

Türkiye

Short cultural policy profile

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1. Facts and figures

Political system: Constitutional Republic, presidential government system

Official language(s): Turkish

	Latest available data	Latest available data minus 5 years
Population on January 1st	84 680 273 (2022) 83 614 362 (2021)	79 814 871 (2017)
GDP in million EUR	852 296.7 Million EUR 2022) 7 248 789 million TL (2021)	754 032 Million EUR (2017) 3 106 537 million TL (2017)
GDP per capita in PPS Index (EU27_2020 = 100)	69 (2022) 63 (2021)	66 (2017)
General government expenditure (in % of GDP)	2.358.179 million TL (2021) 32.5%	1.061.533 million TL (2017) 34.2%
Public cultural expenditure	41 698 592 000 TL (2021)	28 317 654 000 TL (2017)
Public cultural expenditure as % of GDP	0.57% (2021)	0.91 (2017)
Public cultural expenditure per Capita	498 TL (2021)	355 TL (2017)
Share of cultural employment of total employment	2.2 % (2021)	2.17 % (2017)

Sources: Eurostat and Turkish Statistical Institute (TÜİK)

¹ With contribution from Dr. Ayça İnce; and many thanks to other contributors.

2. Cultural policy system

2.1 Objectives

The key public actor in culture in Türkiye is the Ministry of Culture and Tourism. The work of the Ministry does not follow an explicitly stated cultural policy document. The first and only time that a national cultural policy report was issued was in 2013, following Türkiye's agreement to participate in the Council of Europe's cultural policy review process. The outcome of the review process was published as a report titled *Cultural Policy in Turkey*. At that time, the Ministry of Culture and Tourism also prepared a Compendium Report for Turkey; however, this was not published.

The Turkish Constitution addresses preservation of historic, cultural and natural values and properties (Article 63) and protection of art activities and artists (Article 64) as duties of the state. The Ministry of Culture and Tourism is tasked to carry out these duties. The scope and responsibilities of the Ministry cover the sustaining of national, moral, historical and cultural values, art, the conservation of historic properties and supporting and promotion of tourism, and matters of cultural diplomacy, with the objective of 'contributing to the strengthening of national unity and economic growth'. In 2011, a change in the Conservation of Cultural and Natural Properties Law (2863) took away the Culture Ministry's responsibilities in the area of immovable natural properties and handed this remit to the Ministry of Environment and Urbanisation, thus creating a split between 'natural' and 'cultural' heritage.

In 2018, the Ministry became subsumed within the newly established Presidential government system (Section 2.2). The organisational structure of the Ministry was considerably altered, with new public administrations added, such as the Radio and Television Supreme Council (RTÜK), the General Directorate for Foundations, the Turkish Cooperation and Coordination Agency (TİKA), the Presidency for Turks Abroad and Related Communities, the National Library. At this juncture, the Ministry of Culture and Tourism became responsible for implementing policies and directions determined by the President.

In the Strategic Plan of the Culture Ministry for the 2019-2023 period, seven aims are formulated, grouped under three main thematic headings: 'National Culture', 'Art and Culture Economy', and 'Tourism Development'. Culture and tourism are highlighted as being strategic for economic power and deemed crucial for the country's international image and brand value. In the Ministry's 2022 Annual

Report, particular attention is given to projects related to tourism, the restoration of heritage properties, archaeological work, the construction of high-profile cultural venues, and the establishment of ‘Türkiye Cultural Route Festivals’.

2.2 Main features

In 2017, following a referendum on constitutional change, Turkey left its almost century old parliamentary regime behind and moved to a new system, named as the ‘Presidential Government System’. This represented a major transformation in the political system of the country – one in which the President, as head of the executive branch of government, is vested with greater powers than the legislative branch (the parliament). The President now exercises the executive function through issuing Presidential Decrees, and is empowered to appoint or remove ministers and key public sector director generals. The power of the legislative branch has been weakened, with the democratic system of checks and balances significantly undermined.

Presidential decrees issued in 2018 have subsumed ministries under the presidential system (more details in section 6). Thus, the President has become the key actor in shaping the cultural policy of the country. Under this regime the Ministry of Culture and Tourism is expected to abide by the general political outlook and the decisions of the President. It should also be noted that the new presidential system allows the President to keep his or her political party affiliation, with the implication that presidential and party political visions may merge.

The President has recently established a Culture and Arts Policy Board. This entity has been tasked with developing recommendations regarding access to arts and culture, the conservation of cultural and historic heritage, and the development of cultural tourism. Further concerns are with the improvement of ties to the wider Turkic World, and with addressing issues and problems faced by Turks living abroad. The Board has not made any statements or published reports or studies.

The Ministry of Culture and Tourism is the national public actor, established as a new Ministry in 2003, and comprises central, provincial and overseas administrations. The province administrations of the Ministry are situated in all of the country’s 81 cities (more details in section 2.3). The duties and responsibilities of the Ministry are defined in Presidential Decree No. 1, titled ‘Organisation of the Presidency’, issued in 2018.

Other than the Ministry of Culture and Tourism; there are

- The UNESCO Türkiye National Commission,
- The Foreign Ministry which is active in the following cultural areas: Promotion Abroad; Cultural Works; Promotion Fund; and Cultural Diplomacy,
- Copyright-related Professional Associations established by law, such as the Professional Association of the Owners of Musical Works, the Professional Association of the Owners of Fine Arts Works,

In a context where there is not an equivalent of an arts council type, arms-length organisation, the İstanbul Foundation for Culture and Arts (İKSİV), which is a private sector funded, not-for-profit, philanthropic art and culture organisation, is a significant national actor. İKSİV has been organising Türkiye's National Pavilion at the Venice Biennale since 2007.

Under the new Presidential System, a key development has involved the creation of hyper-powerful public authorities. This can be seen, for example, in the Management Authorities of the historic sites of Dardanelles Wars Gallipoli and the Cappadocia World Heritage Site. It is a development that significantly undermines the role of local governments and other local public institutions. A further example involves the taking over of the National Palaces Administration by the Presidency. Through a Presidential Decree, the National Palaces Administration is enabled to establish new museums and to take over the management of existing museums run by public institutions.

The Ministry of Culture and Tourism is now furnished with almost absolute power to turn conservation areas, such as forests, nature zones and seaside areas, into tourism destinations; and, furthermore, to determine their allocation to tourism investors. Tourism development projects are prioritised with the argument that their benefit is of the highest value to the nation.

The centralisation of executive power has undermined the status of semi-autonomous state cultural institutions. The State Theatres and State Opera and Ballet saw their founding laws annulled and their legal status, institutional structure, and responsibilities, redefined in 2018 through Presidential Decree number 4. The limited autonomy that these state cultural institutions had enjoyed since their foundation in late 1940s is now lost.

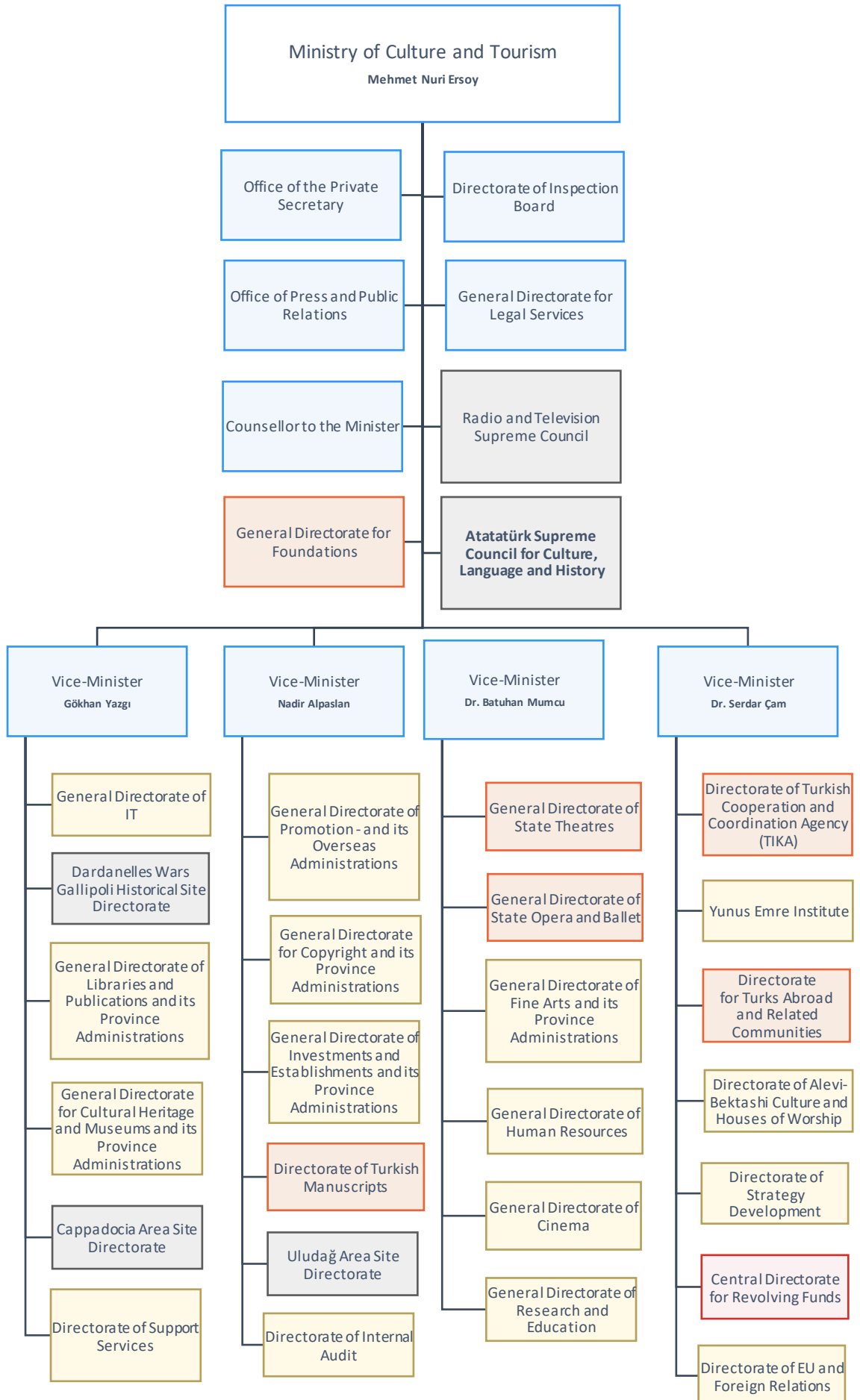
Finance of Art and Culture and Tourism

Under the Presidential Government System, the Presidency became the authority to prepare annual ministerial budgets.

Public finance for culture in Turkey is undertaken by the Ministry of Culture and Tourism. 32.3 per cent of the Ministry's 2022 budget was spent in the form of treasury contributions financing the expenses of specific organisations, such as the State Opera and Ballet, the State Theatres, and the Directorate of Turks Abroad and Related Communities. 67.7 per cent of the Ministry's budget was spent on its programme areas, with the National Culture programme accounting for 42 per cent of the budget.

The President has made clear his intent to control the cultural agenda of the country. The Presidential government system has set the scene for state intervention in cultural management to effectuate state-led and state-directed cultural change. This change involves working towards establishing a conservative, Islamist and nationalist cultural order as the defining identity of Türkiye. For this to be achieved, the cultural domain is to be purged of those elements that are deemed 'foreign' to the country and nation. This wording takes aim at the cultural ideas and values of the secular establishment against which the Justice and Development Party (AKP) – the governing conservative and Islamist party since 2002 – has been mobilising a polarising political discourse, with the ambition of recasting the identity of the country on the basis of a new so-called 'native/local and national' agenda (see section 3).

2.3 Governance system: Organisational Organigram





Business Operation



Central Unit



Related Organizations



Attached Organizations

The Türkiye Tourism, Promotion and Development Agency is a Related Organisation of the Ministry of Culture and Tourism, with its own management, executive and advisory boards.

2.4 Background

Throughout the hundred year history of the Turkish Republic there has been a struggle between two political and cultural ideologies: between secularism and Islamism. Both ideologies tend to see the state as an architect tasked with shaping society's cultural identity.

In the context of the early days of nation-building, cultural policy focused on instituting a new cultural identity to supersede the abandoned older Ottoman culture. The objective of Mustafa Kemal (Atatürk), the founder of the new Republic, was to emulate the principles of the 'modern' and European West. *Kemalism*, as it was called, was a dirigiste philosophy intent on making modernisation and secularism the key elements of this new identity, yet always articulated in relation to the search for the 'soul' of the Turkish nation as the foundation of Turkish nationalism.

In the 1950s, the question of national cultural identity emerged once again, this time through a contestation of Kemalist values. This challenge was coming from Islamist and conservative circles, as well as from the challenges of a rapidly urbanising society. The Ministry of Culture was set up for the first time in 1970, in the midst of what can be characterised as a burgeoning 'culture war' – between Kemalism, on the one hand, and conservatism and islamism, on the other. By the 1990s, when broadcasting was deregulated, cultural expression was opened up, albeit it briefly.

From 2002, when it first came to power, the Islamist Justice and Development Party (AKP) sought to institute a new regime that was both (neo)liberal and conservative. At first, there was a stress on global profile. Then, for a brief period, the prospect of the privatisation of state cultural institutions, regarded as bastions of the Kemalist mentality, was on the agenda. But, increasingly, calls to use state power to institute 'conservative art' as the norm became dominant. Subsequently, a tight grip was established on cultural expression, and conservative policies on social and lifestyle issues were put through the parliament, one by one. The

cultural policy of the AKP was focused on undoing what had been achieved during the years of Kemalist ascendancy.

The third meeting of the 'National Culture Assembly', in 2017, was an important cultural event, bringing together representatives from the arts and culture sector, academicians, and government officials. In his opening speech to the Assembly, President Recep Tayyip Erdoğan set out the the AKP government's priorities, involving, most significantly, the recovery and the nurturing of what were hailed as 'our native and national cultural values'.

In the run up to the parliamentary and presidential elections of May 2023, President Erdoğan's AKP announced their vision of a new 'Century of Türkiye'. This was an expression of an agenda that sought to recast the image of the country as a rising global power. Turkey's name was officially changed in the international arena to 'Türkiye', as an assertion of this new image. In its neo-liberal guise, the AKP is intent on establishing Türkiye as a global tourist destination with a 'modern' image. At the same time, the new cultural policy is also set on cultivating a pious Islamic identity – thus, for example, the controversial transformation of Hagia Sophia into a mosque. How the relation between the 'modern' global image and the conservative-Islamic identity will be managed is a major challenge.

3. Current cultural affairs

3.1 Key developments

The 100th anniversary of the establishment of the modern Turkish Republic, celebrated on the 29th October 2023, is conceived as a symbolic date for initiating a new era of the Republic. The rhetoric proclaims that the new century of Türkiye will be about 'raising the country above the level of contemporary civilisations'. The reality is about the institution of a nation-state based on conservative and Islamic religious values.

'Family values' constitutes a pivotal cultural agenda for the AKP. When, in 2021, Türkiye decided to unilaterally withdraw from the Council of Europe Convention on Preventing and Combating Violence against Women and Domestic Violence (the 2011 Istanbul Convention, in short), the reason given was that 'the Istanbul Convention, originally intended to promote women's rights, was hijacked by a group of people attempting to normalise homosexuality – which is incompatible with Türkiye's social and family values'. This exit from an international human rights-based agreement poses serious moral and legal questions, and it has raised considerable public outcry, protests and litigation by women's rights groups in Türkiye. Closely associated with this move, we are also seeing a significant attack on the identity and rights of LGBTQ+ citizens of Türkiye. Gender-based identities and rights will become an increasingly contested issue as the AKP moves on with its constitutional change proposals regarding the family institution.

A key development initiated by the President concerns the transformation of the Hagia Sophia and Chora Museums in Istanbul into mosques. These are two of the components of the 'Historic Areas of Istanbul' property inscribed on the World Heritage List in 1985, both designated historically as museums. These decisions were not taken to the parliament, nor to the UNESCO World Heritage Centre, prior to their implementation, and were met with strong international criticism. These decisions mark a cultural policy direction that favours an interpretation of the cultural value of these historic sites from the point of view of their meaning only for Islamic identity and the Ottoman Islamic past.

In 2018, the founding of a new directorate called the Alevi-Bektaşî Culture and Cemevi Directorate (*Alevi-Bektaşî Kültür ve Cemevi Başkanlığı*) was a significant development. This is an organisation tasked with researching Alevi-Bektaşî culture and running administrative duties to do with the prayer houses of the Alevi-Bektaşî faith, (the *cemevleri*). Whilst this initiative seemed to promise a recognition

of the rights of Turkish Alevis, the founding of this directorate in fact marked a significant step in establishing state governance over this long marginalised faith community. The relations between this faith community and the state have now been reconfigured along a socio-political axis. A religious faith is conceived as a matter to be dealt with by cultural operators – i.e. the Culture Ministry. It institutes a new modality of minority subordination to the Sunni-state majority.

3.2 Key themes

Please zoom in on the themes that are relevant for the recent and most important developments in your country. Potential themes could be – but are not limited to – for example: cultural rights and ethics, role of artists and cultural professionals, digital policy and developments, cultural diversity, culture and social inclusion, societal impact of the arts, cultural sustainability, cultural and creative sectors/industries, arts and cultural education, cultural participation and consumption.

Cultural Rights and Freedom of Expression

In the National Report on Cultural Policy in Turkey written in 2013 for the Council of Europe, there is an upbeat tone inferring that, through the EU accession process in progress, measures to improve cultural rights were being undertaken. Since that time, however, the country has experienced considerable backsliding, and the implementation of the measures listed in the 2013 Report has come to a halt. Cultural rights have suffered as part of a generalised climate of repression against Kurdish politicians, local mayors, journalists and artists.

There is a continuing issue around the curtailment and criminalisation of freedom of speech and cultural expression. Criminal law articles on defamation or, for example, offending public moral values, are being used to put pressure on artistic expression. Freedom of expression is fundamental to the freedom of cultural and artistic practices. Censorship decisions concerning public concerts and artistic events have been on the rise. The grounds for censorship are invariably vague or ideological; reasons of either ‘public security’ or ‘society’s moral values’ are utilised. Artists, cultural workers, journalists, writers, academics, human rights defenders, all experience increasing pressure on their freedom of expression, and face the threat of prosecution, pre-trial detention and prison.

Most prominent has been the persecution of human rights and cultural rights activist Osman Kavala, now in his fifth year of imprisonment despite a 2019 order by the ECHR for his immediate release. Osman Kavala is the co-founder of

Anadolu Kültür, an arts and culture organisation set up in 2002 to support cultural pluralism and diversity in Turkey.

Sustainability of Independent Cultural Operators and Artists

The 18 months-long lock-down in the country as a consequence of the COVID pandemic was felt particularly severely by independent musicians and performing artists. The Culture and Tourism Ministry's financial support package, titled 'Let Music not Stop', provided a maximum one-time payment of a meagre 3000 Turkish Liras (at that time, approximately 360 USD). The Ministry's support for culture and arts during this time focused on larger-scale projects, with private theatres, the film sector and TV companies being the main beneficiaries. The Ministry's interventions were ineffective in dealing with the difficulties faced by small-scale and independent theatre companies, artists, performers and independent cinemas across the country. The sources of funding for independent cultural operators since the ending of COVID measures have not been improving. Ministry of Culture and Tourism support schemes for independent theatre companies and for film production companies are presently subject to content checks. Increasing censorship targeting cultural events is leading to loss of income for independent cultural actors. High inflation rates since the end of the pandemic, reaching almost 60 per cent in January 2023, have worsened the precarious situation that independent cultural operators already find themselves in. The main source of funding for independent contemporary art, performance and heritage initiatives across the country at the present time is cultural project funding schemes of the EU. It should be noted that Türkiye pulled out of the EU Creative Europe funding programme in 2016.

Innovative solidarity-based civic and artist-led support initiatives, such as Omuz, need to be noted as small but significant steps in the sustenance of artists and independent art initiatives. Such initiatives picked up during the COVID pandemic. İKSV, Netflix and the Film and TV Workers Trade Union joined forces to create a support fund for behind-the-camera workers. İKSV also founded a 'Music Support Fund' for classical music practitioners.

Nationalism and Conservatism in Culture

The President has laid out the main aim of contemporary cultural policy as being the promotion of 'native/local and national' (*yerli ve milli*) arts and culture. The cultural values espoused by this 'local/native and national' emphasis is exclusionary. Only those cultural activities that are in line with 'our national

culture' are favoured, as against those that 'do not contribute to our cultural life'. This pursuit of cultural hegemony involves significant censorship and repression of cultural expression that is perceived as being contrary to conservative or nationalist sensibilities. Public sector support for the arts is directed increasingly towards the (re)invention and elaboration of conservative art – art forms that support the promulgation of Islamic and Ottoman cultural heritage.

3.3 International Cultural Cooperation

The Ministry of Foreign Affairs and the Ministry of Culture and Tourism are the main public actors in international cultural cooperation.

The Yunus Emre Institute, established in 2007, is a soft power institution promoting Turkish culture and language via Turkish cultural centres in more than 50 countries.

The Turkish Cooperation and Coordination Agency (TİKA) was founded in 1992 to assist developing countries and establish relations with Türkiye. TİKA also undertakes cultural cooperation projects aimed at the development of bilateral relations.

The Directorate for Turks Abroad and Related Communities was founded in 2010 to support Türkiye's relations with its citizens living in different parts of the world, as well as with kindred communities with whom Turkish people share common cultural and historic experiences.

The International Organisation of Turkic Culture (TÜRKSÖY) was founded in 1993 by Azerbaijan, Kazakhstan, Krygyz Republic, Uzbekistan, Turkmenistan and Türkiye. It aims to reinforce relationships and solidarity among Turkic peoples and to promote a common Turkic culture. Its Secretary General office is in Ankara, and every year TÜRKSÖY declares a city of the Turkic world as its cultural capital.

Türkiye joined the EU Creative Europe Programme in 2014. However, it withdrew from the Programme in 2016. This has been a major set back for collaborative cultural projects between EU-based and Turkish cultural institutions. In 2021, however, Türkiye started negotiations to take part in the 'culture' and 'cross-sectoral' strands of this Programme.

The Ministry of Foreign Affairs is responsible for multilateral and bilateral cultural co-operation agreements, and undertakes a wide range of cultural activities

abroad, including annual themed events such as Troy in 2018, Göbeklitepe in 2019, Patara in 2020, Yunus Emre and the Turkish Language in 2021.

Türkiye is among the 20 founding members of UNESCO, and since 1971 has a Permanent Delegation to UNESCO. The UNESCO Türkiye National Commission has been functioning since 1949, attached to the Ministry of Education.

Türkiye is a member of the Organisation of Islamic Cooperation and is among the 57 members of IRCICA (the Research Centre For Islamic History, Art and Culture), the subsidiary organisation of the Conference concerned with Islamic culture and civilisation.

4. Cultural Institutions

4.1 Overview

Please give a short overview of public and private (non-profit and commercial) cultural institutions in your country. Please comment on major policy trends, strategies and changes concerning the relationship between the public and private (non-profit and commercial) infrastructures in the cultural sector. For example: Have public cultural institutions undergone major restructuring in your country in recent years due to budget cuts, reallocation of public responsibilities, outsourcing of activities, changes of legal status

Public cultural institutions are established, funded and managed directly by state or local governments, and they are active in the areas of heritage, performing arts, fine arts, music, visual arts, and libraries. The State Opera and Ballet (6 cities), State Theatres (25 cities), state museums (212), cultural heritage sites (144), state cultural centres (80), art galleries (48) and libraries (over 1200), are dispersed around the country. State cultural institutions have their own cultural centres and venues which are dedicated to their own programmes. The Ministry of Culture has been investing in building new cultural centres: the Atatürk Cultural Centre in Istanbul (AKM) has been rebuilt; 12 new cultural centres have been completed over the last 5 years; and 7 more are in progress. The Ministry of Culture has also recently taken on the role of cultural programmer in various cities through its Cultural Route Festivals that connect public and private cultural venues along a touristic route.

In 2018, the State Theatres and the State Opera and Ballet saw their founding laws annulled and their legal status redefined by presidential decree. In becoming subordinated to the Ministry of Culture, they lost their autonomy, and are now functioning as general directorates under the Ministry.

Local governments, and especially metropolitan municipalities, have been active in providing cultural and artistic programmes, and have been investing in building cultural centres and running museums. Istanbul Metropolitan Municipality (İBB), for instance, runs 22 cultural centres across the city; manages concert halls, exhibition spaces, museums; has a city theatre directorate with more than 20 stages; supports six professional orchestra ensembles; and sustains a heritage directorate that undertakes restoration and archaeological work. Restored heritage sites in different parts of the city are turned into cultural spaces, with vibrant and diversified artistic programming. This surge of activity however takes

place in a politically polarised environment in which initiatives by local governments – and notably the main opposition party, the Republican People's Party (CHP) – may face central state interference (the prestigious Galata Tower heritage site in Istanbul, for example, which has recently been taken away from İBB management and handed over to the Culture Ministry).

Privately funded philanthropy-based cultural organisations and foundations operate as not-for-profit institutions, mostly in metropolitan areas, and are active in all areas of the arts, culture and heritage. Privately funded cultural institutions are generally financed by banks and by elite families that control conglomerate enterprises, and their presence is part of Türkiye's modern cultural history, contributing to the contemporary identity of the country. There are new initiatives by some of these organisations that aim to empower artists and independent arts organisations through grant schemes and arts residencies. İKSV has been running a cultural policy research unit, issuing regular research output on contemporary challenges and issues facing the arts scene in Türkiye.

There are also a number of new arts and culture management initiatives organised as civil society organisations, with the explicit aim of enhancing the resilience of independent arts and culture offerings. The Theatre Cooperative, for instance, which took off in 2019 through the collaboration of 13 independent companies, has now been transformed into the Cooperative Union Initiative, representing 123 private theatres across the country.

Non-state cultural actors, be it civic or private or local government, provide much needed space and possibilities for the diversity of cultural and artistic expression. In recent times, however, they have been struggling to exist in an increasingly restrictive environment.

4.2 Data on selected public and private cultural institutions

Table 1: Cultural institutions, by sector and domain

<i>Domain</i>	<i>Cultural Institution (Subdomain)</i>	<i>Public Sector</i>		<i>Private Sector</i>	
		<i>Number (YEAR)</i>	<i>Number (YEAR, latest available data minus 5 years)</i>	<i>Number (YEAR)</i>	<i>Number (YEAR, latest available data minus 5 years)</i>
Cultural Heritage	<i>Cultural heritage sites (recognised)</i>	144 (2023)	-	-	-
	<i>Archaeological sites</i>	19 475 (2019)	11 859 (2012)	-	-
Museums	<i>Museum institutions</i>	212 (2023)	189(2012)	371 (2023)	239 (2017)
Archives	<i>Archive institutions</i>	-	-	-	-
Visual arts	<i>Visual Arts Museums</i>	4 (2023)	3 (2015)	-	-
	<i>Public art galleries / exhibition halls</i>	48 (2023)			
Performing arts	<i>Scenic and stable spaces for theatre Mixed use /multi purpose</i>	58 (2023)		-	-
	<i>Concert houses</i>	6 (2023)	-	-	-
	<i>Theatre companies State Theatre Metropolitan Municipal*</i>	25 (2023) 13 (2023)	-	441** registered private theatre companies (2022)	438 (217)
	<i>Dance and ballet companies</i>	6 (2023)	-	-	-
	<i>Symphonic orchestras</i>	6	-	-	-
	<i>Choirs</i>	11	-		
	<i>Ensembles</i>	-			
Libraries	<i>Libraries</i>	1 257 (2022)	1 146 (2017)	-	-

Audiovisual	<i>Cinemas</i>	-	-	2 398 (2022)	2 692 (2017)
	<i>Broadcasting organisations</i>	19 TV Channels (15 domestic and 4 international) 17 radio stations (6 domestic, 3 international and 8 regional) (2023)	15 TV Channels, 18 Radio Stations (2013)	300 Satellite based TV Channels 100 Radio stations (2022)	220 Tv Channels 952 Radio stations (2013)
Interdisciplinary	<i>Socio-cultural centres / cultural houses</i>	80 (2021)	68 (2015)	-	-

Sources: Ministry of Culture and Tourism, Presidency Annual 2023 Report, TÜİK (Türkiye Statistical Office) and Cultural Policy in Turkey, National Report 2013.

Broadcasting: <https://www.trt.net.tr> (2023), Cultural Policy in Turkey National Report (2013), Annual Presidency Programme (2022)

*Metropolitan Municipalities city theatres data is based on media sources.

**Number of private theatre companies that registered with the MOCT to receive support grants.

5. Cultural Funding

5.1 Overview

Cultural funding is provided by both state and private sectors. At the national level, the Ministry of Culture and Tourism is the primary government agency responsible for cultural investment and expenditure. The share of the Ministry in the overall state budget has not changed significantly in the last ten years (0.41% in 2022, 0,6% in 2019, and 0,4 % in 2012).

In 2022, the Ministry's budget was set at 7 billion TL, though by the end of the year expenditure rose to 11 billion TL. In 2023, the budget is set at 11.4 billion TL. The Ministry's budget includes what are called 'Treasury Contributions' - amounting to around 30 per cent of the total - allocated to attached and related organisations (see Organigram). The Turkish Cooperation and Coordination Agency (TİKA) spent 29% of the Treasury Contributions, followed by the State Opera and Ballet, the State Theatres, and the Directorate for Turks Abroad and Related Communities.

From 2021 onwards, the Ministry has started to prepare its annual budget under four programme headings: National Culture (42%), Art and Cultural Economy (7%), Tourism Development (9%), and Administration and Support (9%) - these percentages represent the latest share of budget figures for 2022.

Around 25% of the Ministry budget is allocated to investments (1.7 billion TL in 2022), most of which is spent under the heading of 'Education and Culture'; the remaining is taken up by 'tourism' investments. In 2022, the Directorate making the highest investment expenditures was Cultural Properties and Museums (29%), followed by the Investments and Enterprises Directorate, which looks after cultural centres across the country, as well as undertaking tourism-related investments.

The Ministry has a duty to provide cash funding to the projects of private theatres and to associations and foundations working in the areas of culture, arts, tourism and promotion. The Ministry also has a separate funding scheme for film and TV series production companies, covering the entire production, post-production and promotion phases. During the COVID pandemic period, the support budget for private theatres was increased. The 13,5 million TL budget was topped up by 50 million TL. In the Ministry's 2023 budget, the support for private theatres is 30.470.000 TL, and for cinema and TV 221.080.000 TL. To receive state support, private theatres need to apply to the Evaluation Commission set up by the

Ministry. The legislation for the evaluation process stipulates that only plays written by Turkish authors will be taken into consideration.

At the local level, municipality budgets vary depending on population size. There is so far no systematic study of local government spending on culture and the arts across the country.

Since the 2000s, the private and philanthropic sector has been a very important pillar of cultural support in Türkiye, contributing to culture through their museums, cultural centres, collections, archives, learning institutions, and regular cultural and artistic programming through such events as festivals and biennials. These tend to be concentrated in the main metropolitan centres. Legislation allowing transfer of public property under build-operate-transfer deals for public cultural use, and support schemes such as tax reductions in cultural investments and sponsorships, have contributed to increasing private sector investment in arts and culture. Towards the end of the 2000s, private sector investments took a turn towards the development of custom-built signature projects. Invariably it is foreign star architects who have been employed to develop these contemporary arts centre and museum projects. Recently, a number of privately funded arts organisations have been providing funding towards grants and residencies for artists. The Saha Association and the Gate 27 Artists Residency Programme are good examples. İKSV has recently started to administer an EU direct grant targeting civil society organisations and local government collaborations, thereby compensating for a gap in state cultural policy.

Finally, EU-funded civil society projects such as CultureCIVIC and Spaces of Culture provide funding and resources for the realisation of cultural projects, as well as opportunities for training and development for local arts and cultural institutions. These are mostly initiated by foreign cultural institutions based in Türkiye, in cooperation with Turkish civil society organisations and cultural operators.

5.2 Public cultural expenditure by level of government

Table 2: Public cultural expenditure by level of government, in national currency and in EUR, 2022 and 2017

<i>Level of government</i>	<i>Public cultural expenditure, 2022</i>			<i>Public cultural expenditure, 2017</i>		
	<i>In TL</i>	<i>in EUR</i>	<i>% share (**)</i>	<i>In TL</i>	<i>in EUR</i>	<i>% share (**)</i>
State (central, federal)	7 109 129 000 (2022)	408 685 721 (2022)	0,41	3 459 754 000 (2017)	839 766 499 (2017)	0.55
	5 127 247 000 (2020)	639 307 606 (2020)	0,47	2 297 536 000 (2015)	760 773 510 (2015)	0.49
Regional (provincial, Länder, etc.)	Not applicable	-	-	Not applicable	-	-
Local (municipal, incl. counties)	Lack of Statistics	-	-	Lack of Statistics	-	-
TOTAL	-	-	-	-	-	100 %

Source: Ministry of Culture and Tourism 2022 and 2017 Annual Activity Reports

Notes: (*) Budget figures of Ministry of Culture and Tourism, NOT expenditures.

(**) The share of Ministry of Culture and Tourism budget within the General State Budget.

5.3 Public cultural expenditure per sector

Table 3: Public cultural expenditure: by sector, in national currency and in EUR, 2020 and 2015

Field / Domain	Latest available data			Latest available data minus 5 years		
	Total budget in national currency TL (2020)	Total budget in EUR	% share of total	Total budget in national currency TL (2015)	Total budget in EUR*	% share of total
Cultural Heritage and Museums General Directorate of Cultural Heritage and Museums	789 587 000	98 452 244	15.39	407 739 000	135 012 914	17.75
Libraries and Archives General Directorate of Library and Publications	527 724 000	65 800 997	10.29	250 258 000	82 866 887	10.89
Visual Arts General Directorate of Fine Arts	997 799 000	124 413 840	19.46	592 297 000	196 124 834	25.78
Performing Arts	(included in Directorate of Fine Arts)	-	-	(included in Directorate of Fine Arts)	-	-
Audiovisual and Multimedia General Directorate of Cinema	93 399 000	11 645 760	1.82	59 906 000	19 836 424	2.61
Support of International cultural activities & Abroad EU & International Relations Directorate	539 837 000	67 311 346	10.53	22 467 000	7 439 404	0.98

Cultural Education <i>General Directorate of Research and Education</i>	29 833 000	3 719 825	0.58	21 067 000	6 975 828	0.92
Not covered by the above domains	2 149 068 000 (Remaining amount)	267 963 591 (Remaining amount)	41.9 1	943 802 000 (Remaining amount)	312 517 219 (Remaining amount)	41.08
TOTAL	5 127 247 000 (2020)	639 307 606	100	2 297 536 000 (2015)	760 773 510	100

Source: The Ministry of Culture and Tourism Annual Activities Reports (2020 and 2015)

Note:(*) Budget figures of the Ministry of Culture and Tourism, 2020 and 2015.

1 Euro= 3,02 TL (2015)

1 Euro= 8,02 TL (2020)

6. Legislation on culture

6.1 Overview national cultural legislation

The Constitution of the Republic of Türkiye (1982) sets the legal framework for fundamental human rights and freedoms, covering the right to freedom of conscience, religious belief and conviction (Article 24), the right to freedom of thought and opinion (Article 25), the right to freedom of expression (Article 26), and the right to study, and teach freely, explain and disseminate and carry out research in science and arts (Article 27). Certain criteria for limitations to freedom of expression were introduced to Article 26 in 2001.

Presidential Decree No. 1, 'Organisation of the Presidency', issued in 2018, sets out the legal framework defining the structure and functioning of the new Presidential Office. In the context of the present discussion, the crucial legal transformation concerns the annexation of the ministries, including the Ministry of Culture and Tourism, into the new presidential system. Also, a whole range of institutions – such as the State Theatres, the State Opera and Ballet, the Turkish Manuscripts Institution, the National Palaces Administration, the National Library – have been brought, by or through the Ministry, under the direct control of the Presidency.

In 2011, with a Decree in the Power of Law, the authority over natural heritage properties was taken from the Ministry of Culture and Tourism and handed over to the newly established Ministry of Environment and Urbanisation. This has meant a bifurcation of the management of natural and cultural heritage properties under two separate ministries. This move suggests a new approach to natural heritage sites and properties in which their cultural dimensions are subordinated, and they are commercialised for their tourist value.

In 2021, the amendments to the existing Law on Support for Tourism (2634) gave more power to the Ministry of Culture and Tourism, widening the scope of areas to be declared as tourism areas. These amendments facilitate the privatisation of public properties for tourism purposes, and allow the emergence of public-private alliances in local tourism management.

Sector specific Laws:

- Intellectual Property Rights Law (5846/1951)
- The Conservation of Cultural and Natural Properties (2863/1983)
- Encouragement of Cultural Investments and Initiatives (5225/2004)

- Amendments Made on Certain Laws and on the Decree of Act 178 (5228/2004)
- The Conservation by Renewal, and Use by Revitalization of the Deteriorated Historical and Cultural Immoveable Properties (5366/2005)
- Regulation regarding the Ministry of Culture and Tourism's aid towards the projects of local authorities, associations, foundations and private theatres (2007/'private theatres' clause dropped in 2012/amended in 2020)
- The Law of Intellectual and Artistic Works (5846/1951, amended in 2008)
- The Law of Collecting Duplicated Intellectual and Artistic Property (6279/2012)
- The Evaluation and Classification and Promotion of the Cinema Films (5224/2004)
- The Foundations Law (5737/2008)
- Turkish Archaeology and Cultural Heritage Foundation Law (7439/2023)

6.2 Overview international cultural legislation

Please provide a short overview of the international legal instruments, related to culture (treaties, conventions, and agreements) signed, adopted, acceded or ratified by your country, including their enforcement in the national legislation. Please shortly describe, whenever possible, the general situation regarding the adoption but also the implementation of international key cultural conventions as well as recent debates on this issue (for example: why certain major legal instruments were not signed or adopted (due to constitution, political reasons and other reasons

The following are some of the key international cultural conventions ratified by Türkiye:

- Council of Europe: The European Convention on Human Rights (ECHR) (signed in 1953)
- UN International Covenant on Civil and Political Rights -1966 (signed in 2000, ratified in 2003)
- UN International Covenant on Economic, Social and Cultural Rights -1976 (signed in 2000, ratified in 2003)
- UN Convention for the Elimination of All Forms of Racial Discrimination - 1966 (signed in 1972, ratified in 2002)

- UN Convention on the Rights of the Child –1989 (signed in 1990, ratified in 1995)
- UN Convention Eliminating All kinds of Discrimination Against Women – 1979 (ratified in 1985)
- Council of Europe: The European Convention on the Preservation of Archaeological Heritage (enacted in 1999)
- Council of Europe: European Cultural Convention (ratified in 1957)
- Council of Europe: Convention for the Protection of the Architectural Heritage of Europe (ratified in 1989)
- Council of Europe: Landscape Convention (ratified in 2003)
- UNESCO Convention for the Safeguarding of Intangible Cultural Heritage – 2003 (ratified in 2006)
- UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions – 2005 (accession in 2017)
- WIPO Copyright Treaty (ratified in 2008)

Türkiye's 2005 UNESCO Convention Periodical Report was conducted through the coordination of the Ministry of Culture and the Tourism Directorate-General for Copyright, in cooperation with the Turkish National Commission for UNESCO, relevant public institutions, and civil society organisations, and non-governmental organisations.

In March 2021, Türkiye decided to withdraw from The Istanbul Convention (Council of Europe Convention on Preventing and Combating Violence against Women and Domestic Violence, 2011) that it had ratified in 2012. Türkiye had been the first country to ratify the Convention, and had previously taken steps to align its national legislation with it, including the adoption of Law No. 6284 on the Protection of the Family and the Prevention of Violence against Women.