

An Evaluation of the Cultural Domain in Turkey in the Context of Lifelong Learning*

Yaşam Boyu Öğrenme Bağlamında Türkiye'deki Kültürel Alana İlişkin Bir Deđerlendirme

Perihan TUTAR**

Received: 04 October 2020

Review Article

Accepted: 24 February 2021

ABSTRACT: The cultural domain may be defined as a sphere of influence that involves all cultural activities, whether economic or social in nature. In the context of lifelong learning, cultural and artistic environments represent tools and media of significance for formal and informal adult learning. The availability of learning opportunities in the cultural domain, the achievement of cultural competence by all individuals, and their cultural participation are strongly associated with lifelong learning. The research study employed a descriptive review model intending to establish the data available in Turkey with respect to cultural productivity and participation. These data span the period between 2000 and 2018. The study was structured on the basis of the data in Turkey as pertains to the budget allocated to culture and cultural expenditure, as well as performing arts, printed media, libraries, and museums. In summary, a general evaluation of the present state of productivity and participation in the cultural domain and its course over the years gives way to the argument that the cultural domain in Turkey is far from offering a source of possibilities and tools that would allow for the broader dissemination of the culture of learning. The data indicate that cultural participation in Turkey is limited to a relatively low population rate in many respects.

Keywords: Cultural domain, cultural participation, lifelong learning, learning culture.

ÖZ: Kültürel alan, ekonomik ve sosyal tüm kültürel faaliyetleri kapsayan bir etki alanı olarak tanımlanabilir. Yaşam boyu öğrenme bağlamında kültür-sanat ortamları yetişkinlerin formel ve enformel öğrenmesinde önemli araçlar ve mecralardır. Kültürel alandaki öğrenme fırsatları, toplumdaki tüm bireylerin kültürel yetkinlik kazanması ve kültürel katılım yaşam boyu öğrenmeyle yakından ilişkilidir. Araştırmada, Türkiye'deki kültürel üretim ve katılım verilerini belirlemek üzere betimsel tarama modeli kullanılmıştır. Veriler, 2000-2018 yıllarını kapsamaktadır. Çalışma; kültürel alan kapsamında Türkiye'de kültüre ayrılan bütçe, kültür harcamaları, gösteri sanatları, yazılı medya, kütüphane ve müzelere ilişkin veriler üzerinden ele alınmıştır. Özetle, kültürel alandaki üretimin ve katılımın yıllara göre seyri ve mevcut durumu genel olarak deđerlendirildiğinde Türkiye'de kültürel alanın öğrenme kültürünün yaygınlaşmasını sağlayabilecek olanak ve araçlar sunmaktan uzak olduğu söylenebilir. Veriler, Türkiye'de pek çok boyutuyla kültürel katılımın oldukça düşük bir nüfus oranıyla sınırlı olduğunu göstermektedir.

Anahtar kelimeler: Kültürel alan, kültürel katılım, yaşam boyu öğrenme, öğrenme kültürü.

* This study was derived from a doctorate dissertation completed in Ankara University Institute of Educational Sciences and was presented as a verbal presentation at VI. International Eurasian Educational Research Congress organised at the Faculty of Education under Ankara University on 19-22 June 2019.

** Corresponding Author: Dr., Directorate-General for Lifelong Learning, Ministry of National Education, Ankara, Turkey, peri.tutar@gmail.com, <https://orcid.org/0000-0002-1950-6111>

Citation Information

Tutar, P. (2021). An evaluation of the cultural domain in Turkey in the context of lifelong learning. *Kuramsal Eđitimibilim Dergisi [Journal of Theoretical Educational Science]*, 14(2), 137-166.

Lifelong learning is defined as a concept that encompasses both purposeful and incidental learning experiences of individuals in the Terminology of Adult Education (Titmus, Buttedahl, Ironside, & Lengrand, 1985). The European Council described lifelong learning as learning from the pre-school age to that of post-retirement, including the entire spectrum of formal, non-formal, and informal learning. Smith (2002, p. 49) defines lifelong learning as all learning activities undertaken with the aim of improving knowledge, skills, and competence.

The humanist perspective in lifelong learning stems from an equalitarian understanding that encompasses all forms of life-wide and -process learning and supports the development of individuals and the society in all of their aspects. When defined as all purposeful learning activities undertaken continuously for the purpose of improving knowledge, skills, and competences, lifelong learning embodies formal and non-formal education, informal learning, and individual learning and learning in a group environment and in the context of social movements, i.e., all forms of education and learning. This context, in turn, brings forth a holistic perspective to education and recognises learning in a variety of environments. In addition, lifelong learning, as an approach, also dissipates the borders between conventional policy areas. Policies concerning such areas as education, culture, labour, etc. are affected by lifelong learning, and all these domains assume a common responsibility for lifelong learning and life-wide learning (IFLA, 2004). The cultural domain constitutes the context for lifelong learning as a domain that encompasses all cultural activities, whether economic or social in nature.

The cultural domain offers lifelong and life-wide learning for all ages in all forms of learning, namely formal, non-formal, and informal (EUCIS-LLL, ACP, & CAE, 2013, p. 2-3). When considered in this context, all learning opportunities in the domain of culture and arts and the achievement of cultural competence by all individuals in a society may be addressed in the scope of lifelong learning. The culture of learning may be considered to be the process of raising sensitivity among individuals towards attaining new knowledge and skills to respond to the rapidly changing social and economic requirements of the current times. Public Education Centers are at the centre of the efforts for creating a culture of learning in Turkey (Komşu, 2017).

Cultural participation represents one of the most effective forms of informal learning (Ahponen, 2009, p. 78). In this context, learning is an essential indicator for culture, as well. Cultural participation is defined as an umbrella term to denote activities of individuals and groups in the making and using of cultural products and processes (Murray, 2005). UNESCO (2012, p. 51) defines cultural participation as participation in any activity that, for individuals, represents a way of increasing their own cultural and informational capacity and capital, which helps define their identity and/or allows for personal expression. Such activities may be formal or informal or active or passive in nature and therefore, may take a number of forms. An artistic pursuit, volunteering for a cultural event, going to the cinema, reading books, visiting a museum, a heritage site, or a library, going to a concert, a theatre, or a dance performance and even watching a cultural show on TV are among the examples of means employed by individuals for cultural participation. As an intrinsic part of lifelong learning and education, cultural participation improves individuals' self-esteem and self-worth. It creates an overall positive impact on their entire lives (Access to Culture Platform, 2011, p. 6-7). Any

mention of cultural participation necessitates a reference to the relevant infrastructure (number of museums and halls, etc.), the cultural supply (plays or movies available in theatres), the use of such supply (number of viewers or number of museum visits, etc.), and the preferences and leisure habits of consumers (Kutlu & Aksoy, 2011, p. 106). The responsibility for the provision of conditions favourable for the cultural participation of individuals rests with the state (Erder, 2003). Availability of information, creation, participation, and utilisation in every field of culture and arts depends on the proper arrangement and provision of relevant possibilities in the cultural domain (Şenlik, 1981, p. 117).

In the context of lifelong learning, the cultural domain represents tools and media of significance for formal and informal adult learning. From this perspective, statistical analysis depicting the cultural domain point out to its capacity and dimensions in its general framework. The present study, building upon this starting point, addressed the present state of productivity and participation in the cultural domain, which constitutes a field of lifelong learning, through the following questions:

- What is the extent of budgetary resources allocated by the public to the cultural domain? What is the breakdown of household cultural expenditure?
- What is the current level of performing arts such as theatre plays, cinema, opera, and ballet, and what is the current level of participation in such arts?
- What is the number and of printed books, magazines, and newspapers? What is their level of circulation per year, and how have they changed in years?
- What are the number of public libraries, the number of public libraries users, and how have they changed in years?
- What are the number of museums, the number of museum visitors, and how have they changed in years?

Method

The research study employed a descriptive review model to establish the data available in Turkey concerning cultural productivity and participation. A descriptive study attempts to offer a systematic description of or information about a situation, a problem, a case, a result, a service, a programme, or a group of people or a community or to identify the current attitudes towards such a question (Kumar, 1999, p. 9-11). The present study is based on data in Turkey as pertains to the budget allocated to culture and cultural expenditure, as well as performing arts, printed media, libraries, and museums. These data span the period between 2000 and 2018 and allow for drawing a quantitative picture of the cultural domain and establishing a trend of changes in various areas in years. The data were provided with the Turkish Statistical Institute (TurkSTAT) and the Ministry of Culture and Tourism (MoCT). The data were collected using the full enumeration method for each area throughout Turkey. Full enumeration refers to the aggregate of all units that comprise the population (Ural & Kılıç, 2005, p. 28). The most explicit example to full enumeration is a population census in which a whole population is scanned (Ergin, 1991). The data collected for the study were examined by way of the descriptive analysis technique. A descriptive analysis represents the summarisation and interpretation of data obtained through a variety of data collection techniques in line with predefined themes. A descriptive analysis aims to provide readers with a

summarised and interpreted version of findings (Yıldırım & Şimşek, 2003). The statistics concerning culture were therefore interpreted by way of their depiction in tables and graphs. These data draw the big picture in Turkey for the cultural domain.

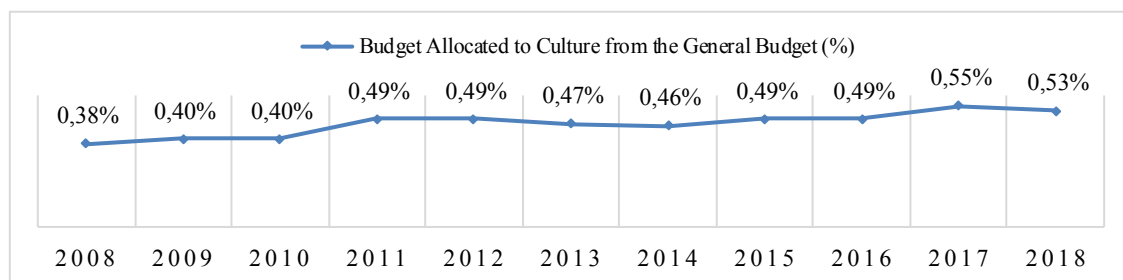
Results

Budget Allocated to Culture in Turkey

The budget allocated to MoCT, the highest public authority in charge of cultural affairs in Turkey, is amongst the most influential factors in terms of the identification of possibilities in this domain. As can be seen in Graph 1, the share allocated to MoCT in Turkey has remained under 1% and thus rather limited in every term. What is more, an argument may be put forth outlining the quite limited nature of possibilities in the cultural domain because of the limited financial resources, considering that this share allocated from the budget is ultimately divided into two between culture and tourism.

Graph 1

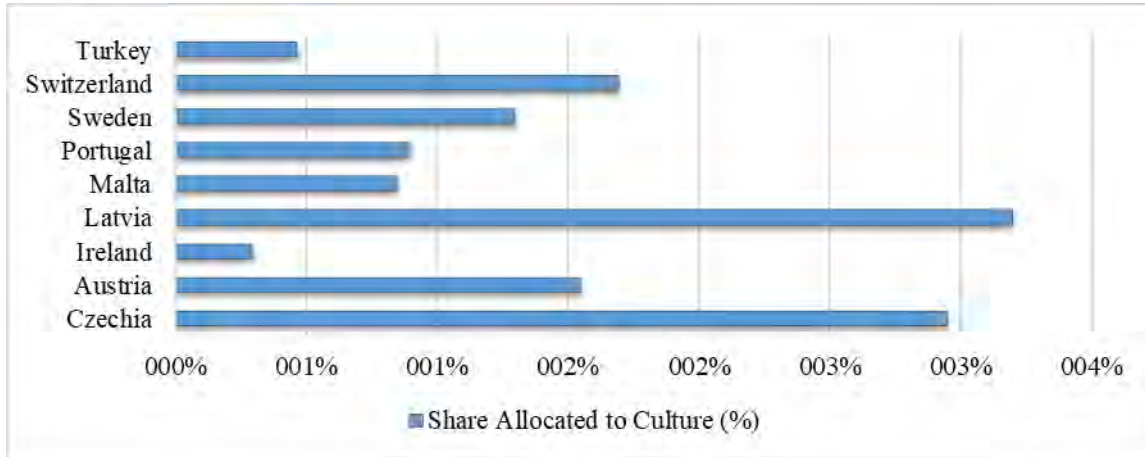
Share Allocated to Culture from the General Budget (%)



Source: www.hmb.gov.tr

The necessity for expanding the budget allocated to culture was among the most frequently pronounced recommendations during the 3rd National Cultural Council (MoCT, 2017). Developed countries are characterised by an approach to cultural budgeting that not only embraces culture as a human right but also takes the prospective economic and social contributions of culture in the development of societies into consideration, and they are built on the awareness that any investment in this field would offer value for money in all aspects. The relevant data compiled by the European Council offers a comparative view of the shares allocated by countries to culture from their general budgets, as can be seen in Graph 2.

Graph 2

Shares Allocated to Culture from General Budgets in Various Countries

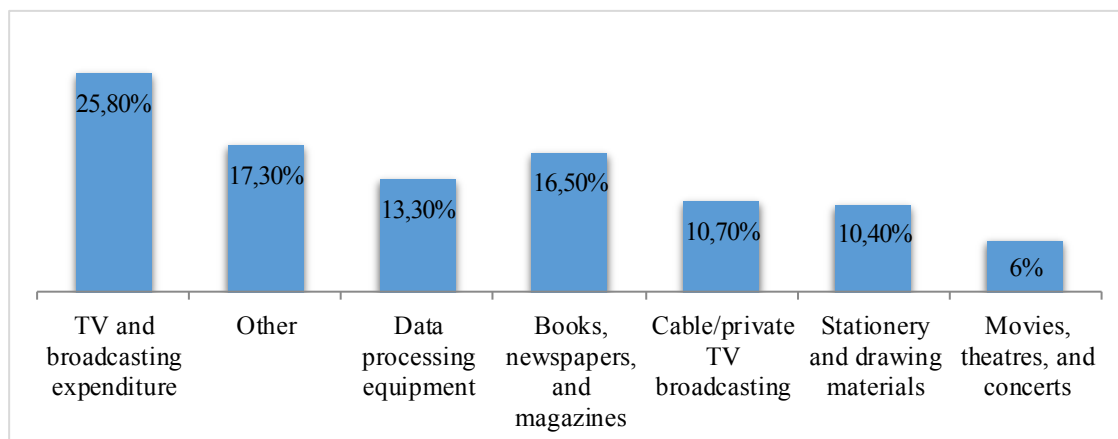
Source: Council of Europe, Compendium of Cultural Policies and Trends in Europe (2013).

Among these countries, Turkey is the second country that allocates the lowest share to culture after Ireland. As a country with a rooted cultural past, Turkey suffers from insufficient budgetary resources to invest in the infrastructure to promote cultural productivity and development, to preserve cultural heritage, to improve the cultural competences of its citizens, to promote the country in general, and the other steps necessary in this context.

Household Cultural Expenditure

When addressed in the context of household consumption expenditure, cultural expenditure may be construed as one of the indicators of the development level of a country (İnci, 2011, p. 52). TurkSTAT covers household cultural expenditure under the heading of recreational-cultural expenditure. The absence of separate categories for recreational and cultural expenditure adds difficulties to the interpretation of cultural expenditure. The share of household recreational-cultural expenditure in total expenditure was 2.9% in 2018. The share of recreational-cultural expenditure in the general expenditure was 2.1% in households designated as the 20% lowest income group, while the same share was 3.8% for the %20 highest income group (TurkSTAT, 2019). The total ratio of the share of these two categories in all consumption expenditure being 2.9% points out to the fairly low level of the share allocated to culture. The breakdown of household cultural expenditure in various cultural categories is a key indicator of the achievement of cultural capital. The breakdown of household cultural expenditure in 2018 is as specified in Graph 3.

Graph 3

Breakdown of Household Cultural Expenditure (2018)

Source: TurkSTAT

The breakdown of household cultural expenditure indicates that approximately 37% of all cultural expenditure is allocated to TV broadcasting expenditure and cable and private TV broadcasting services. This, in turn, means that television is the dominant “cultural instrument” in Turkey. On the other hand, books, newspapers, and magazines represent 16.50% and movies, theatres, and concerts represent approximately 6% of household cultural expenditure. Turkey is observed to suffer from a reasonably low demand for cultural products and not achieving a sufficient level of development in this regard (Enlil et al., 2011). According to the analysis undertaken by Şengül, Şengül, and Lopçu (2018) on purchase and consumption decisions of households in the recreational and cultural domain along the axis of sociodemographic and economic variables, income represents the most critical determinant for household recreational and cultural expenditure in Turkey. This finding confirms the argument of Bourdieu (2015) that cultural capital gains volume in association with economic capital.

Performing Arts

Theatre

Theatre is the most shared domain of performing arts in Turkey. The development of theatre in years in terms of the number of theatre halls, the number of Turkish and foreign works performed, and the number of viewers may be construed as a source of important indicators concerning this branch of arts (Table 1).

Table 1

Theatre Data

Year	No. of Halls	No. of Works	No. of Plays	No. of Viewers
2000	108	735	11.215	2.376.066
2001	99	630	9.254	1.554.886
2002	102	713	10.271	1.666.463

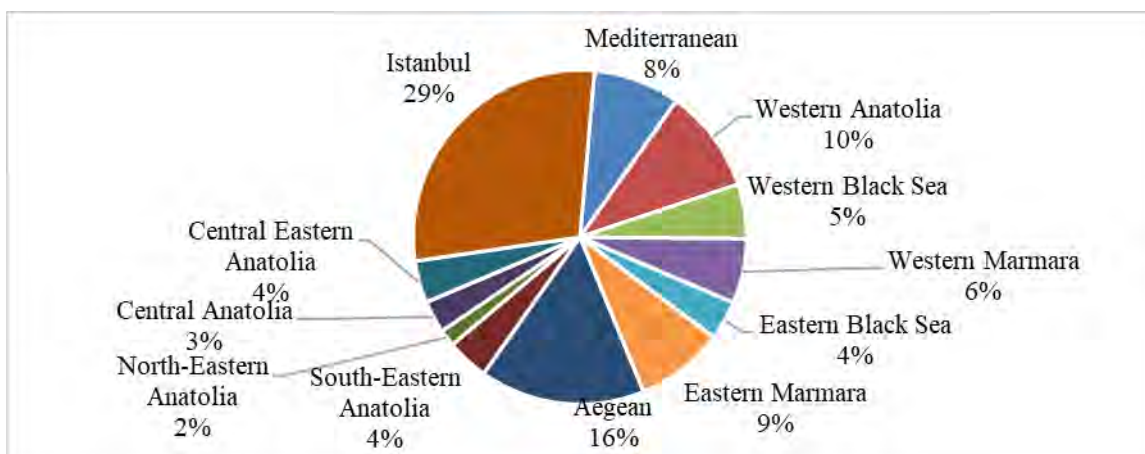
2003	97	898	13.305	1.809.068
2004	115	977	12.587	1.787.714
2005	123	1.177	11.453	2.110.523
2006	112	608	9.510	1.519.852
2007	130	848	10.289	1.701.291
2008	204	2.122	17.410	2.466.373
2009	201	2.217	18.803	3.067.727
2010	430	3.694	25.378	3.854.341
2011	511	4.252	23.361	4.059.860
2012	606	5.539	25.043	4.023.018
2013	678	6.219	28.359	4.739.078
2014	611	6.642	28.877	4.909.012
2015	719	6.825	28.257	4.579.412
2016	721	7.766	26.816	4.575.551
2017	783	8.948	31.690	7.006.410
2018	736	9.376	33.772	7.841.353

Source: TurkSTAT

With respect to the number of theatre halls in Turkey, there were only 108 halls around the country in 2000 despite the country’s over 60 million population at the time. Even though the figure reached 736 theatre halls by 2018, the country may still be argued to rate rather poor in this context. In fact, the regional disparities identified in this breakdown bring the insufficient number of theatre halls even further visibility. As shown in Graph 4, there is an unequal distribution of theatre halls between regions.

Graph 4

Breakdown of Theatre Halls by Region (2018)



Source: TurkSTAT

29% or 211 of currently available theatre halls are observed to be located in Istanbul. On the other hand, the region featuring the lowest number of theatre halls is

North-Eastern Anatolia, with 12 halls. The insufficient number of theatre halls, coupled with the unequal distribution of existing halls among regions, adds difficulties to theatre performances and access to theatres among all groups of society, thereby narrowing down the room available to theatre in the domain of culture and arts.

In the field of theatre, an important indicator besides the need for infrastructure as measured by the number of halls is the number of works performed. A linear increase is observed in the number of theatre plays in years. Accordingly, it is possible to state that productivity has been reinvigorated in the field of theatre, and a larger volume has become available to respond to the demand in this field. Nevertheless, the breakdown of the number of works performed at theatre halls by cities indicates that such richness does not necessarily reflect every city. As an example, in 2018, the number of works performed was 4.472 for Istanbul, 716 for Izmir, and 367 for Ankara, while this figure was recorded at 1 each for Batman and Bilecik, 2 each for Erzincan and Hakkari, 4 for Ardahan, and 5 for Ağrı. Such concentration of plays in metropolitan cities may be attributed to the collective positioning of private theatre companies in these cities. However, private theatres are faced with financial challenges in staging theatre plays and organising performance tours. Furthermore, mark-ups in ticket prices aimed at covering the costs have an impact on the number of viewers visiting private theatre companies (Öner, 2018). This finding adds visibility to the importance of state-funded theatre companies in the wider dissemination of theatre.

The supply of plays offers another source of data pointing out the popularity of theatre. The number of plays nearly tripled and exceeded 33.000 in a period of eight years after 2000. As a finding similar to that of the number of works performed at theatre halls, the breakdown of plays by cities also represents significant discrepancies. As an example, out of the total number of 33.772 theatre plays put forth in 2018, 14.176 were staged in Istanbul, 4.365 in Ankara, and 1.794 in Izmir. This situation indicates that approximately 60% of all plays performed were staged in these three cities, which collectively represent 30% of the total population in Turkey. On the other hand, the low number of plays in cities located in the East of Turkey offers a clearer indication of the inequality that prevails in the right of individuals to access culture. Both the existing body of infrastructure and the numbers representing the current supply of plays point out the insufficiency of opportunities available for access to theatres and their unequal distribution around the country. In the light of such a lack of impossibilities, it does not seem realistically possible for theatre to enjoy a wider dissemination around the country. In fact, this observation is confirmed by the number of theatregoers.

The number of theatregoers exceeded 7 million in 2018, but still represented 9% of the population. Furthermore, emphasis must be placed on the regional inequality observed in the number of theatregoers as is the case in the number of theatre plays. In fact, out of the total number of theatregoers, approximately 3 million reside in Istanbul and 1 million in Ankara. In other words, the majority of all theatregoers are located in these two cities. On the other hand, approximately half of all theatregoers are represented by children. These data bring the relationship of adults with theatre in Turkey more into the open. Considering the fact that the population of Turkey exceeded 80 million by 2018, the number of both adult and junior theatregoers remaining limited to three to four million shows that theatre has not been widely disseminated around the country.

In summary, an overview of theatre in Turkey makes it almost impossible to talk about either sufficient infrastructure based on such factors as the number of theatre halls or a widely disseminated theatre culture. The relationship between individuals and theatres offer an important indicator of the social capital of individuals and of the society. Theatre is a source of significant opportunities to improve the general knowledge and vocabulary of the public, as well as their historical knowledge and socialisation (Öner, 2018). Within the context of the right to culture, one of the most important responsibilities of a social state requires it to allow all citizens access to theatre and to support productivity in this domain. Nevertheless, the shortcomings mentioned above reproduces the deficiency prevailing in this domain in Turkey.

Opera and Ballet

The institutional introduction of opera and ballet to Turkey dates back to 1948, and therefore, these arts do not enjoy a rooted past. In Turkey, opera and ballet could not be disseminated as widely as theatre due to their perception as elitist branches of arts and the lack of mass access to such performances. As can be seen in Table 2, limited figures are observed in the number of opera and ballet halls in Turkey, as well as the number of works performed and the number of viewers.

Table 2

Opera and Ballet Data

Year	No. of Halls	No. of Works	No. of Viewers
2000-2001	6	95	207 360
2001-2002	5	98	165 154
2002-2003	5	135	273 271
2003-2004	5	144	457 717
2004-2005	5	199	252 076
2005-2006	5	189	245 448
2006-2007	7	84	451 271
2007-2008	10	203	325 364
2008-2009	7	143	181 605
2009-2010	12	251	324 007
2010-2011	9	208	310 623
2011-2012	14	228	333 707
2012-2013	12	234	375 223
2013-2014	15	188	400 420
2014-2015	11	190	337 007
2015-2016	11	170	272 578
2016-2017	11	198	281 069
2017-2018	11	202	293 002

Source: TurkSTAT

Opera and ballet halls are located in 6 provinces: Ankara, Istanbul, Izmir, Mersin, Antalya, and Samsun. Therefore, access to opera and ballet are observed to be concentrated in these provinces. Such infrastructural deficiency represents the obstacle to the wide dissemination of opera and ballet. In fact, the number of opera and ballet viewers also confirms this argument. The number of viewers recorded in 2018 shows that approximately 3 per mill of the population in Turkey viewed opera and ballet performances. The data given in Table 2 may be construed to point out to the extreme deficiency in the culture of opera and ballet in Turkey, as well as that in the current efforts put forth in this area. In fact, the data covering the last 18 years represent a course of stagnation rather than significant development in the area of opera and ballet. Another piece of data supporting such stagnation is the number of performances. The lack of equal opportunities for access to cultural and artistic activities between regions and cities in Turkey appears to constitute a major obstacle to the internalisation and wide dissemination of the culture of opera and ballet.

Cinema

Cinema may be specified as one of the most popular venues of cultural productivity and consumption in Turkey. The popularity enjoyed by cinema may be attributed to the significant factors of the culture of cinema created in society before the widespread dissemination of television and the possibility of individuals from all cultural levels to access such products. The Development Plan is also observed to attach importance to the development of cinema in Turkey. Even though available data partly allows for the analysis of the quantitative extent to which this objective has been reached, the quality of cinema products available in Turkey is a question for another research study. A review of the fundamental infrastructure required for access to cinema gives way to a picture of deficiency in this area (Table 3).

Table 3

Data on Cinema

Year	No. of Halls	No. of Featured Movies	No. of Viewers
2001	606	25 608	16 905 737
2002	580	22 529	15 406 597
2003	532	21 254	14 503 052
2004	826	26 398	18 670 834
2005	822	25 076	18 001 466
2006	987	25 297	23 512 599
2007	1.045	28 733	20 659 569
2008	1.140	32 003	31 132 231
2009	1.514	34 947	31 334 447
2010	1.647	35 999	35 787 380
2011	1.834	37 892	37 439 786
2012	1.917	37 546	39 002 190

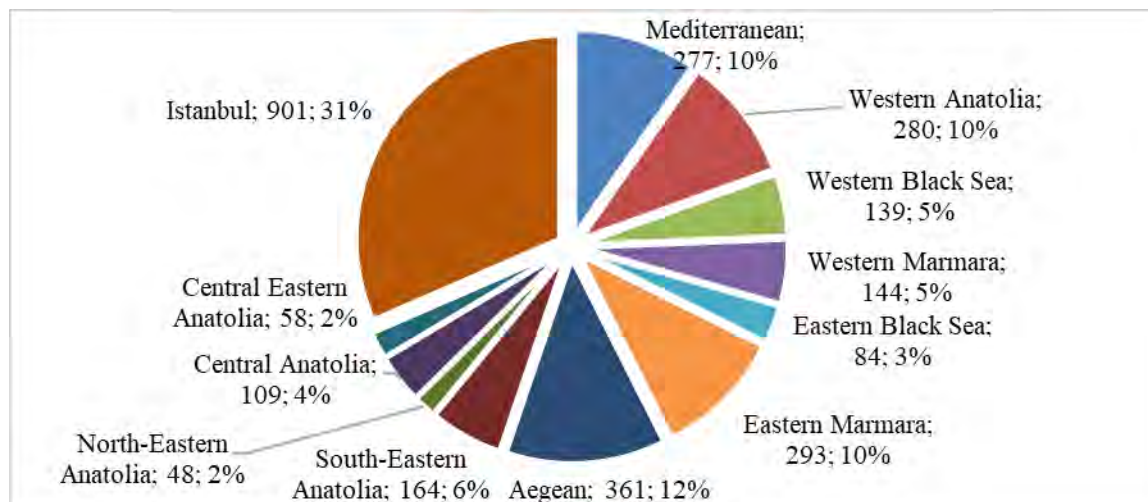
2013	1.998	40 406	45 077 509
2014	2.102	41 517	55 378 716
2015	2.170	49 151	57 148 011
2016	2.356	53 443	55 260 600
2017	2.483	58 214	68 482 526
2018	2.692	65 501	64 772 380

Source: TurkSTAT

As can be seen in Table 3, the number of movie theatres enjoyed an increase every year following 2002, and it remains rather insufficient when considered in conjunction with the population of Turkey. The total number of seats available in movie theatres increased from 200 thousand to 342 thousand in the same period. However, the latest situation shows that there is one available seat for approximately every 235 persons in Turkey. When coupled with the unequal distribution of movie theatres between regions and cities, such low number adds further visibility to the deficiency in this area (Graph 5).

Graph 5

Number of Movie Theatres by Region (2018)

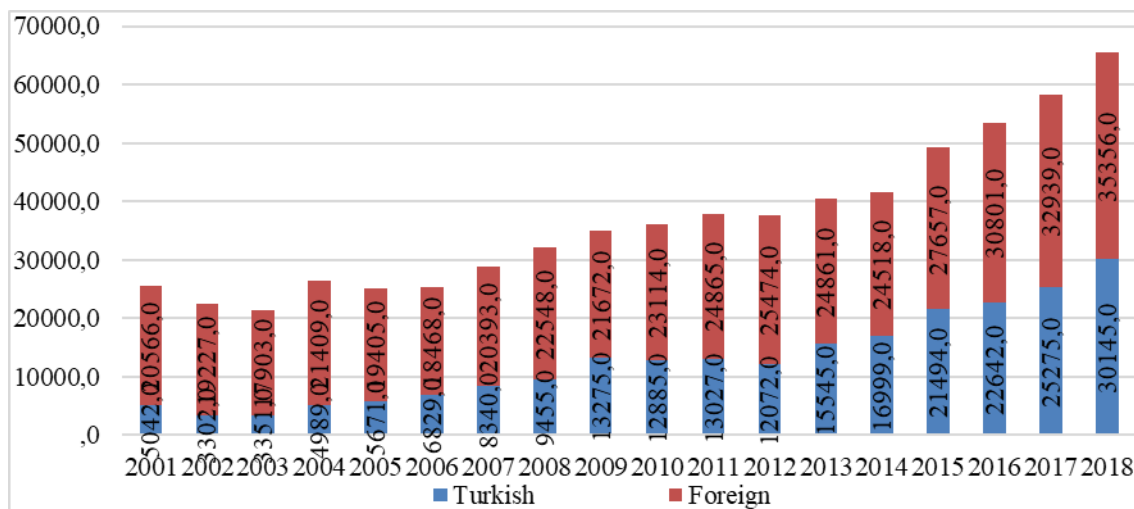


Source: TurkSTAT

As can be seen in Graph 5, 31% of all movie theatres in Turkey are located in Istanbul. Istanbul has become the heart of cinema from every angle. On the other hand, the regions characterised by deprivation in this sense include North-Eastern and Central Eastern Anatolia with 2% and Eastern Black Sea with 3%. The provinces of Ardahan, Bayburt, Şırnak, and Tunceli did not feature a movie theatre until 2017. Bayburt and Tunceli claimed their respective movie theatres in 2018, while there are still no movie theatres in the other two cities. Another source of data indicating dynamism in the area of cinema is the number of featured movies. Significant increases have been observed in the number of featured movies in Turkey after 2014. The breakdown of such featured films by their Turkish or foreign nature reveals the prominence of foreign movies (Graph 6).

Graph 6

Number of Turkish and Foreign Featured Movies (2001-2018)



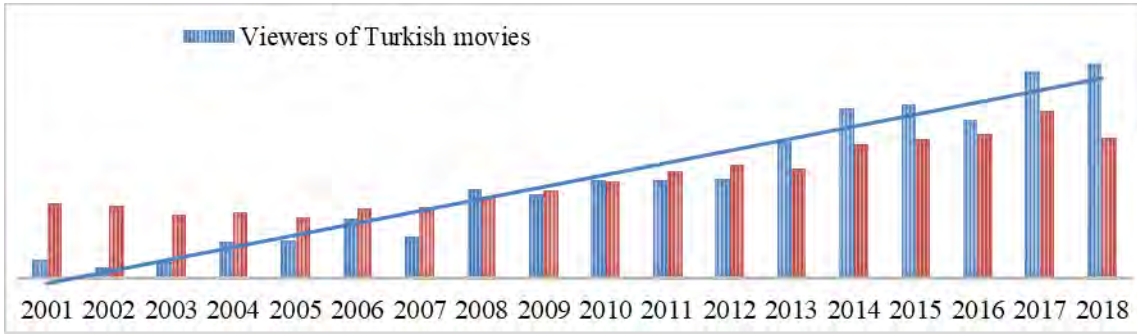
Source: TurkSTAT

Graph 6 shows the prominence of foreign movies in all years under analysis, while also signifying a faster growth for Turkish movies in the same period. The increase of approximately 500% in the number of Turkish movies featured between 2001 and 2008 in Turkey points out the significant progress attained by the production of Turkish movies. This increase may be, in part, attributed to the state support afforded to the cinema industry¹. The increase in the number of featured movies was also accompanied by an increase in the number of moviegoers. The number of moviegoers in Turkey achieved an increase of over 100% in the last decade, exceeding 64 million in 2018. Considering that the number of moviegoers in Turkey was over 80 million in the 1970s, the current number of moviegoers may fall short of the expected level. With an average of 0.8 tickets per person, Turkey ranks 29th in Europe. One of the most important factors that influence the number of moviegoers is ticket pricing. High fees of participation turn access to cultural practices into a luxury (Vitrinel, 2018). Since the culture of cinema thrives in an atmosphere where it cannot be substituted by television or digitally streamed movies, the number of moviegoers may be construed as a significant indicator of the continued maintenance of this culture.

An increasing trend has been observed in the production of Turkish movies in recent years in Turkey. How this increase has affected the number of moviegoers may be considered an important parameter in interpreting the area of cinema in Turkey. Graph 7 represents the changes in the number of viewers of Turkish and foreign movies in years.

¹The Directorate-General for Cinema supported 446 feature films with TRY157.569.646 TL since 2005. 29 out of 148 Turkish movies that were released in 2017 were supported by the Ministry of Culture and Tourism. For details, see.

Graph 7

Number of Viewers of Turkish and Foreign Movies (2001-2018)

Source: TurkSTAT

As can be seen in Graph 7, the number of viewers of foreign movies is higher than that of viewers of Turkish movies every year between 2001 and 2007. The insufficient number of Turkish movies may be stated to lead to a low number of moviegoers during this period. The increase in the number of Turkish movies starting from 2008 was translated into a significant increase in the number of viewers of Turkish movies and, ultimately, in the total number of moviegoers. Such increase continued in forthcoming years, and the number of viewers of Turkish movies exceeded the number of viewers of foreign movies starting with 2013. This observation may be construed to indicate a preference among moviegoers in Turkey for Turkish movies. In fact, as can be seen in Table 4, Turkish productions have been the most popular movies since 2006.

Table 4

Most Popular Movies and Their Number of Viewers in the Last 12 Years

Year	Movies	No. of Viewers
2006	Kurtlar Vadisi: Irak	4.256.567
2007	Beyaz Melek	2.032.885
2008	Recep İvedik	4.301.693
2009	Recep İvedik 2	4.333.144
2010	New York'ta Beş Minare	3.474.495
2011	Eyvah Eyvah 2	3.947.988
2012	Fetih 1453	6.572.618
2013	Düğün Dernek	6.980.000
2014	Recep İvedik 4	7.369.098
2015	Düğün Dernek 2: Sünnet	6.072.000
2016	Dağ 2	2.800.000
2017	Recep İvedik 5	7.437.050
2018	Müslüm	6.311.619

Source: Box Office Türkiye (<https://boxofficeturkiye.com>)

Even though the movie preferences of the viewers of Turkish movies and the quality of such Turkish movies in Turkey may be addressed in an entirely separate research study, the heavy demand for such farcical movies as the Recep Ivedik series is rather thought-provoking for the culture of cinema. Stating that the share of viewers of locally produced movies does not exceed 20% in Europe, Vitrinel (2018) associates such a high number of viewers of Turkish movies in Turkey with the absence of healthy and sustainable cinema industry in the country. In addition, the present analysis should factor in the fact that cinema is among the areas targeted by the profit-oriented approach dominating the cultural industry that commodifies artistic content. With the perspective put forth by Adorno (2007), the aforementioned farcical movies may be described as hollow commodities of the recreational and mass culture. This situation signals the potential of cinema in Turkey to distance itself from artistic content and become a commodity of the recreational ideology and popular culture.

In general, the data available in Turkey with respect to cinema makes it rather difficult to state that this area offers individuals opportunities for cultural development. A review of the available infrastructure brings to light the insufficient number of movie theatres. On the other hand, the genres of the most popular movies add difficulty to the analysis of cinema in terms of its association with cultural capital. Cinema is gradually becoming one of the most popular leisure activities in the modern age. The most popular movies around the world are in the genres of science-fiction, fantasy, and animation, and these have also become one of the tools of cultural imperialism (Kozan, 2016). In Turkey, the demand is shaped through a supply created by a cinema industry that is far from healthy and sustainable (Vitrinel, 2018). Considering the use of such supply based on the number of viewers, it does not appear possible to talk about a widely disseminated culture of cinema.

Printed Media Statistics

Newspapers and Magazines

The annual figures and circulation of books, newspapers, and magazines in a country are important indicators of its culture. A review of the number and circulation of newspapers and magazines in Turkey indicates a remarkable decline rather than an improvement in recent years (Table 5).

Table 5

Number and Circulation of Newspapers and Magazines (2005-2018)

Year	No. of Newspapers	Circulation of Newspapers (Million)	No. of Magazines	Circulation of Magazines (Million)
2005	1.848	1.530	2.360	87
2006	1.993	2.241	2.650	109
2007	2.336	2.342	3.338	129
2008	2.479	2.550	3.186	115
2009	2.604	2.140	3.469	127
2010	2.780	2.432	3.679	140

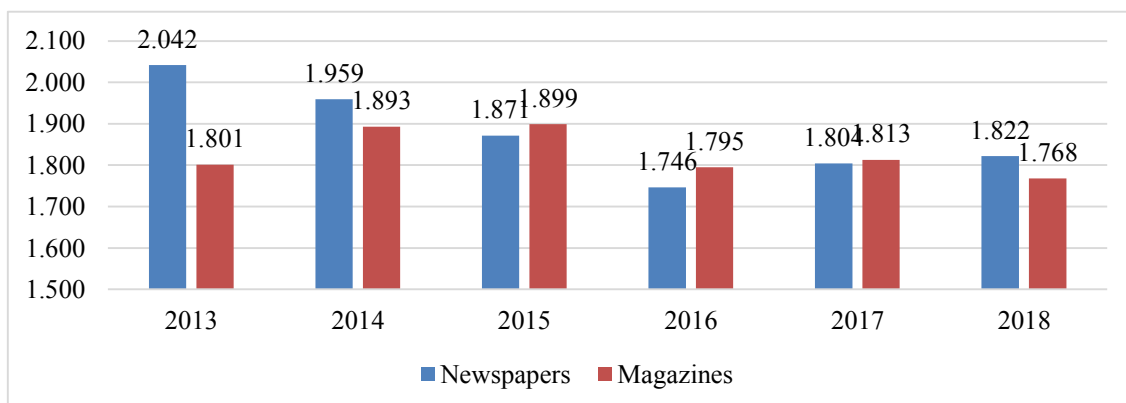
2011	2.905	2.130	3.873	135
2012	3.004	2.143	4.105	165
2013	3.100	2.296	4.058	165
2014	2.944	2.141	4.176	134
2015	2.731	1.994	4.071	139
2016	2.527	1.604	3.738	101
2017	2.474	1.559	3.650	102
2018	2.463	1.289	3.499	79

Source: TurkSTAT

The circulation of newspapers and magazines is among important indicators for cultural productivity in the area of printed media and is, in a way, indicative of the number of literate individuals in a country. The period between 2005 and 2018 is not characterised by any remarkable increase in the circulation of magazines and newspapers. What is more, the circulation of magazines was 87 million in 2005, while it dropped to 79 million in 2018. The decline in the circulation of newspapers and magazines may be interpreted more thoroughly when considered in conjunction with the increase observed in the population of Turkey, the number of educated individuals, and the rate of urbanisation in the same period. In terms of the number of newspapers per person in countries in comparison with their respective populations, there are four newspapers per 100 persons in Turkey and this figure is 55 in Japan, 37 in Sweden, 26 in Germany, 20 in Singapore, 13 in France, and 12 in the UK (B2PRESS, 2019). The declining trend in the circulation of printed newspapers and magazines is most commonly attributed to the increase in the number of readers of digital content in parallel to the technological advances in recent years. On the other hand, the productive trend in this area may be identified in the number of magazines and newspapers published online (Graph 8).

Graph 8

Number of Online Newspapers and Magazines

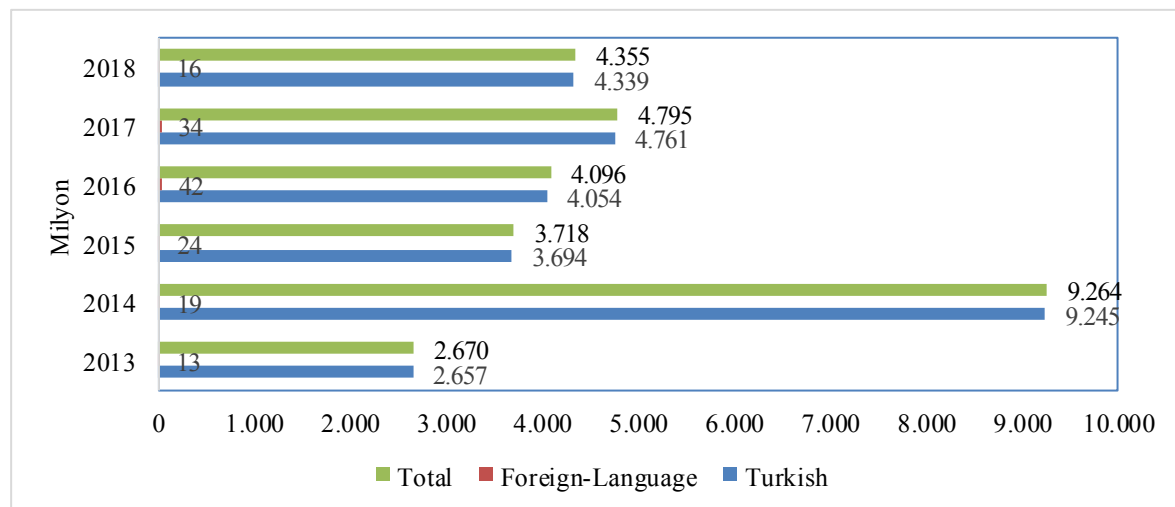


Source: TurkSTAT

The number of online magazines did not exhibit any remarkable increase between 2013 and 2018 in Turkey; however, the number of newspapers suffered a striking decline in the same period. This finding indicates the slow pace of adaptation to the digital space in Turkey. Specifically, the decline in the number of online newspapers is thought-provoking, especially in terms of the sufficiency of available sources of information in today's so-called information age in Turkey. On the other hand, the data required to establish digital literacy are sourced from the number of visitors to online newspapers (Graph 9).

Graph 9

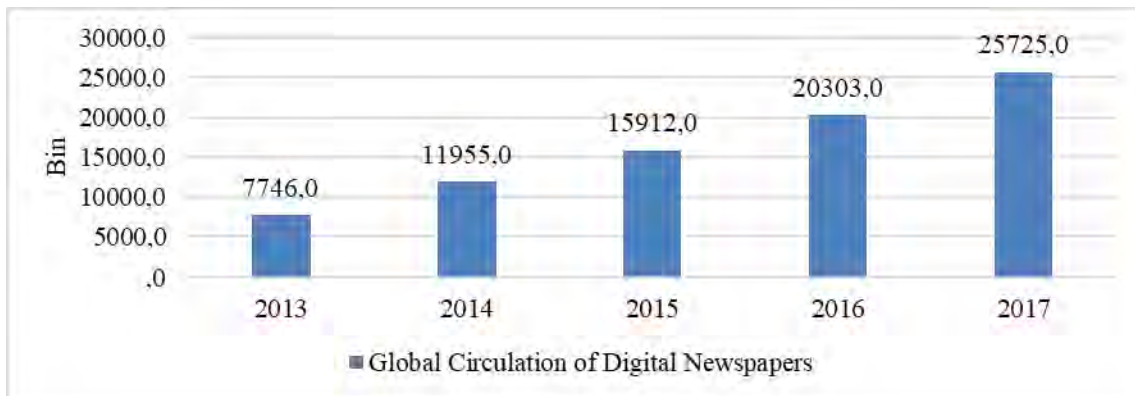
Number of Visitors of Online Newspapers (2013-2018)



Source: TurkSTAT

The number of visitors to both Turkish and foreign-language online newspapers in Turkey enjoyed a significant increase between 2013 and 2018. During this period, the number of visitors to online newspapers nearly doubled and was close to 5 billion in 2018. This piece of data is both promising for the development of digital literacy and concerning for the pace of such development. On the other hand, it gives way to the suggestion that printed media will fade away in the face of online resources in parallel with the development and wider dissemination of relevant technologies. In fact, the number of visitors to online newspapers in Turkey was approximately four times the circulation of printed newspapers in 2018. Both Turkey and the entire world have witnessed a rise in parallel with the development of digital journalism. Graph 10 represents the circulation of digital newspapers around the globe.

Graph 10

Global Circulation of Digital Newspapers (2013-2017)

Source: TurkSTAT

According to the data released by WAN-IFRA, the global circulation of digital newspapers has enjoyed an increase of over 225% and reached 25.775 in the last five years. This piece of data is also indicative of the pace of digitalisation in recent years.

The circulation of newspapers and magazines represents an important source of data concerning literacy. When considered in proportion to the population of Turkey, it identifies the literate population to be a minority in Turkey. As is the case at the global scale, printed newspapers and magazines have suffered from declines in their circulation in recent years also in Turkey. The declining trend in the circulation of printed newspapers and magazines is attributed to the recent increase in the number of readers of digital content in parallel with technological developments. However, the decline in the number of online newspapers and magazines in Turkey points out the absence of any increase in production in this area. Furthermore, the number of visitors to online magazines and newspapers offers a significant piece of data indicating that the culture of digital readership has not enjoyed widespread dissemination in Turkey, either. In summary, a review of the production and readership of newspapers and magazines in Turkey makes it impossible to point out a widely disseminated culture of learning.

Books

Books represent one of the most important instruments of the cultural domain because of their currency and accessibility. Their production and consumption are both a determinant and an indicator of countries' social and cultural development levels. The number of books published in Turkey are observed to have enjoyed an increase of approximately 90% in the past decade. This, in turn, indicates a growth in the publishing industry. Graph 11 shows the changes in the number of published books in years.

Graph 11

Total Number of Published Books (2008 – 2018)

Source: TurkSTAT

According to the data released by the Turkish Publishers' Association, 580.956.504 books were published, and the number of books per person was 7.08 in Turkey (Turkish Publishers' Association, 2018). However, 168.192.941 of these books are unlabelled books distributed by the Ministry of National Education free of charge, while 2.122.558 are unlabelled books published for distance learning at Anadolu University. In this case, the number of books sold is reduced to 410.641.000. Therefore, the number of books per person, i.e., 7.08, does not reflect the reality in proportion.

The number of books published is as significant as the breakdown of books by genre to analyze their target audience. The last five year data point out to an increase in the number of books of every genre as can be seen in Table 6.

Table 6

Number of Published Books by Genre (2013-2018)

Year	Adult Fiction Literature	Adult Culture	Children and Teenagers	Education	Academic	Faith	Total
2013	6 637	9 611	8 130	12 565	7 003	3 406	47 352
2014	9 542	11 652	6 889	12 380	7 171	3 118	50 752
2015	11 356	11 092	8 215	15 548	6 808	3 395	56 414
2016	9 166	11 150	8 618	14 711	7 481	3 320	54 446
2017	9 830	11 509	10 042	17 153	8 143	3 658	60 335
2018	10 639	11 687	9 299	21 628	10 751	3 131	67 135

Source: TurkSTAT

The genre that enjoyed the highest rate of increase between 2013 and 2018 was adult fiction literature with 50%. A review of the books by genre reveals the prominence of educational books in terms of their number in every period. Educational books are followed by adult cultural books and adult fiction literature books. The next

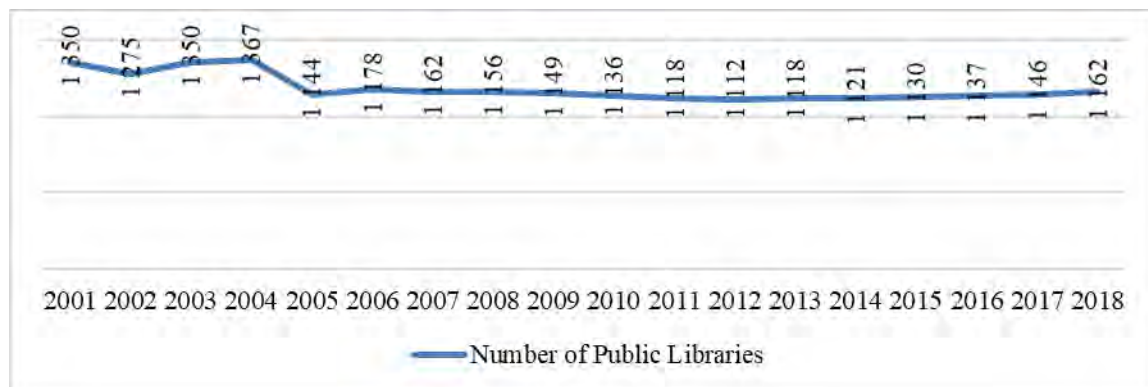
two genres belong to children's and teenagers' books and academic books. Finally, books on faith constitute the least produced genre in every period. Considering the reading habits in Turkey, UNESCO data indicate Turkey to rank 86th in the world in terms of book reading rate. In addition, TurkSTAT data indicates that books rank 235th among the items of need in Turkey. On the other hand, the money spent on books per person is 13 dollars in the world, while this figure is a quarter of a dollar in Turkey (CNNTurk Newspaper, 2018). All of these indicators identify Turkey to be at a less-than-perfect position in terms of reading.

Libraries

Libraries are institutions of great importance in society's cultural development due to their systematic recording and regulation in access to information. As *reading* is right at the heart of the philosophy of lifelong learning, libraries' qualitative and quantitative competences as institutions offering organised service in this area may be construed as a parameter of cultural services in a country. The 2018 data of TurkSTAT reveal that there are 31.451 libraries in total in Turkey, namely 1 national library, 1.162 public libraries, 598 university libraries, and 26.690 libraries within formal and non-formal educational institutions. A review of the changes in the number of public libraries in years points out to a decline rather than an improvement in the last 17 years (Graph 12).

Graph 12

Number of Public Libraries (2001-2018)



Source: TurkSTAT

As can be seen in Graph 10, the number of public libraries was 350 in 2001 and decreased to 162 in 2018. Considering the fact that the population of Turkey was around 65 million in 2001, but exceeded 80 million in 2018, the increase in the number of persons per library reveals the insufficient number of libraries.

According to the “World Library Map” released by the International Federation of Library Associations and Institutions (IFLA), there is one library for every 6.300 persons in European Union (EU) countries as of the year 2016, while this figure rises to 70.000 in Turkey. IFLA data shows that there were 1.143 public libraries in Turkey as of the end of 2017, while this figure was 16.100 for France, 6.042 in Italy, and 5.021 in Germany. As can be gathered from Table 7, Turkey is especially far behind EU countries in terms of the delivery of library services.

Table 7
Population and Number of Public Libraries by Country

Country	Population (Million)	No. of Public Libraries (Thousand)	No. of Persons per Library
Czechia	10.58	6.220	1.701
Russia	144.5	37.412	3.862
France	66.86	16.100	4.153
Poland	37.97	8.050	4.717
Australia	8.773	1.372	6.384
Finlandia	5.503	854	6.444
Norway	5.258	740	7.105
Romania	16.64	2.046	8.133
Sweden	9.995	1.120	8.924
Italy	60.59	6.042	10.028
Belgium	11.35	1.105	10.271
Canada	36.71	3.415	10.750
Netherlands	17.08	1.135	15.048
Germany	82.52	5.021	16.435
United Kingdom	66.02	3.889	16.976
Mexican	129.2	7.427	17.409
USA	325.7	17.218	18.916
Iranian	73.14	3.278	22.312
Cuba	11.48	399	28.772
Colombia	49.7	1.702	29.201
Brazil	209.3	6.102	34.300
Chile	18.05	519	34.778
South Afrika	56.72	1.504	37.713
Japan	126.8	3.331	38.067
Swiss	8.42	220	38.273
Uruguay	3.457	63	54.873
Turkey	79.81	1.143	70.000
Uganda	42.86	45	952.444
Sudan	40.53	20	2.026.500

Source: IFLA, <https://librarymap.ifla.org>

The number of books borrowed from public libraries was 9 million in Turkey, 315 million in Germany, 66 million in France, and 33 million in Italy in 2016. When considered in comparison with countries that are close to Turkey in population, these figures reveal the demand for library services to rate rather low in Turkey. Libraries are

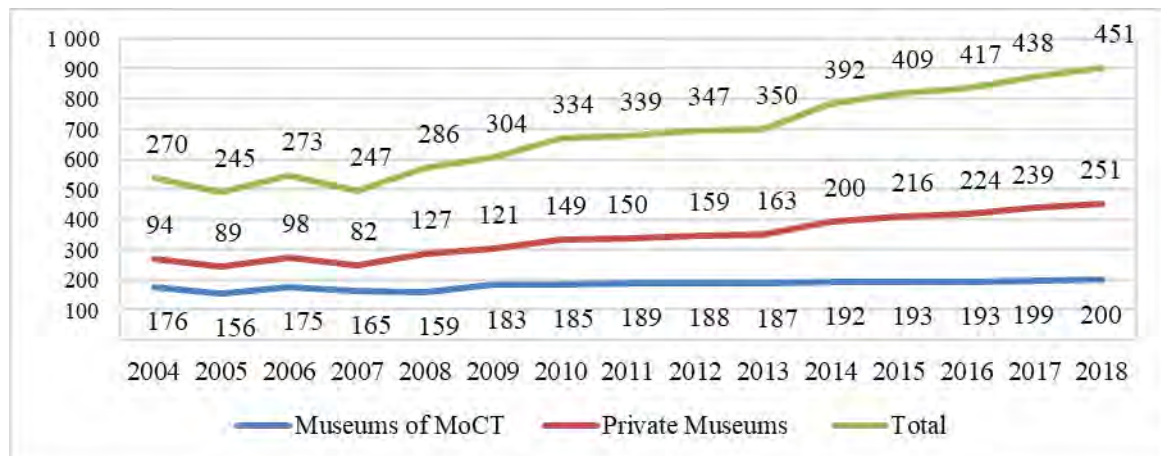
building blocks of the culture of reading as institutionalised physical spaces, but the quantitative picture of libraries and their materials in Turkey fails to offer a positive outlook for Turkey. In general, both the deficiencies in the delivery of library services and the low level of interest in library services become more visible when considered on the basis of data of comparison with other countries. In this sense, it is possible to state that libraries as institutions positioned at quite an important place in the relationship between culture and books suffer from deficiencies in Turkey.

Museums

The modern day is characterised by a transition from the conventional understanding of museums as institutions to collect, preserve and maintain works to the modern approach to museums that involve exhibition and presentation techniques that are compatible with the contemporary understanding. The methods employed by the modern approach to museums have been instrumental in improving cultural richness and the public interest in museums (Altunbaş and Özdemir, 2012). In this respect, the outlook of museums in Turkey may be construed as an important source of data for the cultural domain. Graph 13 represents the changes in the number of museums in years.

Graph 13

Number of Museums in Years (2001-2018)



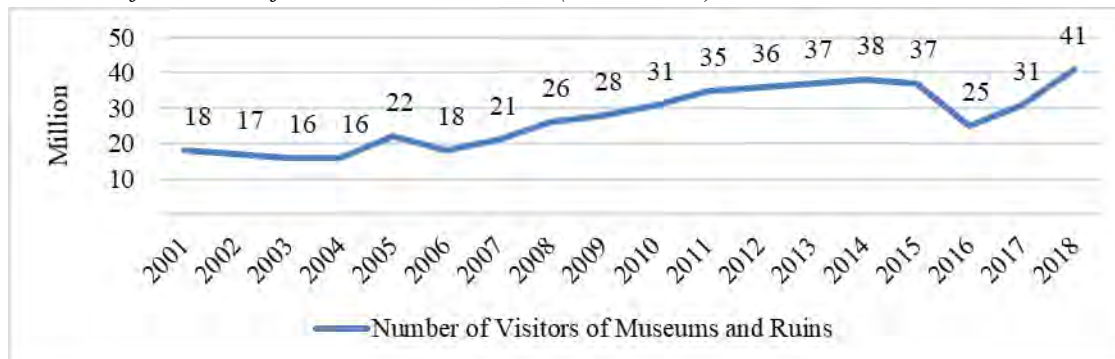
Source: TurkSTAT, Cultural Heritage Statistics

The number of museums in Turkey was 270 in 2004 and increased to 451 by 2018. During this period, the number of museums operated under MoCT reached 200 with an increase of 13%, and the number of private museums reached 251 with an increase of 167%. Compared to museums around the world, the indicators of museums in Istanbul, a city described as the capital of culture in Turkey, offer a significant source of data. According to the World Cities Culture Report (2013), Istanbul is home to 38.292 historical ruins as the capital of culture in Turkey. This figure is 8.689 for Berlin, 18.901 for London, 1.482 for New York, and 3.792 for Paris. In terms of the number of museums, there are 78 museums in Istanbul, 158 museums in Berlin, 182 museums in London, and 131 museums in New York. These data indicate that the culture of capital in Turkey possesses a greater richness in terms of historical heritage when compared to the other countries, but has fallen far behind them when it comes to translating such richness into museums and the exhibition of the historical heritage. As

an indicator of the interest in museums, the number of museum visitors is given in Graph 14.

Graph 14

Number of Visitors of Museums and Ruins (2001-2018)

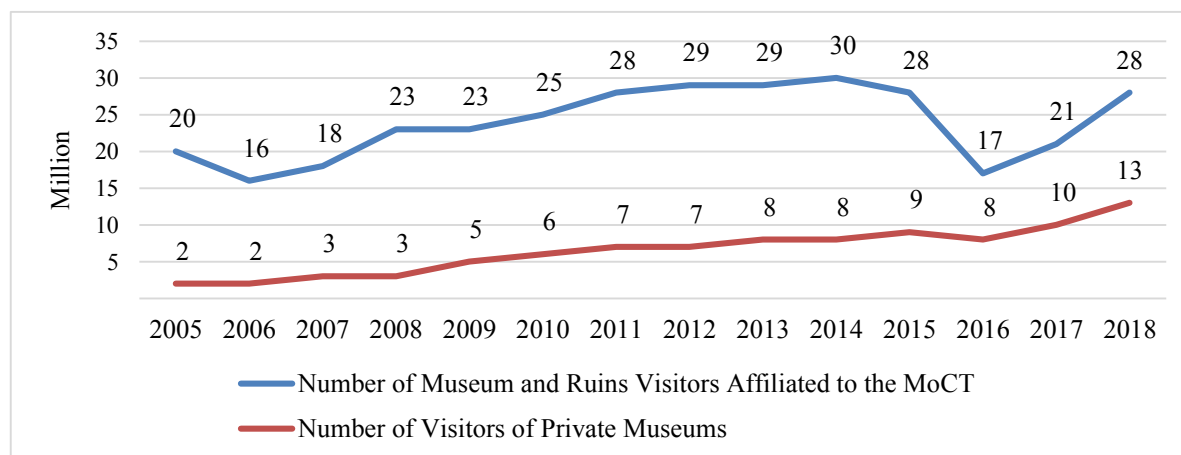


Source: TurkSTAT, Cultural Heritage Statistics

A review of the number of visitors to museums and ruins indicates the number of visitors to be registered at approximately 18 million in 2001 and to reach 40 million in 2018. Despite the slow pace of the increase in the number of museum visitors, there has been a remarkable variation in the rate of increase in the number of visitors of museums operated under MoCT and of private museums (Graph 15).

Graph 15

Breakdown of Number of Visitors of Museums and Ruins (2005-2018)



Source: TurkSTAT, Cultural Heritage Statistics

Even though museum visits have been made mostly to museums operated under MoCT in every period, the recent years have been characterised by a decline in the number of visitors of museums operated under MoCT and a continuous increase in the number of visitors of private museums. The majority of the museums established by MoCT have been founded with the aim of preserving the cultural heritage unearthed in their respective localities. The conservation-oriented approach to museums placed the works themselves at the heart of museums and precluded sufficient studies on the expression of such works with a variety of languages and methods appropriate to

various groups in the society (Dinçer, Enlil, & Ünsal, 2011, p. 80). This observation may be considered a determinant with an influence on the number of visitors to museums operated under MoCT. On the other hand, a promising picture arises from the increase in the number of visitors to private museums from 2 million to 13 million in the last twelve years along with the increase in the number of such private museums. Despite the prominence of museums exhibiting archaeological and ethnographic works in Turkey, any increase in the number of museum visitors is affected significantly by the presence of specialised museums including scientific and technical museums, industrial museums, and toy museums. In this context, the rapid increase in the number of visitors to private museums gives way to the suggestion that the public interest in museums in Turkey may be improved by supporting and encouraging private museums in promoting the modern approach to museums.

A general overview of the museums that are home to Turkey's historical and cultural heritage indicates that the number of museums in Turkey is not at an adequate number to respond to the needs of such heritage compared to those in European countries. Learning cultural heritage is an important part of lifelong learning as a cultural right. In the achievement of this cultural right, there is an important role to be assumed by efforts to address museums in Turkey in conjunction with their contemporary versions that witness the history and guide the future and to improve the same in quantitative and qualitative terms as significant spaces in the cultural domain.

Discussion

Following the military coup of the 1980s, cultural development was handicapped further by such factors as the restrictions of the freedom of thought and the seizure and banning of books. When coupled with consumer capitalism, the oppressive political climate of this period resulted in the prominence of an anti-intellectual atmosphere characterised by the disfavouring of literacy and arts (Işık, 2014, p. 33). Furthermore, the dominant ideology was based on a Turkish-Islamic synthesis, and cultural policies started to pursue the internalisation of national and moral values as their overriding goal. Such policy of conservatism may be perceived as a trivet of the cultural transformation enforced by new ideas of the right that supported neoliberalism in parallel with marketisation. In this context, the cultural policies in Turkey focused on preserving history, heritage, and conventional forms (İnci, 2011, p. 51).

The domain of culture and arts was not handled with a contemporary approach; the country failed to follow a consistent and continuous cultural policy; and this domain was not provided with sufficient resources (Tutar, 2019). In fact, the share of the budget allocated to the Ministry of Culture and Tourism from the general budget in Turkey remaining under 1% in every period is also a reflection of the importance and value attached here to culture (Ministry of Treasury and Finance, 2018). What is more, the deficiency in the economic share of culture and arts becomes even more apparent, considering the division of this share further into two. The ratio of cultural expenditures to the gross domestic product was 1.5 in 2018 (TurkSTAT, 2018a) while according to the Turkish- European Foundation for Education and Scientific Studies (2016), cultural and creative industries accounted for 3.3% to 4.5% of EU GDP.

In performing arts such as theatre, cinema, opera, and ballet, there are deep gaps among regions in Turkey with respect to available possibilities that suffer from

deficiencies in both the number of plays, movies and performances staged and the number of halls and theatres. The deficiency in this domain becomes more visible through a comparison of the data on cinema in Turkey and European countries that are close to Turkey in population. The number of movie theatres as of 2018 is 5.193 in France, 5.298 in Italy, 4.803 in Germany, and 2.483 in Turkey. In the same order, the number of viewers is 200 in France, 93 in Italy, 105 in Germany and 70 million in Turkey (Compendium, 2017). As to theatre, the fact that the Directorate General of State Theatres has theatre halls in a total of 43 provinces and none in 58 provinces while half of its halls are located in Ankara, İstanbul, and İzmir depicts a quite clear picture (TurkSTAT, 2018b).

The development of possibilities for individuals to access and participate in culture and arts is among the priorities of cultural policies. The quantitative data pertaining to the cultural infrastructure in Turkey reveal the narrowness of the room allocated to arts. Deficiencies in infrastructure are prevalent in several areas such as libraries, movie theatres, theatre halls, recreational courses, and cultural centres. Accordingly, cultural productivity remains rather limited (Karakaş, 2003). Furthermore, there are rampant inequalities between regions in terms of the cultural infrastructure, the cultural supply, and the use of such supply. İstanbul possesses a dynamic infrastructure and a great potential for both cultural productivity and cultural consumption. Nevertheless, the other cities are endowed with limited possibilities in the face of such diversity and consumption (Kutlu & Aksoy, 2011).

The root of the deficiencies in this domain may be attributed to the discontinuation of the importance attached during the foundation years of the Republic to Western arts as an approach specified in relevant policy papers (Tutar, 2019). As the architect of the Republic of Turkey, Atatürk specifically emphasised culture and arts while founding Turkey (And, 1981, p.15). Nevertheless, cultural policies and cultural development have never been underlined on the national agenda especially following the transition to the multi-party system in Turkey (Kongar, 2003). The lack of a written cultural policy steering the cultural life in Turkey (Ada, 2011) has left the domain of culture and arts without a compass. Even though the supportive policy launched by the Republican era was partially maintained, the country could not achieve its desired goals in terms of finding the necessary human and financial resources, developing creativity and participation, and protecting and improving freedoms (Kongar, 2003).

An individual's ability to be involved in a cultural activity as a human right depends on the elimination of various cultural inequalities and social and regional inequalities (And, 1981). As cultural and artistic institutions are not distributed evenly around the country, citizens find it impossible to access such institutions. Consequently, an organic bond cannot be established between citizens and cultural and artistic institutions (Şenlik, 1981). The establishment of such a bond may be possible upon the provision of equal training, creation, and utilisation opportunities to the public in the field of arts (Canak, 1981, p. 131).

Bourdieu (2015, 136-150) associates the achievement, utilisation, and evaluation of some dimensions of cultural consumption termed by him as original competences such as classical music, jazz, theatre, and cinema with the availability of possibilities in different areas. The achievement of such competences depends on the levels of encouragement and motivation afforded to individuals. Studies conducted in the areas of

culture and arts establish that the great majority of viewers of performing arts represent an elite group in terms of professions, income, and most notably, education and do not include the general public in the society (Büyükyazıcı, 2016). A country where culture is accessible mostly to prominent individuals favoured by a strength in terms of social, cultural, and economic capital may be criticised in terms of the democratic nature of its cultural policies.

Cultural competences are achieved in social areas where they are valued (Bourdieu, 2015). In this context, the interest in performing arts can be stated to rate rather low when considered in proportion with the total population in Turkey. As an example, the number of theatregoers and viewers of opera and ballet represent 9% and 3% of the population, respectively. This picture undoubtedly stems from the insufficient nature of environmental possibilities and the absence of an extensive culture concerning these areas; these two factors, in turn, reproduce each other. Istanbul Foundation for Culture and Arts (İKSV) classified the factors that hinder mass participation in the life of culture and arts as prejudices, shortcomings in social environment and education, financial factors, requirements of school and business life, lack of motivation, and infrastructural and similar tangible shortcomings (İKSV, 2017, p. 7-33).

However, within context of performing arts, cinema stands out as the most popular area offering the widest public access and enjoying the highest number of viewers. Nevertheless, the position of cinema as the most favoured area for the cultural industry makes it difficult to interpret such wide dissemination. In fact, the share of viewers that prefer Turkish movies is higher and the most popular movies in the past decade are represented by farcical movies such as the Recep Ivedik series in Turkey. The market-oriented approach causes cultural production to move away from the domain of fine art and results in the commodification of culture. Such causation is exemplified by the feature of locally produced farcical movies among the most popular productions in the film industry. Therefore, the commodification of these and similar cultural products removes them from a quality that can touch the development of individuals and societies. Cinema represents the most obvious example of the argument by Adorno (2007) that the cultural industry commodifies arts, eliminates their artistic value, and brings them into the guidance of the market.

Turkey is observed to suffer from a rather low demand for cultural products and not to have achieved a sufficient level of development in this regard (Enlil et al., 2011). According to the research study undertaken by İPSOS (2018), 35% of the population never read a book, and %44 never go to the cinema. On the other hand, the percentage of individuals who have never viewed any concert, theatre play, or opera in their entire lives is 64%. The research study also shows that %72 of the population spends their free time at shopping malls. Watching television is at the top of the list of most frequent activities. The percentage of individuals who watch television every day is established at 83%: According to the 2016 data released by TurkSTAT, the average time spent watching television is 6 hours. Data concerning household cultural expenditure confirm such data. The largest share in the breakdown of household cultural expenditure belongs to television that accounts for approximately 43% of cultural expenditure. This, in turn, means that television is the dominant cultural instrument in Turkey.

Relevant discussions must cover the financial, environmental, and political conditions that give way to the prominence of television among leisure activities. The

reason for such necessity is that it leaves deep scars on society's cultural and political life (Erder, 2003). The wider dissemination of such technologies as television and Internet has also altered the habits of learning and accessing information. The rapid, superficial, and visually oriented changes affected by the latest technologies in communication habits create a direct impact on the reading habit, which requires attention and concentration (Işık, 2014, p. 45). Television may be regarded as an obstacle to a reading, writing, thinking, and productive individual as a screen that imposes on them a rapid change instead of permanent values. Television produces a mass culture based on consumption (Karakaş, 2003).

Cultural products created in the capitalist system are created in such a manner as to serve the interests of the sovereign system rather than to generate meaning for humanity (Adorno, 2007; Kara, 2014; Kurt, 2009). The cultural industry and media are among the most powerful tools employed by cultural imperialism in its global siege (Çalışlar, 1992). The close affinity of Turkey to television is, then, a meaningful indicator of the extent to which the country is influenced by such hegemony in terms of its culture.

The decline observed in the number and circulation of newspapers and magazines and the decrease in the number of museums, public libraries, and books per person in the last twelve years in Turkey reveal the sterility prevailing in the cultural domain. The deficiency in Turkey becomes more evident when compared to Europe. As an example, in terms of the number of newspapers per person in countries in comparison with their respective populations, there are four newspapers per 100 persons in Turkey, and this figure is 55 in Japan, 37 in Sweden, 26 in Germany, 13 in France, and 12 in the UK (B2PRESS, 2019). According to the IFLA, there is one library for every 6.300 persons in European Union (EU) countries as of 2016, while this figure rises to 70.000 in Turkey. The number of books borrowed from public libraries was 9 million in Turkey, 315 million in Germany, 66 million in France, and 33 million in Italy in 2016 (IFLA, 2019).

In summary, a general evaluation of the present state of productivity and engagement in the cultural space and its course over the years gives way to the argument that the cultural space in Turkey is far from offering a source of possibilities and tools that would allow for the wider dissemination of the culture of learning.

Conclusion and Suggestions

The cultural domain occupies an important place as a broad source of informal learning in the context of lifelong learning (EUCIS-LLL, ACP, & CAE, 2013, p. 2-3). When considered from this perspective, it is possible to state that Turkey's cultural and artistic possibilities are rather limited and are not distributed evenly among regions and, therefore, do not offer an equal opportunity to every group in the society to access such possibilities. A review of cultural participation in Turkey based on the relevant infrastructure, the cultural supply, the use of such supply, and the preferences and leisure habits of consumers gives way to the observation that cultural development has not been widely disseminated around the country. The data indicate that cultural participation in Turkey is limited to a rather low population rate in many respects. The following recommendations are considered to be essential to enrich the cultural domain as a source of lifelong learning:

- Cultural domain should be prioritized by policy and strategy makers taking into consideration its contributions to the holistic development of individuals.
- Cultural policies that evenly include the pluralistic, participatory, universal and domestic should be developed in the cultural domain.
- Measures should be taken in order to create equal opportunities in access to cultural activities between regions.
- Access to culture should be regulated within the context of cultural rights as state responsibility enabling low socio-economic income groups to participate, as well.

References

- Access to Culture Platform. (2011). *Cultural participation in education and lifelong learning: A catalyst for personal advancement, community development, social change and economic growth*, <http://www.houseforculture.eu/upload/Docs%20ACP/AccessstoculturepolicysummaryAugust312012updatedFormatted1.pdf>
- Ada, S. (2011). Kültür Politikamız: Yeni Gelişmeler, Yeni Eğilimler. S. Ada (Ed.), *Sivil Toplum Gözüyle Türkiye Kültür Politikası Raporu*. (ss. 35-42). İstanbul Bilgi Üniversitesi Yayınları.
- Adorno, T. W. (2007). *Kültür endüstrisi kültür yönetimi*. (N. Ülner, M. Tüzel, E. Gen, Çev.). İletişim Yayınları.
- Ahponen, P. (2009). Perspectives for cultural political research: Keywords from participation through creativity and alienation to self-expression and competition, In M. Pyykkönen, N. Simanainen and S. Sokka (Eds.), *What about cultural policy?* (pp. 75-96). Minerva.
- Altunbaş, A., & Özdemir, Ç. (2012). *Çağdaş müzecilik anlayışı ve ülkemizde müzeler*. <http://teftis.kulturturizm.gov.tr/Eklenti/4655,makale.pdf>
- And, M. (1981). *Kültürel etkinlikler ve büyük kuruluşlar*. (ss. 1-86), M. And, E. Şenlik ve E. Canak (Ed.). Türkiye İş Bankası Kültür Yayınları.
- B2PRESS. (2019). *Dijital medya, basılı medyadan 33 kat daha büyük*. <https://tr.b2press.com/kutuphane/18/dijital-medya-basili-medyadan-33-kat-daha-buyuk>
- Bourdieu, P. (2015). *Ayırım: Beğeni yargısının toplumsal eleştirisi*. (D. F. Şannan ve A. G. Berkkurt, Çev.). Heretik Yayınları.
- Büyükyazıcı, D. (2016). Kültür ve sanat ekonomisi kapsamında talep analizleri yardımı ile kültür politikasına teorik yaklaşım: Türkiye örneği. *Uluslararası Bilimsel Araştırmalar Dergisi*, 1(1), 71-83. <http://dx.doi.org/10.21733/IBAD.13>
- Canak, E. (1981). *Kültürel etkinlikler ve büyük kuruluşlar*. (ss: 131-170), M. And, E. Şenlik ve E. Canak (Ed.). Türkiye İş Bankası Kültür Yayınları.
- Cnntürk Gazetesi (2018, 5 Şubat). UNESCO: *Türkiye, kitap okuma oranında 86'ncı sırada*. <https://www.cnnturk.com/dunya/dw/unesco-turkiye-kitap-okuma-oraninda-86incisirada>,
- Compendium. (2017). *Cultural infrastructure*. <https://www.culturalpolicies.net/statistics-comparisons/statistics/>
- Çalışlar, A. (1992, 6 Nisan). *Kitle kültürüne bakış*. Halk Sahnesi Oyuncuları. <http://www.halksahnesi.org/1992/04/06/kitle-kulturune-bakis-aziz-calislari/>
- Dinçer, İ., Enlil, Z., & Ünsal, D. (2011). Tarihi ve kültürel miras. S. Ada (Ed.), *Sivil Toplum Gözüyle Türkiye Kültür Politikası Raporu* (ss. 35-42). İstanbul Bilgi Üniversitesi Yayınları.
- Enlil, Z., Uşakierali, C., Dinçer, İ., Evren, Y., Dervişoğlu Okandan, G., & Kozaman Som, S. (2011). Kültür Endüstrileri. S. Ada (Ed.), *Sivil toplum gözüyle Türkiye kültür politikası raporu* (ss. 87-103). İstanbul Bilgi Üniversitesi Yayınları.

- Erder, N. (2003). Kültürel gelişme ve devlet. İçinde: *Türkiye’de kültür politikaları* (2. basım) (s. 89-115). Doğan Kitapçılık.
- Ergin, D. Y. (1991). Örnekleme. *Atatürk Eğitim Fakültesi Eğitim Bilimleri Dergisi*, 3, 111-124.
- EUCIS-LLL, ACP, & CAE. (2013). *Building synergies between education and culture*. http://lllplatform.eu/lll/wp-content/uploads/2015/10/EUCIS-LLL_ATC_CAE-Position-paper_Building-synergies-between-education-and-culture.pdf
- IFLA. (2004). The role of libraries in lifelong learning, final report of the IFLA project under the Section for Public Libraries, B. M. Häggström (Ed.), <http://archive.ifla.org/VII/s8/proj/Lifelong-LearningReport.pdf>.
- IFLA. (2019). *Library map of the world*. <https://librarymap.ifla.org/map/Metric/Number-of-libraries/LibraryType/National-Libraries,Academic-Libraries,Public-Libraries,Community-Libraries,School-Libraries,Other-Libraries/Weight/Totals-by-Country>
- İşık, S. Y. (2014). 2000’lerde öğretmenler ve antitelektüalizm. A. Yıldız (Ed.), *İdealist öğretmenden sınava hazırlayıcı teknisyene öğretmenliğin dönüşümü* (ss.27-55). Kalkedon Yayınları.
- İKSV. (2017). *Kültür sanatta katılımcı yaklaşımlar*. İKSV Yayınları.
- İnci, A. (2011). Günümüz Türkiye’inde kültür politikaları: Giriş ve genel bakış. S. Ada (Ed.), *Sivil toplum gözüyle Türkiye kültür politikası raporu*, İstanbul Bilgi Üniversitesi Yayınları.
- İPSOS. (2018). *Türkiye’yi anlama kılavuzu*. <https://www.ipsos.com/tr>
- Kara, T. (2014). Kültür endüstrisi kavramı çerçevesinde medya ürünleri: Eleştirel yaklaşım. *The Turkish Online Journal of Design, Art and Communication – TOJDAC*, 4(1), 51-60.
- Karakaş, E. (2003). Yaratıcılık ve kültür yaşamına katılım. İçinde: *Türkiye’de kültür politikaları* (2. basım) (s. 65-72). Doğan Kitapçılık.
- Komşu, U. (2017). The Lifelong Learning Competencies of Trainers Who Work for Public Education Centres: Case of Mersin. *Journal of Theoretical Educational Science*, 10(1), 117-145.
- Kongar, E. (2003). Kültür politikalarının kalkınma stratejisindeki yeri. İçinde: *Türkiye’de kültür politikaları* (2. basım) (s. 51-63). Doğan Kitapçılık.
- Kozan, T. (2016). *Popüler sinema neye hizmet ediyor?* Lacivert. Erişim adresi: <http://www.lacivertdergi.com/kultur/sinema/2016/05/16/populer-sinema-neye-hizmet-ediyor>
- KTB. (2017). *III. Millî kültür şûrası sonuç raporu*. <http://kulturturizm.gov.tr>
- Kumar, R. (1999). *Research methodology: A step-by-step guide for beginners*. Sage Publications.
- Kurt, A., Y. (2009). *Adorno ve Horkheimer’in kültür endüstrisi eleştirisi üzerine bir inceleme* (Yayımlanmamış yüksek lisans tezi). İstanbul Üniversitesi.
- Kutlu, Ü. Z., & Aksoy, A. (2011). Kültürel haklar, kültürel çeşitlilik ve katılımcı kültür politikaları. S. Ada (Ed.), *Sivil toplum gözüyle Türkiye kültür politikası raporu* (ss. 105-112). İstanbul Bilgi Üniversitesi Yayınları.

- Ministry of Treasury and Finance. (2018). *Bütçe büyüklükleri ve bütçe gerçekleştirmeleri*. <https://www.hmb.gov.tr/bumko-butce-buyuklukleri-ve-butce-gerceklesmeleri>
- Murray, C. (2005). Cultural participation: A fuzzy cultural policy paradigm. In C. Andrew, M. Gattinger, M. S. Jeannotte, and W. Straw (Eds.). *Accounting for culture: thinking through cultural citizenship* (s. 32-52). University of Ottawa Press.
- Öner, M. B. (2018). Ödenekli tiyatroların yıllar itibariyle doluluk oranları, salon sayıları, sahneledikleri eser/oyun seyirci sayısı ve nüfus arasındaki ilişki. *Akademik Sosyal Araştırmalar Dergisi*, 6(85), 235-260.
- Smith, A. (2002). The EU memorandum on lifelong learning. In: *Integrating lifelong learning perspectives*, C. M. Anonueva (Ed.). UNESCO Institute for Education.
- Şengül, S., Şengül, H., & Lopçu, K. (2018). Türkiye'de hanehalkının eğlence-kültür harcamalarına katılım kararları. *Business and Economics Research Journal*, 9(1), 15-24.
- Şenlik, E. (1981). *Kültürel etkinlikler ve büyük kuruluşlar*. (ss: 91-117), M. And, E. Şenlik ve E. Canak (Ed.). Türkiye İş Bankası Kültür Yayınları.
- TAVAK. (2016). *Türkiye'de Kültür (Kreatif) Ekonomisinin Boyutları*. <https://tavakvakfi.org>
- Titmus, C., Buttedahl, P., Ironside, D., & Lengrand, P. (1985), *Yetişkin eğitimi terimleri*. (F. Oğuzkan, Çev.). UNESCO Türkiye Millî Komisyonu Yayınları.
- TurkStat (2018a). *Cultural economy news release*. Turkish Statistical Institute. Retrieved on July 15, 2019 from <https://tuikweb.tuik.gov.tr/PreHaberBultenleri.do?id=30598>
- TurkStat (2018b). *Culture statistics*. Turkish Statistical Institute. Retrieved on July 17, 2019 from https://tuikweb.tuik.gov.tr/PreTablo.do?alt_id=1086
- TurkStat (2019). *Household consumption expenditure*. Turkish Statistical Institute. Retrieved on February 7, 2020 from <https://data.tuik.gov.tr/Bulten/Index?p=Hanehalki-Tuketim-Harcamasi-2019-33593>
- Tutar, P. (2019). Bir yaşam boyu öğrenme mecrası olarak Türkiye'de planlı dönem kültür politikaları, *Yetişkin Eğitimi Dergisi*, 2(2-3), 6-47.
- Türkiye Yayıncılar Birliği (2018). *Türkiye kitap pazarı raporu*. <https://turkyaybir.org.tr/2018-turkiye-kitap-pazari-raporu/#.XXf2tfZuLIU>,
- UNESCO. (2012). *Measuring cultural participation: 2009 framework for cultural statistics handbook no. 2*. UNESCO Institute for Statistics.
- Ural, A., & Kılıç, İ. (2005). *Bilimsel araştırma süreci ve SPSS ile veri analizi (SPSS 12.0 for windows)*. Detay Yayıncılık.
- Vitrinel, E. (2018, 11 Mart). *Türkiye sineması: Bütün filmler aynı*. Journo. <https://journo.com.tr/turkiye-sineması-yesilcam-cokuse-gidiyor>,
- Yıldırım, A., & Şimşek, H. (2003). *Sosyal bilimlerde nitel araştırma yöntemleri*. Seçkin Yayıncılık.



This is an Open Access article distributed under the terms of the Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0). For further information, you can refer to <https://creativecommons.org/licenses/by-nc-sa/4.0/>