individual and of the people.” JOSÉ ANTONIO ABREU

Based on the conceptual framework summarized in the report, information assembled from best practices across the world, and an analysis of arts education policies in Turkey, the main conclusions regarding the field of art education and challenges encountered in implementation are enumerated below.

8 1 CONCLUSIONS

Conclusions on the Importance of Arts Education

- Every child and young person has the right to the development, through arts education, of an aesthetic sense, creativity and the faculties of critical thinking and reflection. Access to arts education is the crucial component of the right to access culture.
- 21st century societies are in ever more need for an innovative workforce that is more creative and flexible and can adapt to different conditions. Art and arts education help children, youth and all lifelong learners in the acquisition of skills necessary in the 21st century information economy.
- Contemporary societies need to develop educational and cultural strategies and policies that transmit and sustain cultural and aesthetic values and identities to promote and enhance cultural diversity, and to develop peaceful and prosperous sustainable societies.

- Arts education, by engendering a range of crosscutting skills and abilities and raising student motivation and active participation in class, can increase the quality of education.
- Arts education can be effective in preparing audiences and different sectors of the public to appreciate artistic manifestations and the importance of the arts.
- Arts education constitutes a basic tool for social integration and can help overcome social, cultural and political problems that threatens many societies such as crime and violence, illiteracy, gender inequalities, hate crimes and discrimination, and facilitate awareness of these problems.

Problems and Challenges Encountered in the Field of Arts Education in Turkey

- Issues pertaining to the fields of education and culture are often addressed with separate agendas and priorities. A coordinated and systematic joint national policy in fields of culture and education has not been implemented.
- Arts education is not a priority policy area in education and cultural policies. Due to the lack of a specific regulation on arts education, this field is gradually losing its significance.
- Resources allocated for arts education are very limited and fall short of meeting the need to maintain and enhance the quality in arts education.
- Teachers' training programs of fine arts education departments (GSEB) in education faculties that should be in line with the necessities of contemporary arts education do not meet international standards due to the inadequate institutional infrastructure and lack of capacity.

- Inadequate infrastructure and capacity in arts teacher training is the biggest obstacle in impeding quality in arts education. Problems encountered in the education of arts teachers have a direct impact on the quality of arts education delivered to all students in primary and secondary education.
- GSEB, which discussed together with other disciplines of education faculties in the Education Commission under the auspices of ÜAK, has different dynamics from other disciplines in terms of the scope, problems and working practices of art and arts education. The field of art education is not adequately represented in these councils.
- Education programs for teachers specialized in arts education are inadequate. The role of art in teaching and learning is not sufficiently emphasized in the education programs for teachers of general subjects.
- Part of the problems encountered in this field in the education system of Turkey pertains to the perception of arts education. The fact that teachers and families do not act as role models to cultivate an understanding of art is also a factor in students' low level of interest in artistic activities.

8 2 RECOMMENDATIONS

“Art can no longer afford to be contemptuous of politics, and it appears to be time politics took a little instruction from art.”

WILLIAM SAROYAN

The recommendations propounded in the report are based upon international policies and good practices devised in field of arts education, and drafted with the consideration of the main problems and challenges in the field of arts education in Turkey. They are compiled under four subject headings that constitute the foundation for arts education policy. 1) Planning and Policy, 2) Funding Sources, 3) Curriculum and Implementation, 4) Education of and Support for Arts Teachers.

In line with their duties and authorities the actors involved in arts education decision-making mechanisms play an important role in developing arts education policies and improving the quality. Quality in arts education is possible only through the effective participation and support of all actors working in this field. Main actors in this field can be defined as follows:

- I. Ministries, local governments and policy makers,
- II. Educators, parents, artists and administrators of schools and educational institutions,
- III. Cultural institutions and civil society organizations.

Recommendations towards the improvement of arts education policy and its implementation in Turkey have been grouped according to the different spheres of duty and authority of the main actors who partake in and influence the decision making mechanisms in the field of arts education.

8 2 1 PLANNING AND POLICY

Actor: Ministries, Local Governments and Policy Makers

- Arts education policy should be a priority issue in national education and cultural policies to attain the development of democracy and human rights, and to ensure economic welfare and social cohesion in Turkey.
- Turkey must invest in the field of arts education with a long term and comprehensive strategy to achieve national targets in its development programs and to reach the international standards in education. The collaboration between MEB and KTB must be improved in order to put in effect a sustainable national arts education policy.

- Arts education should be addressed comprehensively under the headings of education and cultural policies in the development plan to be drafted for the period of 2019-2023. First, all actors should work in coordination to put into practice the articles in the 2014 – 2018 Development Plan.

- Cultural policies and cities' and regions' potentials should be developed and realized by local actors in line with their priorities and needs. For the effective localization of cultural management, coordination and collaboration on arts education should be promoted among the local units of MEB and KTB that operate independently from one another. In this regard, the “Culture, Art and Education Cooperation Protocol” signed between KTB and MEB in 2004 can be taken as a model.

- In order for local governments to become effective in the implementation of arts education policies, municipalities can utilize their existing capacities in line with the needs of arts education classes in the schools of their district. The cultural centers and multipurpose halls built by municipalities can be turned into venues that teachers and students use for arts education. Thus, the problems of infrastructural inadequacy in schools can also be overcome.

- The relevant ministries and public institutions should closely monitor UNESCO, the EU and the CoE agendas on arts education policies. International conventions such as UNESCO's "Convention on the Protection and Promotion of the Diversity of Cultural Expressions" (2005), significant in terms of human rights, democracy and the development of creative industries, or CoE's "Faro Convention" (2005), an important reference document on cultural heritage management and education, should be signed and promptly put in effect.

- Turkish National Commission for UNESCO can serve as an intermediary for MEB and KTB to implement UNESCO's arts education policies, and to put into effect the international declarations and conventions signed by Turkey. Turkish National Commission for UNESCO can set up an Expert Committee to analyze the policy and implementation dimensions of arts education as it has done in the fields of education, culture, natural sciences, social sciences and humanities, and information and communication. The Commission can also take a step towards celebrating the fourth week of May as International Arts Education Week in Turkey.

Actor: Educators, Parents, Artists and Administrators of Schools and Educational Institutions

- Disadvantaged groups should be included in the planning and implementation processes of arts education. Youth projects and models of best practices that reflect the needs of these communities should be promoted for wider outreach.

Actor: Cultural Institutions and Civil Society Organizations

- Culture and arts institutions should incorporate arts education projects designed with an interdisciplinary approach in preparing their annual programs, and formulate new strategies that will facilitate the arts awareness of audiences and visitors.
- In order for arts education to become a part of overall education reform in Turkey, all actors in education and cultural policies and the civil society should research and develop strategies to solve the problems impeding arts education.
- There is a need for bottom-up strategies to provide a legal framework for local initiatives and to expand and strengthen good practices. Cultural institutions and NGOs should participate in the policy formulation and planning processes of provincial directorates of national education and culture and tourism in their regions.

8**2****2****FUNDING SOURCES*****Actor: Ministries, Local Governments and Policy Makers***

- In consideration with the transformations experienced in the education system over the last few years, public resources should be allocated for research to be conducted on arts education so that current data can be shared with the public and related actors.

- Topics on education and audience training programs should be included in Development Agencies' calls for proposals intended for not-for-profit cultural institutions. Public funds distributed in a transparent and balanced manner through Development Agencies will pave the way for collaborations among educational and cultural institutions and creative projects. Through these funds, it may be possible to improve the field and ameliorate the conditions by conducting field research on the status and problems of arts education in schools in Istanbul and Anatolia.

- Funds can be created for community-based arts education projects in scope of the Social Support Program (SODES) that is supported by the Ministry of Development. SODES was designed for individuals and groups affected by poverty and lack of access to social opportunities; children, youth, women, the unemployed, the impoverished, displaced persons and migrants and residents of urban shantytown areas.

Actor: Cultural Institutions and Civil Society Organizations

- Budget should be allocated for arts education programs targeting individuals of all ages to be developed and implemented in culture and arts institutions and venues.

- International funds and sponsorships should be sought in collaboration with educational institutions to encourage the quality and comprehensive integration of arts education in school curricula and to develop projects in cooperation with schools.

8 2 3 CURRICULUM AND IMPLEMENTATION

Actor: Ministries, Local Governments and Policy Makers

- Arts education curriculum in the formal education system should be reviewed. Education materials and content of painting and music classes should be amended in line with international standards and the requirements of our day and age. Co-operation should be maintained with schools in the implementation of the curriculum to improve the arts education practices in primary and secondary schools. Comprehensive and comparative research in this field should be supported.
- Rearranging the weight of the credits of elective courses in arts education with the aim to raise the students' grade point average will increase the importance of these classes in the strictly test-oriented education system. In the event that the new structure that MEB has been working on is put in effect, students who participate in activities of arts, sports and music will be given extra points. Thus, children will be assessed not only based on their academic successes but also their talent and participation in cultural and social activities. In the project, sportive, artistic, social achievements are designed to impact students' high school placement by 30 to 40 percent.¹⁸⁶
- Digital technologies should definitely be employed in arts education. Education content prepared with creative methods in this field can be extended across the country through the Education Informatics Network (EBA) designed for all stakeholders in education, primarily the teachers and students.¹⁸⁷
- The content of arts education programs at community education centers, which assume important tasks in scope of non-formal education in Turkey with courses

¹⁸⁶ Çakmakçı, N., (20 October 2014), Sınavda Başarı için Sanat, Spor ve Müzik Etkili Olacak [Art, Sports and Music Will Affect Success in the Exams], *Hürriyet*.

¹⁸⁷ For more detailed information see: Eğitim Bilişim Ağı [EBA - Education Informatics Network], <http://www.eba.gov.tr/>

in 62 program areas and 1,335 modular programs, should be reviewed. An approach that is impartial to all arts disciplines should be adopted in order for different arts forms to enjoy a wide outreach.

Actor: Educators, Parents, Artists and Administrators of Schools and Educational Institutions

- As long as families and administrators do not acknowledge the importance of art classes it will not be possible to provide an effective arts education.¹⁸⁸ Therefore, arts education should be incrementally included at all levels of formal education curriculum. Starting from preschool, every child should receive a comprehensive arts education. Demand should be created for quality in arts education by explaining its importance and impact on society.

- Arts education programs should contribute to the training of students as active citizens with an awareness of social issues like the environment, cultural diversity and social justice.

Actor: Cultural Institutions and Civil Society Organizations

- Culture and arts institutions should develop education programs suitable for the participation of individuals of all ages.

- In order to increase access to culture and participation opportunities for individuals outside the range of formal education, press and mass media should have wider coverage of the arts. NGOs should design campaigns to encourage the media to support the goals of arts education, and to promote aesthetic awareness and artistic values in the society.

- Collaborations should be developed among civil society organizations working in the fields of arts, culture, and education.

8 | 2 | 4 | EDUCATION OF AND SUPPORT FOR ART TEACHERS

Actor: Ministries, Local Governments and Policy Makers

- MEB and higher education (universities) components of arts education should first be addressed as separate headings, and then concrete recommendations should be devised for the identified problems.
- The roles of fine arts education departments (GSEB) in faculties of education should be redefined, and arrangements should be made for students and academicians in these departments to further benefit from international exchange programs.
- YÖK officials, who have the knowledge and are equipped in the field of arts and arts education, and administrators from GSEB (art and music education majors) in faculties of education should come together. In coordination with each other, they should plan and develop betterment strategies in line with the needs of GSEB.
- MEB should be in continuous cooperation with GSEB for the improvement and effective implementation of visual arts and music education programs at the primary and secondary education levels. Professional development of teachers and artists working in the education sector should be supported through sustainable and quality education programs.

Actor: Educators, Artists and Administrators of Educational Institutions

The main education institution for training arts teachers is GSEB in faculties of education. Even though its primary goal is to train artists, GSF and conservatory students who receive pedagogical training can become art teachers at the primary and secondary education level. In the framework of this partnership, the collaborations to be established among GSEB, GSF and conservatories may offer opportunities towards enhancing the field of arts education.

- Students who will be trained as art teachers in the GSEB undergraduate program of art education should be able to receive training in the field of visual arts in line with their talents. To this end, academicians who can lecture in different disciplines of the visual arts should be employed in these programs.

- In order to encourage GSEB students to explore different art disciplines throughout their undergraduate studies, working with artists, cultural institutions, and organizations should also be included in scope of mandatory internship as well as their internships at schools, GSEB can design projects in collaboration with local governments and cultural institutions and organizations to enable undergraduate students to work with artists.

Actor: Cultural Institutions and Civil Society Organizations

- Cultural institutions should develop programs to encourage teachers to get training on arts education theory and practices.

- Support for content generation and human resources should be given to schools with limited means to expand the scope and to increase the quality of arts education.

- Artists and art professionals working in the sphere of culture should be encouraged to visit primary and secondary education institutions so that students can meet with artists and be exposed to different forms of artistic expression.

- Lifelong education and research programs on arts education should be created for arts professionals.

9 ANNEXES**9 1 ANNEXES 1****The Universal Declaration of Human Rights**

Article 22: Everyone (...) is entitled to realization (...) of economic, social and cultural rights indispensable for his dignity and the free development of his personality.

Article 26: Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.

Article 27: Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

UN Convention on the Rights of the Child

Article 29: States Parties agree that the education of the child shall be directed to: (a) The development of the child's personality, talents and mental and physical abilities to their fullest potential (...)

Article 31 (2): States Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.

International Covenant on Economic, Social and Cultural Rights¹⁸⁹

Article 15: Right to Participation in Cultural Life

1. The States Parties to the present Covenant recognize the right of everyone: (a) To take part in cultural life (...)
2. The steps to be taken by the States Parties to the present Covenant to achieve the full realization of this right shall include those necessary for the conservation, the development and the diffusion of science and culture.

9 2 ANNEX 2

Adopted by state parties in 2001, UNESCO Universal Declaration on Cultural Diversity includes the following articles on education in Annex II Main lines of an action plan for the implementation of the declaration.

Annex II Article 6: Encouraging linguistic diversity – while respecting the mother tongue – at all levels of education, wherever possible, and fostering the learning of several languages from the earliest age.

ANNEX II Article 7: Promoting through education an awareness of the positive value of cultural diversity and improving to this end both curriculum design and teacher education.

ANNEX II Article 8: Incorporating, where appropriate, traditional pedagogies into the education process with a view to preserving and making full use of culturally appropriate methods of communication and transmission of knowledge.

¹⁸⁹ In scope of İKSV's cultural policy studies, an initiative was carried out in parallel to the constitution making process and a proposed draft article to be included in the constitution titled "The Right to Take Part in, Access to and Contribute to Cultural Life" was submitted to the Parliamentary Constitutional Reconciliation Commission. The proposed article was drafted based on the General Comment no. 21 which was adopted at the 43rd session of the UN Committee of Economic, Social and Cultural Rights on November 2-20, 2009, within the framework of article 15 of the International Covenant on Economic, Social and Cultural Rights (adopted December 16, 1966), of which the Committee is the regulatory body. Online access: http://www.iksv.org/en/aboutus/cultural_policy#4

UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005

Through this binding international document regarded as the *Magna Carta* of international cultural policy or the Cultural Kyoto Protocol,¹⁹⁰ state parties have legally committed to the protection and promotion of the diversity of cultural expressions. UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which was adopted in 2005 and went into effect in 2007, also guarantees human rights, freedom of cultural expression, information and communication.

Article 10 of the convention titled “Education and public awareness” underscores the issue of education as follows:

Article 10: Parties shall:

(a) encourage and promote understanding of the importance of the protection and promotion of the diversity of cultural expressions, *inter alia*, through educational and greater public awareness programs;

(b) cooperate with other Parties and international and regional organizations in achieving the purpose of this article;

(c) endeavor to encourage creativity and strengthen production capacities by setting up educational, training and exchange programs in the field of cultural industries. These measures should be implemented in a manner that does not have a negative impact on traditional forms of production.

This convention, which may be ratified by Turkey in the framework of EU *acquis* and has been long awaiting debate at the General Assembly of Grand National Assembly of Turkey with opinions in favor from relevant commissions, is expected to be discussed further by actors in numerous fields such as cultural economy and commercial law.

9 3 ANNEX 3

Faculties /Vocational Colleges that Offer Undergraduate Education in Arts Instruction

FINE ARTS FACULTIES (GSF) / CONSERVATORIES / FINE ARTS EDUCATION DEPARTMENTS IN EDUCATION FACULTIES (GSEB) /OTHER	ARTS EDUCATION CURRICULUM
GSF: Painting, Traditional Turkish Arts GSEB: <i>Painting Education, Art Education</i>	Painting Visual Arts Artistic Activities Art History Modelling classes in Schools for the Blind Visual Arts classes in Fine Arts and Sports High Schools Other fields' painting classes Visual Arts (Painting, Traditional Arts, Plastic Arts, etc.) (Middle School) Marbling (<i>Ebru</i>)
GSEB: <i>Art Education Graphic Arts Department/Major</i>	Graphics
GSF: Photography, Photography and Graphic Arts, Photography and Video	Photography
GSF: Visual Communication Design, Graphics Department/Major, Graphic Design, Graphic Design/Department GSEB: <i>Graphics Education</i>	Graphics
GSF: Traditional Turkish Handicraft Arts GSEB: <i>Traditional Turkish Handicraft Arts Education</i>	Decorative Arts, Decorative Arts, Handicraft Arts
GSF: Sculpture	Plastic Arts
OTHER: Department of Archeology and Art History Art History Major	Art History
Handicraft Arts Design and Production	Handicraft Arts
CONSERVATORY: Band conducting, Instrument Departments, Folklore and Ethnomusicology, Chorus, Music Theory, Musicology, Opera, Opera and Concert Vocals, Musical Sciences Department, Music Department/Majors OTHER: Auditory Arts Design Department, Musical Ensembles Department GSEB: <i>Music Education</i>	Music

10 BIBLIOGRAPHY

REPORTS

American for the Arts. (2013). *Arts Education Navigator*. <http://www.americansforthearts.org/by-program/networks-and-councils/arts-education-network/tools-resources/getting-started> (accessed: 31 August 2014)

Arts Education Partnership. (1999). *Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community*. <http://www.artsdel.org/ArtsEducation/LearningPartnerships.pdf> (accessed: 31 August 2014)

Bodilly S.J & Augustine S.J.& Zakaras, L. (2008). *Revitalizing Art Education through Community-wide Coordination*. RAND Corporation. <http://www.wallacefoundation.org/knowledge-center/arts-education/Community-Approaches-to-Building-Arts-Education/Documents/Revitalizing-Arts-Education-Through-Community-Wide-Coordination.pdf> (accessed: 1 September 2014).

ERI. (2012). "4+4+4" Düzenlemesi ile Neler Değişti? Yeni Sistemde Geçişte Neler İzlenmeli? [What Changed with the 4+4+4 System? What Course Should be Followed in the Transition to the New System?]. Sabancı University. http://erg.sabanciuniv.edu/sites/erg.sabanciuniv.edu/files/444_Bilgi_Notu_Ne_Degisti_SON.pdf (accessed: 18 October 2014)

ERI. (2014). *Temel Eğitimin Kademelenirilmesi Sürecinin İzlenmesi* [Monitoring the Stratification Process of Primary Education]. Sabancı University. http://erg.sabanciuniv.edu/sites/erg.sabanciuniv.edu/files/444_ArastirmaRaporu.04.03.14.WEB_o.pdf (accessed: 18 October 2014)

ERI. (2014). *Education Monitoring Report 2013 Executive Summary*. Sabancı University. http://erg.sabanciuniv.edu/sites/erg.sabanciuniv.edu/files/ERG_

EMR2013.web_o.pdf (accessed: 18 October 2014)

European Commission Education, Audiovisual and Culture Executive Agency (EACEA). (2009). *Arts and Cultural Education at School in Europe*. http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf (accessed: 18 October 2014)

Galligan, A.M. (2001). *Creativity, Culture, Education and the Workforce*. Center for Arts and Culture: Arts, Culture, and the National Agenda Issue Paper. <http://eric.ed.gov/?id=ED478965> (accessed: 18 October 2014)

Gümüş, A. (2004). *İlköğretim Okulları İl Merkezleri Türkiye Taraması* [Primary Schools City Centers Turkey Survey] (2003-2004 school year). Eğitim-Sen: Ankara.

Gümüş, A. (2006). *Ortaöğretim Okulları İl Merkezleri Türkiye Taraması* [Secondary Schools City Centers Turkey Survey] (2005-2006 school year). Eğitim-Sen: Ankara.

Kavak, Y. & Aydın, A. & Akbaba Altun, S. (2007). *Öğretmen Yetiştirme ve Eğitim Fakülteleri (1982-2007)* [Teacher Training and Education Faculties (1982-2007)] TC YÖK. http://www.yok.gov.tr/documents/10279/30217/yok_ogretmen_kitabi/054a8c72-174b-4b00-a675-837874006db5 (accessed: 15 August 2014).

National Art Education Association (1994). *The National Visual Arts Standards*. http://www.arteducators.org/store/NAEA_Nat_Visual_Standards1.pdf (accessed: 1 September 2014).

Robinson, K. (1999a). *All Our Futures: Creativity, Culture and Education*. National Advisory Committee on Creative and Cultural Education. <http://sirkenrobinson.com/pdf/allourfutures.pdf> (accessed: 1 August 2014).

Robinson, K. (1999b). *Culture, Creativity and the Young: Developing Public Policy*. Council of Europe, Cultural Policies Research and Development Unit Policy Note No: 2. https://www.coe.int/t/dg4/cultureheritage/culture/Resources/Publications/PN_2_CultureCreativityYoung.pdf (accessed: 18 October 2014)

Seidel, S. & Tishman, S. & Winner, E. & Hatland, H. & Palmer, P. (2009). *The Qualities of Quality: Understanding Excellence in Art Education*. Project Zero: Harvard Graduate School of Education. <http://www.wallacefoundation.org/knowledge-center/arts-education/arts-classroom-instruction/Documents/Understanding-Excellence-in-Arts-Education.pdf> (accessed: 1 September 2014).

Türkiye Özel Okullar Birliği Derneği (Union of Private Schools Association of Turkey) (2013). *Okul Öncesi Eğitiminde Farklı Yaklaşımlar ve Uygulamaları Sempozyumu Sonuç Bildirgesi* [Different Approaches and Practices in Preschool Education Symposium Outcome Document], 7-8 December 2013. http://www.ozelokullardernegi.org.tr/okul_onesi/sonuc_bildirgesi.pdf (access: 15 August 2014).

UNESCO (1996). *Learning: The Treasure Within*, Report to UNESCO of the International Commission on Education for the Twenty-first Century. <http://unesdoc.unesco.org/images/0010/001095/109590e0.pdf> (accessed: 15 August 2014).

UNESCO (1999). *General Conference Paris Resolutions (Thirtieth Session)*. <http://unesdoc.unesco.org/images/0011/001185/118514E.pdf> (accessed: 1 September 2014).

UNESCO (2000). *Dakar Framework for Action*. <http://unesdoc.unesco.org/images/0012/001211/121147e.pdf> (accessed: 25 April 2014).

UNESCO (2001). *Universal Declaration on Cultural Diversity*. http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html (accessed: 1 September 2014).

UNESCO (2005). *Education for All (EFA) Global Monitoring Report 2006*. <http://www.uis.unesco.org/Library/Documents/gmro6-en.pdf> (accessed: 1 September 2014).

UNESCO (2006). *Road Map for Arts Education*. http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/Arts_Edu_RoadMap_en.pdf (accessed: 25 April 2014).

UNESCO (2010). *Seoul Agenda: Goals for the Development of Arts Education*. http://portal.unesco.org/culture/en/files/41117/12798106085Seoul_Agenda_Goals_for_the_Development_of_Arts_Education.pdf (accessed: 25 April 2014).

UNESCO (2011). *General Conference Paris Resolutions (Thirty-Sixth Session)*. <http://unesdoc.unesco.org/images/0021/002150/215084e.pdf> (accessed: 1 September 2014).

UNESCO (2012). *Education for All (EFA) Global Monitoring Report 2012*. <http://www.ungei.org/files/218569E.pdf> (accessed: 1 September 2014).

Wimmer, M. (2006). *Promoting Cultural Education in Europe. A Contribution to Participation, Innovation and Quality*. http://portal.unesco.org/culture/en/files/31957/11585764713Pre-Conference-Reader_Promoting_Cultural_Education_in_Europe_%2833%29-web.pdf (accessed: 1 September 2014).

World Alliance for Art Education (WAAE) (2014). *UNESCO*

International Art Education Week. http://insea.org/sites/default/files/uploads/documents/WAAE%20Advocacy_UNESCO%20INTL%20ARTS%20ED%20WEEK.pdf (accessed: 1 September 2014).

Yaratıcı Endüstriler Konseyi Derneği (YEKON - Creative Industries Council Association of Turkey) (2014). *İstanbul Yaratıcı Ekonomi Çalışmaları Atölyesi Final Raporu* [Istanbul Creative Economy Studies Workshop Final Report]. Istanbul Bilgi University Cultural Policy and Management (KPY) Research Center.

ARTICLES, PRESENTATIONS AND BOOK CHAPTERS

Akdede, S.H. (2013). *Dokuzuncu ve Onuncu Kalkınma Planlarında Sanat ve Kültür* [Culture and Arts in the 9th and 10th Development Plans].

Alakuş, A.O. & Aydın, B. (2014). *Medeniyetlerin Oluşumu Bağlamında Görsel Sanatların Toplumsal Barışa Katkıları* [The Contribution of Visual Arts to Social Peace in the Context of the Foundation of Civilizations]. *The Sixth International Congress of Educational Research Accountability and Transparency in Education: Global Challenges & Local Realities, Congress Booklet*, Hacettepe University and Educational Research Association, 5-8 June 2014, Ankara.

Altınkurt, L. (2005). *Türkiye'de Sanat Eğitiminin Gelişimi* [The Development of Arts Education in Turkey]. *D.P.Ü. Sosyal Bilimler Dergisi* (Dumlupınar University Social Sciences Journal), 12, pp. 125-136.

Ballengee-Morris, C. & Stuhr, P. (2001). *Multicultural Art and Visual Cultural Education in a Changing World*. *Art Education*, 54(4), pp. 6-13.

Balkır Kuru, N. (2011). *Sanat ve Tasarım Eğitiminde Görsel Kültür* [Visual Culture in Arts and Design Education]. *Sanat*

ve Tasarım Eğitimi Sempozyumu (Arts and Design Education Symposium), Başkent University, Ankara

Burton, J.M. (2004) *The Practice of Teaching in K-12 Schools: Devices and Desires*. E.W. Eisner and M.D. Day (ed.), in *Handbook of Research and Policy in Art Education* (pp. 553-405). Mahwah, New Jersey: Lawrence Erlbaum Associates, Publishers.

Carpenter II, B.S & Tavin, K. (2010). *Art Education beyond Reconceptualization Enacting Curriculum Through/With/By/For/Of/In/Beyond/As Visual Culture, Community, and Public Pedagogy*. E. Malewski (ed.), in *Curriculum Studies Handbook: The Next Moment* (pp. 244-259). New York, NY: Routledge.

Duncum, P. (2010). *Seven Principles for Visual Culture Education*. *Art Education*, 63(1), pp. 6-10.

Etike, S & Kurtuluş, TC Kültür ve Turizm Bakanlığı, Kültür, Türkiye Cumhuriyeti'nin Temeli Kültürdür [Republic of Turkey Ministry of Culture and Tourism, Culture, The Foundation of the Republic of Turkey is Culture], *Sanat Eğitimi* (Arts Education). <http://ekitap.kulturturizm.gov.tr/TR,80347/sanat-egitimi.html> (accessed: 18 October 2014)

Gence Deliduman, C. (1999). *Güzel Sanatlar Fakültesi Mezunları ve Sanat Öğretmenliği* [Fine Arts Faculty Graduates and the Teaching of Arts]. *Milli Eğitim* (National Education), 142, pp. 61-62.

Grubbs, J.B. (2012). *Adding a Chapter to Art Education History. Visual Inquiry: Learning and Teaching Art*, 1(1), pp. 33-45.

Keskin, M.Ö & Samancı, N.K. & Aydın, S. (2013). *Bilim ve Sanat Merkezleri: Mevcut Durumları, Sorunları ve Çözüm Önerileri* [Science and Arts Centers: Current Situation, Problems, and Solution Recommendations]. *Üstün Yetenekli Eğitimi Araştırmaları Dergisi* (Journal

for the Education of the Gifted Studies), 1(2), Special Issue, pp. 78-96.

Özsoy, V. (1998). Yetmiş Beşinci Yılda Sanat Eğitimi ve Öğretimi (Resim-İş Eğitimi) [Arts Education in the 75th Year]. *Millî Eğitim Dergisi* (National Education Journal), 139, MEB Publications, Ankara, July-August-September, pp. 58-65.

Pariser, D. & Zimmerman, E. (2004). Learning in the Visual Arts: Characteristics of Gifted and Talented Individuals. E.W. Eisner and M.D. Day (ed.), in *Handbook of Research and Policy in Art Education* (pp. 379-405). Mahwah, New Jersey: Lawrence Erlbaum Associates, Publishers.

San, İ. (1984). Sanat Eğitimi [Arts Education]. *Ankara Üniversitesi Eğitim Fakültesi Dergisi* (Ankara University Journal of Faculty of Educational Sciences), 15, pp. 215-227.

Şirin, A. (2007). Sanat Eğitiminde Yetişkin Eğitiminin Önemi [The Importance of Adult Education in Arts Education]. *Selçuk Üniversitesi Eğitim Fakültesi Dergisi* (Selçuk University Journal of Faculty of Education), 23, pp. 145-154.

Tavin, K. & Anderson, D. (2003). Teaching (Popular) Culture: Deconstructing Disney in the Elementary Art Classroom. *Art Education*, 56(3), pp.21-23; 32-35.

Tavin, K. (2005). Hauntological shifts: Fear and loathing of popular (visual) culture. *Studies in Art Education*, 46(2), pp. 101-117.

Tüzün, M. (2013). Fine Art Education and Creativity in Turkey. *European Journal of Research on Education, Special Issue: Art in Education*, pp. 12-15.

BOOKS

Aksoy, A. & Enlil, Z. (ed.). (2010). *İstanbul 2010 Kültür Ekonomisi Envanteri* [Istanbul 2010 Cultural Economy Inventory]. Istanbul: Bilgi University Publishing.

Csikzentmihalyi, M. (1997). *Creativity: Flow and the Psychology of Discovery and Invention*. New York: Basic Books.

Erbay, M. (1997). *Plastik Sanatlar Eğitimi'nin Gelişimi* [The Development of Plastic Arts Education]. Istanbul: BU Press.

Perkins, D. N. (1981). *The Mind's Best Work*. Cambridge, MA: Harvard University Press.

Smithuijen, C. (2010). Interview with Danielle Cliché. Ü.Z. Kutlu & C. Smithuijen (ed.), in *Cultural Policy and Management Yearbook* (pp. 39-44). Amsterdam/Istanbul: Boekman studies/Istanbul Bilgi University Press.

NEWSPAPER ARTICLES

Benmayor, G. (27 December 2009). Hayatının İlk Konseri [The First Concert of His Life]. *Hürriyet*, <http://www.hurriyet.com.tr/yazarlar/13318331.asp> (accessed: 18 October 2014).

Çakmakçı, N. (20 October 2014). Sınavda Başarı için Sanat, Spor ve Müzik Etkili Olacak [Art, Sports and Music will be Affect Success in the Exams]. *Hürriyet*, <http://www.hurriyet.com.tr/egitim/27403626.asp> (accessed: 30 October 2014).

Ertan, Ö. (8 August 2011). El Sistema Tanrı'nın Dilini Öğretiyor [El Sistema Teaches the Language of God]. *Taraf*, <http://arsiv.taraf.com.tr/yazilar/ozlem-ertan/el-sistema-tanri-nin-dilini-ogretiyor/17243/> (accessed: 30 October 2014).

Yerlikaya, Ç. (10 April 2010). Cem Mansur ile Röportaj [Interview with Cem Mansur]. *Sabah*. <http://caglaryerlikaya.blogspot.com.tr/2010/04/cem-mansur-ile-roportaj.html> (accessed: 18 October 2014).

LEGISLATION, REGULATIONS, DIRECTIVES, STRATEGIES, PLANS

Council of the European Union (2007). *Resolution of the Council of 16 November 2007 on a European*

Agenda for Culture. Official Journal of the European Union C 287, 29.11.2007. <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2007:287:0001:0004:EN:PDF> (accessed: 18 October 2014).

Council of Europe (2005). *White Paper on Intercultural Dialogue "Living Together as Equals in Dignity"*. Strasbourg: the COE.

Council of Europe (2005). *The COE Framework Convention on the Value of Cultural Heritage for Society*. Strasbourg: the COE.

Council of Europe (2013). *Cultural Policy Reviews: Turkey*. http://www.coe.int/t/dg4/cultureheritage/culture/Reviews/Turkey_en.asp (accessed: 2 November 2014).

Council of Higher Education (YÖK) (2014). *Procedures and Principles Regarding the Education of Pedagogical Formation Certificate Program*. http://www.yok.gov.tr/web/guest/icerik/-/journal_content/56_INSTANCE_rEHF8B1sFYRx/10279/7052802 (accessed: 18 October 2014)

Council of Higher Education (YÖK) (2014). About Us. *History*. <http://www.yok.gov.tr/en/web/uluslararası-iliskiler/hakkimizda> (accessed: 18 October 2014)

Governorship of Istanbul Provincial Directorate of National Education (2010). *2010-2014 Strategic Plan*. <http://istanbul.meb.gov.tr/upload/bolumler/strateji/istanbul%20stratejik%20plan.pdf> (accessed: 18 October 2014)

Interuniversity Council (ÜAK), *Law Regarding the Establishment and Duties of ÜAK*. <http://www.uak.gov.tr/?q=node/7> (accessed: 18 October 2014).

Interuniversity Council (ÜAK). *Councils and Commissions*. <http://www.uak.gov.tr/?q=node/40> (accessed: 18 October 2014).

Ministry of Culture and Tourism (2010). *2010-2014 Strategic Plan*. <http://www.kultur.gov.tr/>

Eklenti/3968_stratejikplanpdf.pdf?o (accessed: 18 October 2014).

Ministry of Culture and Tourism (2004). *Fine Arts Directorate General. Culture, Art and Education Cooperation Protocol between the Ministry of National Education and Ministry of Culture and Tourism*. <http://www.guzelsanatlar.gov.tr/TR,3337/milli-egitim-bakanligi-ile-kulturve-turizm-bakanligi-a-.html> (accessed: 15 August 2014).

Ministry of Development (2014). *Ministry of Development in the Economic, Social and Cultural Development of Our Country*. http://www.kalkinma.gov.tr/Lists/TanitimKitabi/Attachments/1/KB_tan%C4%B1t%C4%B1m_kitab%C4%B1.pdf (accessed: 18 October 2014).

Ministry of Development (2013). *10th Development Plan 2014-2018*. <http://www.kalkinma.gov.tr/Lists/Kalkinma%20Planlar/Attachments/12/Onuncu%20Kalk%C4%B1nma%20Plan%C4%B1.pdf> (accessed: 18 October 2014).

Ministry of National Education (MEB) Board of Education and Discipline. *Education Programs*. <http://ttkb.meb.gov.tr/> (accessed: 18 October 2014).

MEB Board of Education and Discipline (2006). *Primary School Arts Activities Course Teacher's Handbook (Grades 1 through 8)*. Education Programs. <http://ttkb.meb.gov.tr/> (accessed: 18 October 2014).

MEB Board of Education and Discipline (2007). *Primary Education Music Class Education Program (Grades 1 through 8)*, Education Programs. <http://ttkb.meb.gov.tr/> (accessed: 18 October 2014).

MEB Board of Education and Discipline (2014). *Elective Visual Arts Class Education Program (Secondary School, grades 5 through 8)*, Education Programs. <http://ttkb.meb.gov.tr/> (accessed: 18 October 2014).

MEB Board of Education and Discipline (2012). *Secondary and Religious Vocational School Drama Class Education Program (Grades 5 and 6)*, Education Programs. <http://ttkb.meb.gov.tr/> (accessed: 18 October 2014).

MEB Board of Education and Discipline (2014). *Primary and Secondary Education Visual Arts Class Education Program (Grades 1 through 8)*, Education Programs. <http://ttkb.meb.gov.tr/> (accessed: 18 October 2014).

MEB Board of Education and Discipline (2009). *Secondary Education Visual Arts Class Education Program (Grades 9, 10, 11 and 12)*, Education Programs. <http://ttkb.meb.gov.tr/> (accessed: 18 October 2014).

MEB Board of Education and Discipline (2012). *Art History Class Education Program in Secondary Education*, Education Programs. <http://ttkb.meb.gov.tr/> (accessed: 18 October 2014).

MEB (2011). *Regulation on the Board of Education and Discipline*. <http://mevzuat.meb.gov.tr/html/talimterbiye/talimterbiye.html> (accessed: 18 October 2014).

MEB Directorate of Strategy Development (2014). *National Education Statistics, Formal Education 2013-2014*. A Publication of Official Statistics Program: Ankara.

MEB General Directorate of Secondary Education (2009). *Secondary Education Music Class Education Program (Grades 9 through 12)*, Education Programs. <http://ttkb.meb.gov.tr/> (accessed: 18 October 2014).

MEB Legislation (2007). *Ministry of National Education Science and Art Centers Directive*. http://mevzuat.meb.gov.tr/html/2593_o.html (accessed: 18 October 2014).

MEB Legislation (2012). *Ministry of National Education Provincial and District Directorates Regulation*. <http://mevzuat.meb.gov.tr/html/iveil%C3%A7ey%C3%B6net/>

ilveilce.html (accessed: 18 October 2014).

MEB Lifelong Learning Directorate General (2009). "Lifelong Learning Web Portal" *Lifelong Learning Strategy Paper*. http://www.hayatboyuogrenme.gov.tr/images/yukleme/hbo_strateji.pdf (accessed: 18 October 2014).

Turkey's Strategic Vision 2023 Project. <http://www.tsv2023.org> (accessed: 19 December 2014).

Turkish Statistical Institute (TÜİK). *Research on Non-Formal Education Activities*. <http://www.tuik.gov.tr/PreHaberBultenleri.do?id=16123> (accessed: 18 October 2014).

Turkish Statistical Institute (TÜİK) (2014). *Non-Formal Education Statistics 2011-2012*. Ankara: Turkish Statistical Institute Press.

OTHER SOURCES

Çağdaş Drama Derneği (Contemporary Drama Association). <http://yaratıcıdrama.org/hakkimizda/tarihce/> / <http://dramacongress.net/en/cdd-hakkında/> (accessed: 18 October 2014).

Eğitim Bilişim Ağı [EBA - Education Informatics Network]. <http://www.eba.gov.tr> (accessed: 18 October 2014).

Eğitim-Sen (Education and Science Workers' Union). (17 October 2009). "Türkiye'de Sanat Eğitiminin Adı Var, Kendi Yok" [In Turkey Art Education Exists only in Name]. *Sanatkop*. <http://sanatkop.com/index.php/turkiyede-sanat-egitiminin-adi-var-kendi-yok-egitim-sen/> (accessed: 10 August 2014).

Görsel Sanatlar Eğitimi Derneği (GÖRSED - Visual Arts Education Association). *Aims*. http://www.gorsed.org.tr/tr/?page_id=531 (accessed: 18 October 2014).

Görsel Sanatlar Eğitimi Derneği (GÖRSED - Visual Arts Education

Association). <http://www.gorsed.org.tr/tr/> (accessed: 18 October 2014).

Güher & Stüher Pekinel. <http://pekinel.com/content.php?id=1&lang=en> (accessed: 2 November 2014).

International Society for Education Through Art (InSEA). *About*. <http://www.insea.org/insea/about/> (accessed: 15 August 2014).

International Society for Education Through Art (InSEA). *World Council*. <http://insea.org/insea/world-council2> (accessed: 15 August 2014).

International Society for Education Through Art (InSEA). www.insea.org (accessed: 18 October 2014).

International Society for Music Education (ISME). www.isme.org (accessed: 15 August 2014).

İstanbul Kültür Sanat Vakfı (IKSV - Istanbul Foundation for Culture and Arts). *The Right to Take Part in, Access to and Contribute to Cultural Life*. *Cultural Policy Studies*. http://www.iksv.org/en/aboutus/cultural_policy#4 (accessed: 18 October 2014).

İstanbul Modern Sanat Müzesi (Istanbul Modern Museum of Modern Art). *Education at Istanbul Modern*, http://www.istanbulmodern.org/en/education/education-at-istanbul-modern_431.html (accessed: 18 October 2014).

Istanbul Metropolitan Municipality. *Art and Vocational Training Courses (İSMEK)*, <http://ismek.ibb.gov.tr/ismEng/index.asp> (accessed: 18 October 2014).

MEB, *Community Education Centers*. http://mebk12.meb.gov.tr/meb_iys_dosyalar/34/29/307029/icerikler/halk-egitim-merkezleri_238668.html (accessed: 18 October 2014)

Müzik Eğitimcileri Derneği

(MÜZED - Music Educators Society of Turkey). <http://www.muzed.org.tr/> (accessed: 18 October 2014).

Müzik Eğitimcileri Derneği (MÜZED - Music Educators Society of Turkey). *Music Educators Society of Turkey Statute*. <http://www.muzed.org.tr/index.php/regulations>, (accessed: 18 October 2014).

National Art Education Association (NAEA). <http://www.arteducators.org/news-news> (accessed: 18 October 2014).

SALT. Saltonline. <http://saltonline.org/en/anasayfa> (accessed: 15 August 2014).

Tiyatro Eğitimi Derneği (TİYED - Theatre Education Association). <http://tiyed.weebly.com/> (accessed: 18 October 2014).

Tiyatro Eğitimi Derneği (TİYED - Theatre Education Association). *Theatre Education Association Statute*. <http://tiyed.weebly.com/>, (accessed: 18 October 2014).

UNESCO. Arts Education, *Aims*. <http://www.unesco.org/new/en/culture/themes/creativity/arts-education/world-conferences/2006-lisbon/aims/> (accessed: 15 August 2014).

UNESCO. Arts Education, *Background*. <http://www.unesco.org/new/en/culture/themes/creativity/arts-education/about/background/> (accessed: 15 August 2014).

UNESCO. Arts Education, *First World Conference on Arts Education*. <http://www.unesco.org/new/en/culture/themes/creativity/arts-education/world-conferences/2006-lisbon/> (accessed: 15 August 2014).

UNESCO. Arts Education, *International Arts Education Week 21-27 May 2012*. <http://www.unesco.org/new/en/culture/themes/creativity/arts-education> (accessed: 15 August 2014).

Queen's University. Faculty of Education. *Artist in Community*

Education. <http://educ.queensu.ca/ace> (accessed: 18 October 2014).

Wexner Center for the Arts. *PAGES*. <http://wexarts.org/content/public-programs/pages> (accessed: 15 August 2014).

We thank the following individuals for their feedback on the report.

Assoc. Prof. Ali Osman Alakuş
Batuhan Aydagül
İsmet Berkan
Professor Nilüfer Ergin Doğruer
Professor Halil Ekşi
Uğur Kalafat
Mine Küçük
Prof. Fikret Toksöz

Authors
Zülal Fazhoğlu Akın
Özlem Ece

Graphic Design
Bülent Erkmén

Copy Editor
Ceren Yartan

Prepress
Barış Akkurt, BEK

Printing
Ofset Yapımevi

This report has been prepared in the scope of cultural policy studies of Istanbul Foundation for Culture and Arts. It can be used directly or indirectly provided the source is fully acknowledged.

© İstanbul Kültür Sanat Vakfı / Istanbul Foundation for Culture and Arts

Nejat Eczacıbaşı Binası
Sadi Konuralp Caddesi No: 5
Şişhane 34433 İstanbul
T: 0212 334 07 00 (pbx)
F: 0212 334 07 19
info@iksv.org
www.iksv.org

Istanbul, December 2014

Translated by
Liz Erçevik Amado
Irazca Geray

