MUSE OF THE MUSEUM: AN ALLEGORIC STORY OF A NON EXISTENT
PHOTOGRAPHY MUSEUM IN TURKEY

by

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ABSTRACT

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Museums offer material conditions of existence and indications that constitute a sound basis of culture. Therefore studying the existence (or non existence) of museums can tell us a lot about the cultural state of a society. Turkish museums were mostly regarded as collectors of archives and the importance of artistic appreciation always had a secondary place. Photography has also taken its share from this approach and always been treated as a witness to history rather than an art form. Therefore no priority was given to a contemporary photography museum for decades and in the year 2012, Turkey is still in need of one.

The purpose of this study is to uncover the layers of a non existent photography museum in Turkey to have an indept analysis of the emerging strata. Contemporary photography museum is chosen as the representational medium for this aim since lack of a contemporary photography museum has a significant allegory in the history of photography in Turkey and photography in itself is a transparent means of access to the underlying reasons. To reveal these underlying social, economic, political and cultural reasons avoiding the construction of such a museum, museology studies and worldwide museum practices will be analyzed. In the light of the analysis, this study will also seek to provide a comparison and a prototype of a contemporary photography museum that will best meet the needs of Turkish photography, photographers, photography students, researchers and the society.

Keywords: photography, museology, museum of contemporary photography, museum technologies, museum model

The CD includes: museumsoundscape.wav

ÖZET

MÜZENİN MÜZLERİ: TÜRKİYE'DE VAR OLMAYAN BİR FOTOGRAF MÜZESİNİN ALEGORİK HİKAYESİ

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Müzeler, maddi bir varoluş simgesi ve kültürel yapının en sağlam temelleridir. Bu sebeple müzelerin varlığı (ya da yokluğu) ait olduğu toplumun kültürel durumunu anlatan en önemli kaynaklardandır. Türkiye'deki ilk müzeler korunmaya ve toplanmaya değer bulunan arkeolojik ve etnografik koleksiyonlardan oluşmuş, sanatsal eserler çoğunlukla ikinci planda kalmıştır. Fotograf sanatı da bu durumdan nasibini almış ve bir sanat dalı olmaktan çok ülke tarihini gelecek nesillere aktaracak görsel bir araç olarak görülmüştür. Bu bakış açısının bir yansıması olarak gözlemlenebileceği üzere, Türkiye'de halen çağdaş bir fotograf müzesi bulunmamaktadır. Bu çalışmanın amacı Türkiye'de var olmayan bu müzeyi tüm yönleri ile ele almak ve bu eksikliğin altında yatan sosyal, ekonomik, politik ve kültürel sebepleri tüm katmanları ile incelemektir. Çağdaş fotograf müzesinin bu alegorik analizde temel alınmasının sebebi Türkiye'deki müzecilik çalışmaları ile benzer bir yol izleyen Türk fotograf tarihinde yatmaktadır. Bu sebepleri ortaya koyacak olan en şeffaf araç ise fotograf olacaktır. Bu çalışmada Türkiye'de fotograf ve müzeciliğinin geçmişten günümüze geldiği konum irdelenmekte, ulusal ve uluslararası müzecilik pratikleri Türkiye'deki örnekler ile karşılaştırılarak özellikle Türk fotografçılar, genç sanatçılar ve Türk fotografı üzerine yapılacak akademik çalışmalar için en uygun ortamı sağlayabilecek bir çağdaş fotograf müzesi modeli sunulmaktadır.

Keywords: Türkiye'de fotograf, Türkiye'de müzecilik, Çağdaş Fotograf Müzesi, müze teknolojileri, müze modeli

CD içeriği: museumsoundscape.wav

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CHAPTER 1

INTRODUCTION

A work of art can make its public debut on a variety of stages. This thesis is concerned with one of them: Museums.

Being a cultural artifact and a palimpsest to be thoroughly studied, museums have become among the most complex and powerful of modern sociopolitical institutions for centuries.[1] From Ancient Greece to our modern world, they have linked objects to a system of social, aesthetic, philosophic, economic values and become 'the' centers of 'controversy' for the 'art geist'. Debates on power, autonomy, concept, money and many other have often surrounded them and even the definition spelling out what a museum is has created various polemics. For some, they have been regarded as places of objects that reflect and convey a cultural heritage. Some linked them with modernity, some considered them as a represention of an anti-democratic institution. In fact they are simply places of ideas.

Ideas for new museums were often motivated by a political or philosophical desire on the part of curators or museum directors to see art reach beyond its social or economic boundaries. It is in the meeting of such artistic and political ambitions, in their widest sense, that ideas are ignited, and new 'possible museums' are born.

This thesis is born from such an ambition and inspired from the first museums of Alexandria that were devoted to the Muses (namely the nine daughters of Zeus) and functioned as cultural centers of their times. With an aim of learning from the past and building a legacy of institutional experimentation for Turkish locality, this thesis will

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[1] Bettina Carbonell, *Museum Studies: An Anthology of Contexts,* (Wiley- Blackwell, 2003), 3.

seek to get closer to the 'ideal museum' – if it ever exists – as a site for contemporary Turkish photography.

The aim of this thesis, however, is not to propose a final site of a museum. It will rather try to let the theory trigger the practice and propose an autonomous model that can adopt the most applicable practices of new museology to a locality where in its roots museums were regarded as collectors of archives and the importance of artistic appreciation always had a secondary place.

Photography is chosen as the main medium of this model since it seems to have a similar path with the history of museums in Turkey. How art and photography is appreciated in Turkish society is a concern of this thesis and the answer of this question is seeked especially in the comparisons made with the worldwide museum practices and the museum policies in Turkey.
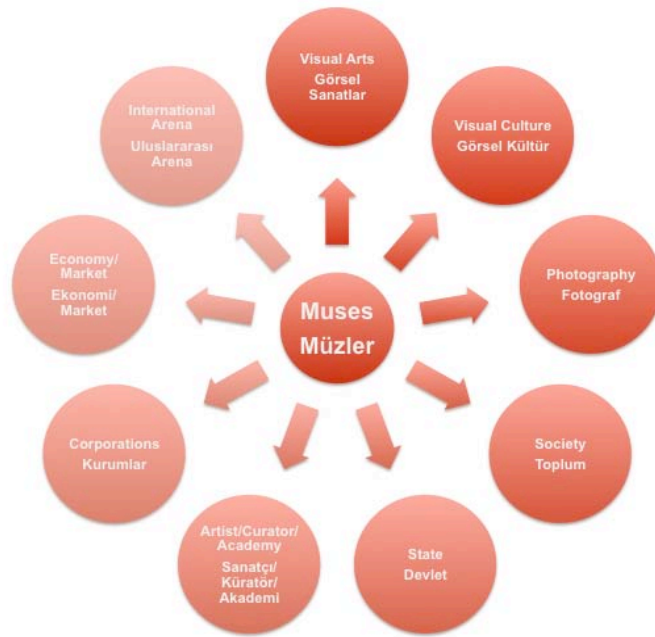
Figure 1. *Muses of the thesis*
These are the nine muses of this thesis.
The relation between the state, society, artist and the other players of the art market is crucial while studying museums of Turkey.

1.1 Motivations

The main motivations of this thesis were two headlines published in different Turkish newspapers before the idea of this thesis is born. The first news was about BASAF, the first photography museum (exhibiting old cameras only) of Turkey located in Balıkesir, and telling that the museum and its library was shut down due to financial problems. (Figure 2)

Figure 2. The first museum of photography is shut down due to financial problems. [2]

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[2] Retrieved from http://www.stargazete.com/kultursanat/turkiye-nin-ilk-fotograf-muzesi-kapatildi-haber-304615.htm (accessed 3.8.2012)

The latter was about Yusuf Benli, the director of Topkapı Museum of the time who was accused of taking one of the most important pieces of the museum, the sofa of Selim 3rd, to his own apartment (under the rain). He was suspended until the end of the investigation and then released from the directorate. He, however, is still working as the director of another state museum, Mevlana Museum in Konya. (Figure 3)

Saraydan 'taht' kaçırma

3 Haziran 2011 +A -A

Topkapı Sarayı Müzesi Müdürü Yusuf Benli'nin 3. Selim'in tahtını lojmanına taşıttığı, tarihi taht kapıdan geçmeyince depoya kaldırıldığı ileri sürüldü. Radikal Gazetesi'nden Ömer Erbil'in haberine göre Kültür Bakanı Ertuğrul Günay, 3. Selim'in Harem'deki ünlü tahtının Müze Müdürü Yusuf Benli'nin lojmanına taşıtıldığı iddiası üzerine soruşturma başlattı.

Fotoğraflarla belgelenen iddia üzerine dehşete kapılan Bakan Günay, "Kimsenin gözünün yaşına bakmam. Topkapı Sarayı benim en çok önem verdiğim mekânlardan biri. İnceletiyorum. İddialar doğruysa gereğini yaparım" dedi. Müze Başkanı İlber Ortaylı da olayı doğrularken, "Müdür Bey lojmanı, Harem'le karıştırdı herhalde. Soruşturuyoruz" dedi. Müze Müdürü Benli ise hakkındaki iddiaları inkâr etti.

'Yağmur altında taşındı'

● GÜNAY: SAVUNMASI 'DEPODA SIKIŞIKLIK'

Kültür ve Turizm Bakanı Ertuğrul Günay'a giden ihbarı Radikal ele geçirdi. İddiaya göre, Topkapı Sarayı Müze Müdürü Yusuf Benli, Harem Hünkâr Sofrası bölümünde bulunan 3. Selim tahtını müze içinde oturduğu lojmana taşıttı. Yağmurlu havada gelişigüzel taşınan eşsiz eser, lojmanın giriş kapısında sonradan ekleme yapılan bölmelerden geçmeyeceği anlaşılınca bir süre kapıda bekletildi. Bu sırada yağmurdan korunmak için de tahtın üzerine beyaz branda örtüldü.

Figure 3. Carrying off the sofa of Selim 3rd from Topkapi Museum to the director's apartment.[3]

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[3] Retrived from http://www.hurriyet.com.tr/gundem/17945020.asp (accessed 3.8.2012)

These two incidents had an impact on remembering how the financial and political situations effect the 'art geist'. One other motivation came from international media when gallery owner Larry Gagosian was selected as the most powerful person in the art arena outpacing artists, curators and art historians in 2010. (Figure 4)

Figure 4. 2010 Power 100 List of Art Review Magazine

As the magazine states above, this list was (and still is) a guide to the global trends, networks and forces that shape the artworld. And it was not a coincidence in the current situation that a major gallery owner was selected as the most powerful figure of the artworld when all forms of culture, whether political, social, economic or artistic, have become commodified to their roots.

The subject of this thesis is shaped after witnessing such cases that manifest the current trends encircling the global artworld. To find a way out, one has to find the way in. This led to an idea of a new photography museum where new voices challenging the current trends can be heard and the present situation can be rethought radically.

During the research phase of the thesis, another headline announced that the first photography museum was established in Istanbul. (Figure 5) It was located in Fatih and sponsored by the Municipality of Fatih. However it appeared to be one of the non-autonomous and old-fashioned 'collection houses' of Istanbul with a limited scope of contemporary photography. What Istanbul and Turkish photography need is not only a collection from the history of Turkish photography but also an interpretation, a research, an effort that will accept the challenge of being a constant flux, evolving and changing as contemporary art, and our understanding of contemporary art evolves and changes. As will be discussed in the following chapters, Istanbul Photography Museum can not fulfill this challenge with its current state.

Figure 5. Istanbul Photography Museum in Kadırga

1.2 Methodology

The methodology of this thesis consists of 4 phases:

Research and development of the concept: This phase sets up the backbone of the thesis by developing the concept of a museum. To obtain a strong background, a wide range of literature is reviewed. Symposiums, conferences, artist talks are attended. Various discussions were held with thesis advisor Murat Germen and Dr Lanfranco Aceti, instructor of the course 'Museums and Contemporary Arts' aiming to clarify the complexities of the context.

Chapter 2 and Chapter 3 will be introducing the concepts of 'Museum' and 'Museum Management' that are crucial for the scope of this thesis

Site specific observation and visits to museums: This phase involves visits to various museums renowned for their successful practices. Guggenheim NY, MoMA (Museum of Modern Arts), MET (The Metropolitan Museum of Art), ICP (International Center of Photography), MNAC (Museu Nacional d'Art de Catalunya), MACBA (Museu d'Art Contemporani de Barcelona) and Norrköping Art Museum are among them. This phase aims to observe the similarities and the differences between the international and Turkish museums in situ.

Chapter 4 will be giving information on some of the museums globally known for their success and that could be visited within the timespan of this thesis. Previous visits to other sites were not included since it is important to give an up-to-date information about the current situation and practices.

Examining statistical data regarding Turkish museums: This phase is the extension of the research where the cultural statistics of 2009 and 2010 obtained by Turkish Statistics Institute (TUİK) will be examined and analyzed.

Chapter 5 will be dealing with the resuls of this analysis and the current situation of Turkish museums.

Setting up of Museum of Contemporary Photography, Istanbul: This phase involves putting theory into practice and proposing a model of a museum with a written statement and a concrete curatorial choice while giving a visualization via a 3D representation of its architecture and a soundscape. Whilst this is a visual arts thesis, an architectural model is also offered through examining several buildings of 21st century art institutions. Architecture and the placement of exhibition rooms, workshop areas, libraries, auditoriums, etc are all crucially important for a museum, therefore it is inevitable to give a representation of an architectural concept even if the thesis is not an architectural one. Still, the reader should bear in mind that the model offered here is only a concept and if realized, it should be developed by an architect.

Chapter 6 will introduce the model offered for Museum of Contemporary Photography, Istanbul and clarify its scope and concept.

CHAPTER 2

COMPLEXITIES OF THE CONTEXT

2.1 Concept of a 'museum'

2.1.1 What is a museum?

International Council of Museums (ICOM) - an organisation founded in 1946 by and for museum professionals to represent the global museum community - defines the museum concept as follows:

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.[4]

The definition of a museum is an evolving one that is dependent upon the developments within the societies. ICOM, as a result, declares in its website that since its creation in 1946, this definition has been updated in accordance with the realities of the global museum community. The current definition stated above was adopted during the 21st General Conference in Vienna, Austria, in 2007.[5]

Back in 1980s, for instance, the definition was much less broader. A museum, then, was *an institution devoted to procurement, care and display of objects of lasting interest or value*. This was what artist Antoni Muntadas gave as a definition for the

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[4] Retrieved from http://icom.museum/ (accessed August 2, 2012)
[5] ibid

'mu-se-um' in his iconic work: Between the Frames. The work, which was completed over a ten-year period, reveals the artist's main concerns: the relations between art and society; representation, interpretation and the values of art; and art's relations with the contemporary phenomena which are the media, popular culture and architecture while giving an extensive vision of the artistic system of the 1980s. [6]
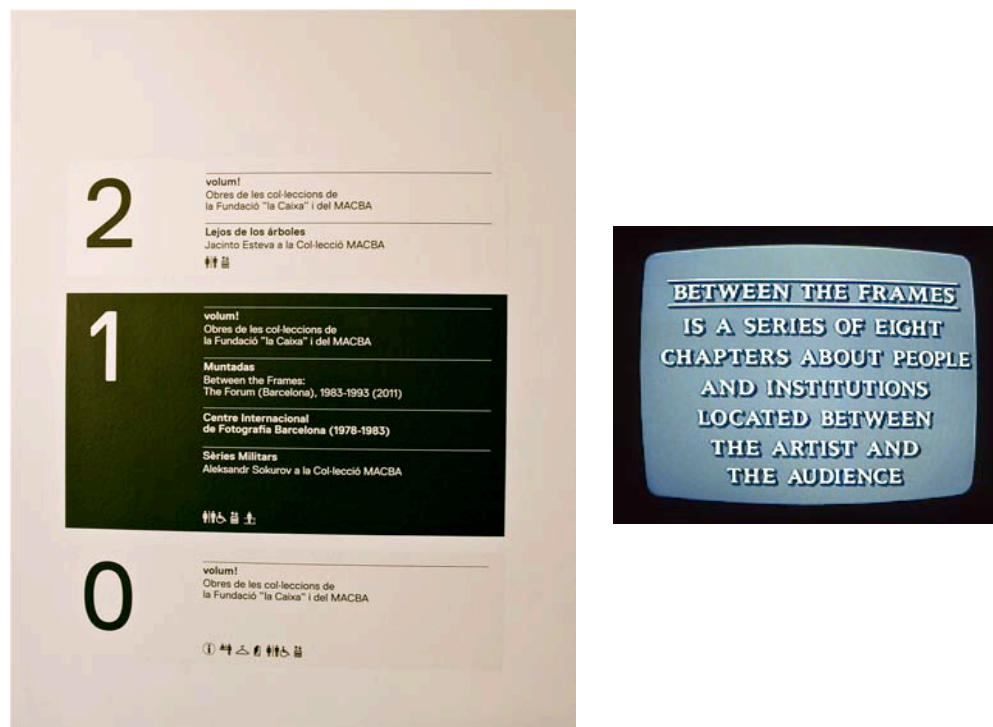
Figure 6. Muntadas, *Between the Frames: The Forum (1983-1993)*, exhibition visited in 2011, from the permenant collection of MACBA, Barcelona.

Harald Szeemann (one of the most influential curators of the 20th Century who invented the modern idea of exhibiting artworks that are interrelated with a central concept) defines the museum with a curator's perspective *'as a place where one can still experience fragile products or creations – the only place. And this is important because all that is utopian and not yet discovered by a majority. So one (the artist) has these places where, really, he/she can have the alternative to the mass media influence.*[7]

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[6] Muntadas, Between the Frames: The Forum (1983-93), (Barcelona: MACBA Collection, 2011), 3

[7] Muntadas, *Between the Frames: The Forum (1983-93)*, (Barcelona: MACBA Collection, 2011), 37

Similar examples of contemporary definitions can be extended but all of them lead to one general notion that a museum is a medium, an intermediary between the artist and the audience. To examine how the definition of 'museum' has evolved throughout history, it is crucial to go back in time and evaluate the meaning of museums starting from the first examples in ancient times.

2.1.2 The First Museums in History

Known as the source of inspiration to all artists, especially poets, philosophers and musicians, the nine daughters of Zeus (god of sky and weather, law, order and fate) and Mnemosyne (goddess of memory) presided over arts and sciences in ancient times. The Odyssey of Homer mentioned their name in the very first sentence:

"Sing to me of the man, Muse, the man of twists and turns

driven time and again off course, once he had plundered

the hallowed heights of Troy."[8]

Museum, music, mosaic were all derived from their names and it was not a coincidence that the shrine of artistic creations would be named after the source of their inspirations.

The first museums in history were the gardens, temples, even some books and festivals that were devoted to the Muses. However, the roots of today's modern museum go back to Alexandria, the main harbor of Ancient Egypt on the Mediterranean.

Ptolemy I (Soter), one of Alexander the Great's favourite generals, was an educated man who gave a considerable value to philosophers, writers, poets and artists. Around 290 BC, he established the first Museum and Library in Alexandria and ensured that books around the world were copied. Ptolemy II, the son of Ptolemy I, followed his footsteps and invited famous poets, critics, scientists, philosophers and artists of the

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[8] Homer, *The Odyssey*, trans. Robert Fagles (London: Viking, 1997)

time to Alexandria. The architecture of Alexandria was reformed in the Greek style and Alexandria became the literary and scientific capital of the Mediterranean.[9]

Building an institute of higher learning called the Mouseion, or Temple of the Muses, in Alexandria, the Ptolemies not only created a great centre of literature and science but also rooted the seeds of first collections. [10]

In ancient times, sculpture and painting were not valued as an art form, rather they were seen as an artifice or a technique lacking the intellect that poetry, philosophy or music required. Therefore, they were not valued to be welcomed to the Temple of the Muses.

Despite the fact that sculpture and painting were not collected as art forms, The Mouseion at Alexandria had been regarded as the ancestor of the modern 'museum' by bringing together some of the *best scholars of the Hellenistic world[11]* and making a collection out of scholars under one roof.

2.1.3 The Modern Museum

When we look at the roots of modern museum, we could say that it was first developed as a space for displaying and expressing architecturally the values and power of the bourgeoisie that dominated the economy, politics and cultural life in the nineteenth century Europe, especially after the French Revolution.[12] Seen more as a store-house with its goals of educating the public as well as refining its tastes and interests, the museum carried out its civilizing mission as 'evidence of political virtue'

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[9] Retrieved from http://www.dailywriting.net/Mouseion.htm (accessed August 2, 2012)
[10] ibid
[11] Books LLC, *History Museums in Egypt : Musaeum, Coptic Museum, Mummification Museum, Nubian Museum, Luxor Museum, Imhotep Museum,* (Memphis: General Books LLC, 2010), 7.
[12] Deniz Unsal, "Museum Establishments and Cultural Policy in Turkey," in *Introduction to Cultural Policy in Turkey*, eds. Serhan Ada and Ayca Ince, (Istanbul: Bilgi University Press, 2009), 159-189.

and 'an indication of government that provided the right things for its people.' [13]

The modern museums evolved as a result of the individual collector's wishes and demands, and not those of the public. Initially, these collections were in 'houses' (for example, Medici in Florence, François I in Paris). As their collections grew, the 'professional curator' appeared (Donatello at the Medici's, Leonardo da Vinci in Paris). In 1780, Grand Duke Leopold brought together the extensive Medici collections at Uffizi, which were opened to the general public in the 1830s, at which time it took the name Museo degli Uffizi. In parallel, in England, notable families were behaving in a similar way; and in 1757 the British Museum opened in Montague House.[14]

In nineteenth century, the idea of progress seemed evident in advances in all areas of society - in transport, communication, industrial technologies and new consumer goods. Museums were thus ideally placed to represent these advances to the 'masses', convincing them of the advantages of industry and capital.

As Michael J. Ettema argues, the nineteenth-century museum can be understood as the embodiment of a view of history as a material progress. [15] Put simply, this was the view that the most advanced civilizations were the ones that had the most complex objects. In displaying the objects of various cultures, museums taught a hierarchical understanding of cultural development and instilled the values of materialism. They linked objects to a system of values which supported the ideas of technological progress, individualism and aesthetics. These values were perceived as the basis for modern civilization. [16]

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[13] Carol Duncan, "Art Museums and the Rituel of Citizenship," in *Exhibiting Cultures: The Poetics and Politics of Museum Display,* eds Ivan Karp and Steven Levine, (Washington and London: Smithsonian Institution Press, 1991), 88.
[14] Ian Ritchie, "An Architect's View of Recent Developments in European Museums," *Towards the Museum of the Future: New European Perspectives*, ed. Roger Miles andLauro Zavala (New York: Routledge, 1994), 30.
[15] Micheal Ettema, "History museums and the culture of materialism" in *Past Meets Present: Essays about Historic Interpretation and Public Audiences*, ed. J. Blatti, (Washington DC: Smithsonian Institution Press, 1987), 62-85.
[16] Andrea Witcomb, "Re-Imagining the Museum: Beyond the Mausoleum," (New York: Routledge, 2003), 105.

The modern museum of the 20th Century is no longer an institution that is only involved in collecting, displaying and conserving valuable objects.[17] On the contrary, it is one among many components in a complex array of cultural and leisure industries[18], no longer certain of its role, no longer secure in its identity, no longer isolated from political and economic pressures or from the explosion of images and meanings which are, arguably, transforming our relationships in contemporary society to time, space and reality.[19]

The epoch of the rise of the nineteenth-century public museums gave way to a new era at the beginning of the 21st Century, when museums started to see themselves as centers of learning once again. They have become more than repositories and were considered as places where collections are interpreted for the public through exhibits and related educational programs. Collections have been of secondary importance to the museum's activity; the future direction of art has become more important than acknowledged achievements. As cultural critic Andreas Huyssen has noted in his 1995 study of cultural instutitions, Twilight Memories, the contemporary museums's role as a site of an elitist conservation, an armor of tradition and high culture gave way to the museum as mass medium, as a site of spectacular *mise-en-scene* and operatic enthusiasm.[20]

Together with the new technologies and perspectives, the way museums interpret their collections have changed over time. As a matter of fact, what and how museums collect, and what and how they exhibit, have often caused increasing controversy in a pluralistic society. What Willard L.Boyd offers in *Museums as Centers of Controversy* proves that if museums are to be on the frontier of public appreciation and learning about their subject matter, they will be involved in controversies arising from new discoveries, new creations, and new interpretations about which there will be

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[17] See Roger Miles and Lauro Zavala, *Towards the Museum of the Future: New European Perspectives* (New York: Routledge, 1994), 161.
[18] See R.Lumley, (ed.) *The Museum Time Machine*, (London: Routledge, 1988) and R.Hewison, *The Heritage Industry: Britain in a Climate of Decline*, (London: Methuen, 1987).
[19] A.Giddens, *The Consequences of Modernity*, (Cambridge: Polity Press, 1990).
[20] Andreas Huyssen, Twilight Memories: Marking Time in a Culture of Amnesia, (London: Routledge, 1995) 14.

conflicting and forcefully articulated views.[21]

Museums have also been strongly affected by discourses around electronic technologies and a sensitivity to media has brought widespread changes and challenges to contemporary museum practices. One of the most notable effects has been on the status of objects within museums. As Andrea Witcomb draws attention in *Re-Imagining the Museum: Beyond the Mausoleum*, their authority to 'speak' within a hegemonic system of representation is increasingly being questioned and the inclusion of new media, particularly electronic media is now seen as breaking the association between museums and objects, transforming an elitist museum culture into a more democratic and popular one. [22]
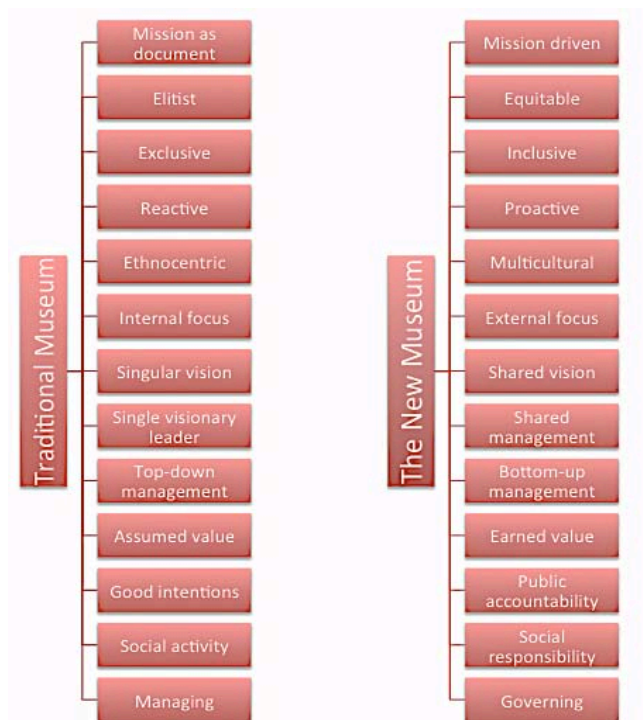
Figure 7. Traditional versus the New. The chart is adapted from
Museum Mission Statements: Building a Distinct Identity, edited and written by
Gail Anderson and published by the American Association of Museums Technical
Information Service in 1998.

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[21] Willard L. Boyd , Museums as Centers of Controversy, in *Daedalus*, Volume: 128.
Issue: 3, 1999, p. 185.
[22] Andrea Witcomb, *Re-Imagining the Museum: Beyond the Mausoleum*, (New York:
Routledge, 2003), 103.

2.1.4 Museum as a Cultural Landscape and Public Urban Space

Just as the work of art can never be experienced in isolation, the institution must also be understood as a part of a broader cultural landscape. The micro events of people meeting, thinking, working, reading are also part of the frame. [23] The bookshop to dig for a new publication, the cafe to sit and relax after pacing the exhibitions, the auditorium to watch a classic are all the connecting tissue that makes the art institution one of the vital organs of 21st century society.

Museums, apart from exhibiting, provide "a cultural oriented public area" for the society through exhibitions, libraries, publications, activities, etc. One of the pre-conditions for the museums to produce this value is the social and cultural interaction that must be established between the public area and the audience. They play a key role in the discussions about urban restructuring and economic reorganization with their social approach. Production of cultural, social and economic value depends on the vision, management, operation and finally communication abilities established with the society.

Figure 8. MACBA as a meeting point

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23 Iwona Blazwick, *A Manual for the 21st Century Art Institution*, (London: Koenig Books), 22.
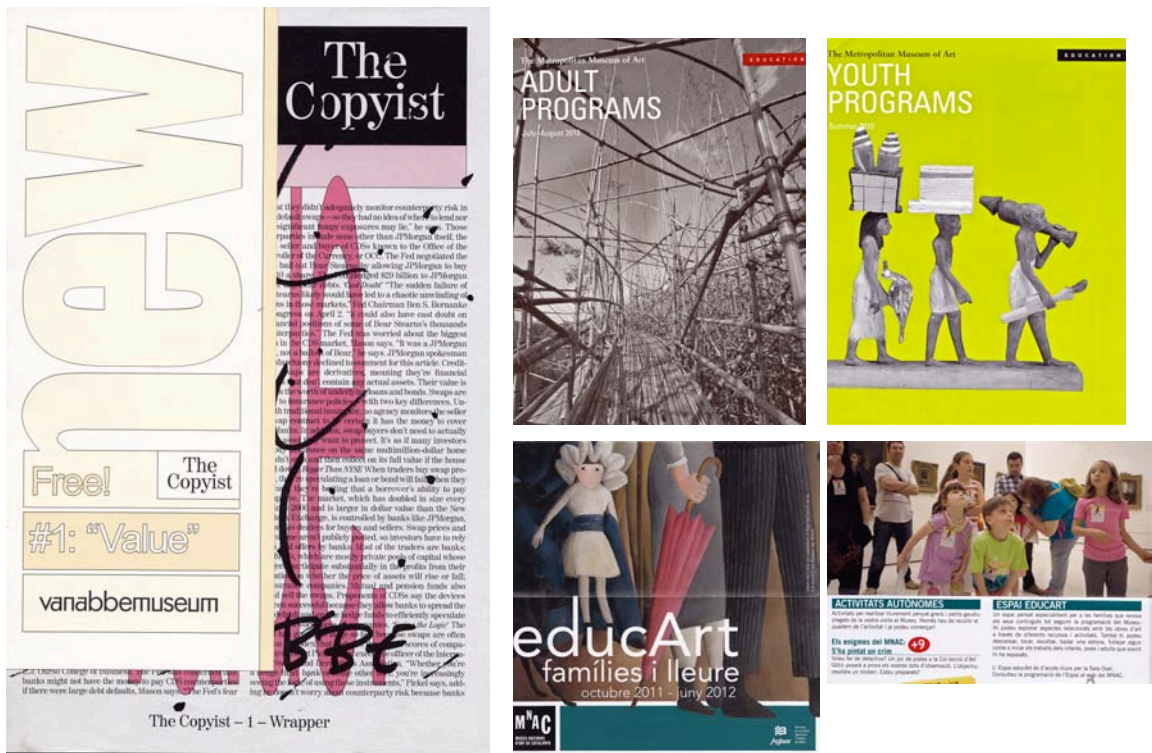
Figure 9. Some examples of activities from various museums to
create an urban public space

Due to the weak connections between the museums and society in a city such as Istanbul (as indicated by the comparably low number of museums and visitors), proper museum management and operation systems become much more important.

2.1.5 Museum as a Cultural Corporate Identity

Creating visual identity is of significant importance for any corporate (be it commercial, governmental or non profit) body. It is not solely a means for communicating to the outside world but also a creation of a sense of belonging, of involvement and collective identity.

Architecture, environment, context and site - all have hidden potential when it comes to the visual identity of a museum. When the graphic identity is based on some notable architectural and urban feature, that aspect of the identity which does not change will be more easily perceived because the image received beyond the museum and that received on the spot will reflect each other. [24]
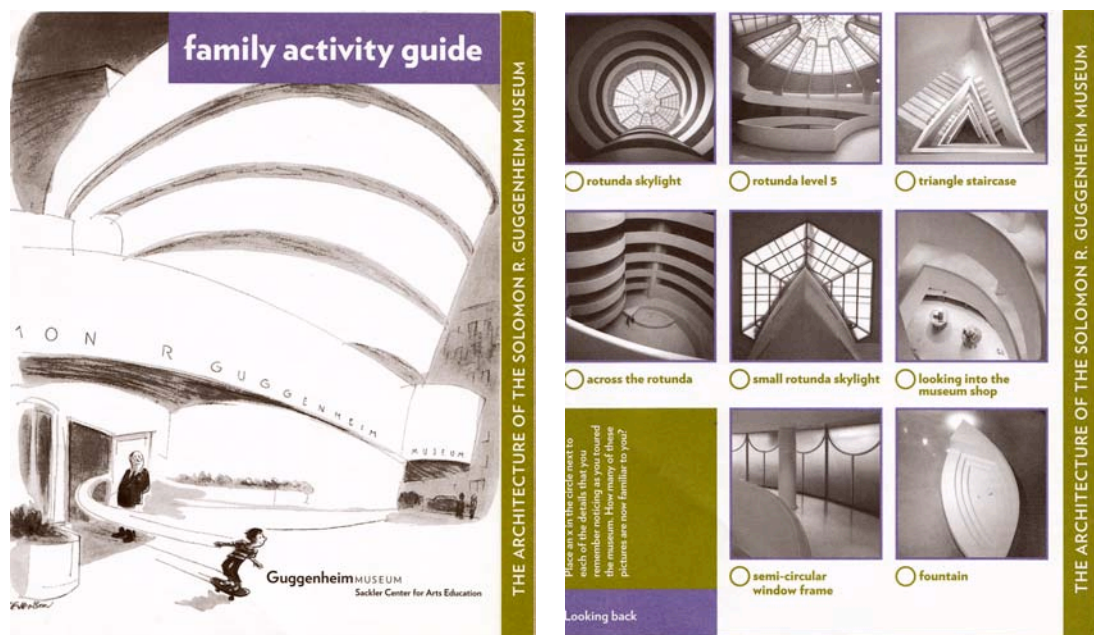
Figure 10. Guggenheim Museum with a visual identity based on its architecture

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[24] Ruedi Baur, Pippo Lionni, and Christian Bernard, "Some General Thoughts on Corporate Museum Identity," *Towards the Museum of the Future: New European Perspectives*, ed. Roger Miles andLauro Zavala (New York: Routledge, 1994) 35.

Figure 11. Website, admission ticket, multimedia content, etc.
have to be in accord with the museum's visual identity.

One of the problems that affect the unity of image, place and programme is that the interior architectural space is rarely worked out in relation to the identity of the place as in Guggenheim Museum. If this is the case, the identity should allow for the expression of any particular objective and has to be coherent for all means (website, publications, brochures, multimedia, etc.) and activities (workshops, education, conferences, screenings and their related materials).

Having a cultural identity is desirable for all museums but only a few can achieve to be a space where art and culture seem owned by the public. Centre Georges Pompidou is one of the best examples that brings together National Museum of Modern Art, a library with a collection of 450.000 books, a bookshop, a movie theater and a panaromic terrace in the hearth of Paris.
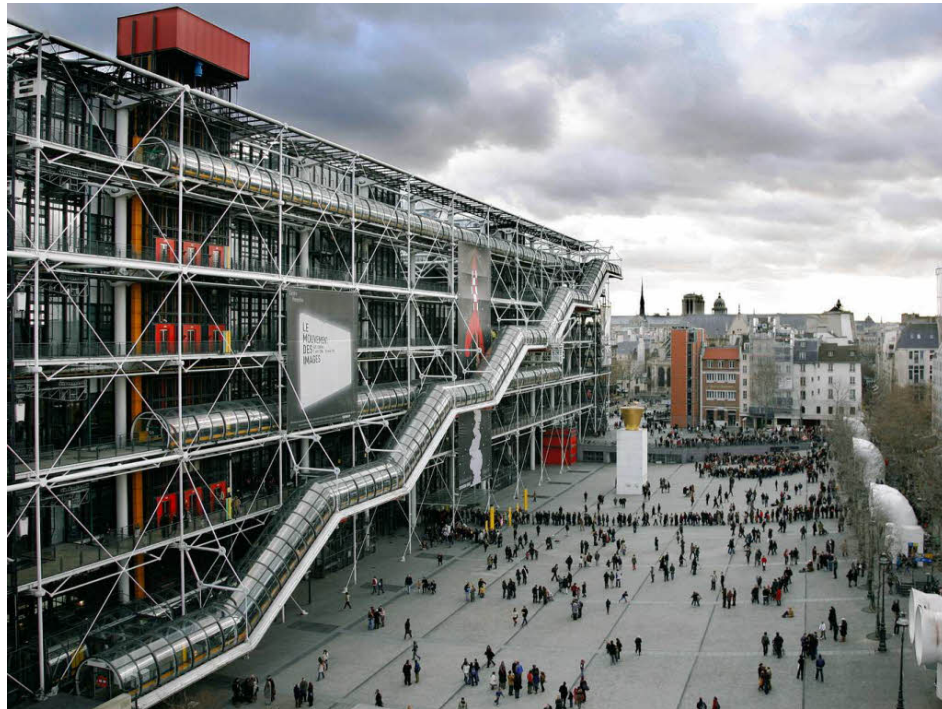
Figure 12. Centre Georges Pompidou

The library in the Centre occupies the first three floors of the building, while the museum's permenant collection is located on floors 4 and 5. The square in front of the Centre, Place Beaubourg, also attracts large crowds and street artists. The building of the Centre was designed by Renzo Piano and Richard Rogers with a constraint-free architecture of the 1960s. The supporting structure such as the elevators and flow

systems were placed outside the building to increase the interior area for the museum. The transperancy of the building links the the Centre with the city and makes people see the interior of the building.

Centre Pompidou brings art, culture, architecture, literature and music together under one roof and hosts nearly 5.5 million visitors a year.

2.1.6 Museum as a Prestigious Investment

When economists look at an art museum, they see an institution that has a large stock of capital held in the form of works of art and of buildings in which the art is either displayed or stored.[25] Since the number of museums that have enough space to display all the works they possess is close to zero, some pieces are 'displayed' in the storage of the museum. These works are 'the reserve' of the museums and in most cases they are more in number than the works exhibited.

For an economist, managing the assets of a business firm and the collection of a museum are more or less the same, except that the museum's main intend is not to maximize its profits. However, a museum may try to maximize its marginal benefit[26] that will escort an economist's perspective to maximize its utility, a museum first evaluates and compares the benefits it will get by investing an additional euro/dollar/lira for building up a new exhibition space for instance to show more of its reserves and investing the same amount of euro/dollar/lira for buying new artworks for its collection despite lacking the place to exhibit them. In economic terms, the investment is made *'where the benefit per euro/dollar/lira is greatest'*.[27]

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[25] James Heilbrun, and Charles M. Gray, *The Economics of Art and Culture*, 2nd ed. (Cambridge, England: Cambridge University Press, 2001) 200.

[26] An additional satisfaction received from consumption of an additional unit of a good or service.

[27] James Heilbrun, and Charles M. Gray, *The Economics of Art and Culture*, 2nd ed. (Cambridge, England: Cambridge University Press, 2001) 200.

This is not a rare situation for contemporary art museums. There are a number of ways that a museum thinks like an economist and treat its assets like oranges and apples. The first way is the 'trade-off' of the artworks with other museums and it is called 'deaccessioning'.

> 'It might seem reasonable for a museum that owns a relatively large number of paintings by Vincent Van Gogh (the nineteenth-century Flemish postimpressionist) but none by Annibale Carracci (a 16th Century Bolognese mannerist) to sell a Van Gogh in order to buy a Carracci. An economist might say, "They're just trying to deploy their assets rationally." But when the Metropolitan Museum of Art did just that in 1972, it ran into a storm of protest. "Deaccessioning" of major works – the term refers to selling an object out of the museum's permanent collection – almost always leads to controversy.' [28]

Collection sharing and franchising are also ways to increase the income of a museum while serving to a greater number of audience on an international scale.

> Solomon R. Guggenheim Museum in New York, for example, specializes in twentieth-century European painting, of which it has one of the world's greatest collections, reportedly numbering around 6,000 pieces. Its building, a deservedly famous structure designed by Frank Lloyd Wright, can display only a few hundred objects at a time.[29]

As a solution, Guggenheim established a 'franchising' system and founded new 'Guggenheims' at selected locations. The cost of construction was beared by the local governments who see it as a prestigious investment for their cities. Artworks in these locations are loaned from the Guggenheim in New York, which also provides curatorial services and receives appropriate fees in return. However the shipping of artworks between different museums is a constant risk.

The museums trying to maximize their benefits should think twice and evaluate all the risks that may arise during the process. Any damage/loss of on an artwork may cause a bigger loss in economic terms and create a public response against the museum.

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[28] ibid

[29] James Heilbrun, and Charles M. Gray, *The Economics of Art and Culture*, 2nd ed. (Cambridge, England: Cambridge University Press, 2001) 204.

CHAPTER 3

MUSEUM MANAGEMENT

Management in a museum serves as the brain of the institution. Its management and operation play an important role in achieving the specific mission and vision of the museum, managing the collection, meeting the infrastructural requirements, determining the activities and increasing the number of visitors. Adoption of contemporary museum concepts in line with the mission directly affects the value production capacity of the museum. The efficiency of management is important for good interaction between the society and the museum and it is ensured by proper communication between the board of directors, experts, museum directors, other institutions, academicians and even businessmen. Therefore strong connections and good relations with all museum stakeholders enhance the efficiency and importance of the museum in the creation of cultural and social value chain.

3.1 Managing a Museum through a Mission Statement

One of the most welcomed developments in museum management in recent years has been the recognition that museums need to define an overall policy. They need a sense of purpose and a sense of direction. They cannot fall back on the generally accepted definitions of museums and their functions (for example, *an institution which collects, documents, preserves, exhibits and interprets material evidence and associated information for the public benefit* according to the Museums Association[30] in Britain), since these are both too general and lacking in vision. Each individual museum needs to

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[30] Retrieved from http://www.museumsassociation.org (accessed on 2.8.2012)

define its unique contribution, which should be ultimately reducible to a short, fifteen- to twenty-word 'mission statement'. This should then be developed by a number of more specific goals or aims.[31]

A mission statement should define an appropriate role for the museum while reflecting its strategic thinking, purposes, relationships with targeted visitors. In addition, as Peter Ames points out in *A Challenge to Modern Museum Management: Meshing Mission and Market*, for museums as with most educational non-profits, combining and balancing mission and expectations of the market is the best way to maintain standards yet be intelligible, to educate on the most complex subjects yet be relevant, to meet the needs of the communities yet attract new audiences, and above all to advance their missions.[32]

Mission Statement of Museum of Modern Art (MoMA)

Founded in 1929 as an educational institution, The Museum of Modern Art is dedicated to being the foremost museum of modern art in the world.

Through the leadership of its Trustees and staff, The Museum of Modern Art manifests this commitment by establishing, preserving, and documenting a permanent collection of the highest order that reflects the vitality, complexity and unfolding patterns of modern and contemporary art; by presenting exhibitions and educational programs of unparalleled significance; by sustaining a library, archives, and conservation laboratory that are recognized as international centers of research; and by supporting scholarship and publications of preeminent intellectual merit.

Central to The Museum of Modern Art's mission is the encouragement of an ever-deeper understanding and enjoyment of modern and contemporary art by the diverse local, national, and international audiences that it serves.[32]

Figure 13. Mission Statement of Museum of Modern Art (MoMA)

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[31] Kevin Moore, ed., *Museum Management* (London: Routledge, 1994), 7.
[32] Peter J. Ames, "A Challenge to Modern Museum Management: Meshing Mission and Market," *Museum Management*, ed. Kevin Moore (London: Routledge, 1994) 20.

3.2 Museum Organization

In current trends, the museums are in competition with other cultural institutions and therefore they need to find out areas and activities that would make a difference. Therefore, they are imposing a 'corporate model' of centralized power due to the decline in public spending and continuing rise in corporate sponsorship they need. This in turn causes a growing emphasis on income-producing activities:

> '...the rise of museum managers who often have little expertise in their museum's fields; a decline in the authority and autonomy of curators and curatorial departments; labour relations that reflect the management practices of for-profit corporations; quantitative criteria with respect to audiences, artists, and exhibitions; tailoring exhibitions to existing audiences, rather than working to produce new ones; and finally direct competition – or even cooperation – with the commercial entertainment and luxury goods industries.'[33]

Operational autonomy is important but it has always been a matter of controversy for museums since current trends put both the museums' and artists' autonomies at stake. It has become increasingly difficult to take any discussions of artistic autonomy seriously when all forms of culture, whether political, social, economic or artistic, have become commodified to their roots. However, rather than dismissing the term autonomy out of hand, it is worth critically reconsidering it as it allows to begin mapping out a territory within which new artistic forms of critical autonomy can meaningfully function. The next section will be evaluating an important concern of autonomy in museum management.

3.3 Concerns in Managing a Museum

3.3.1 Autonomy

Kant's thoughts about autonomy cover aspects of human rights, politics and the

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[33] Andrea Fraser, "A Museum is not a Business. It is Run in a Business-like Fashion", in: Nina Möntmann (Ed.), *Art and its Institutions*, (London: Black Dog Publishing, 2005), 56.

arts. He confronted the benefits of true enlightment in his "Was ist Aufklarung[34]" while revealing a paradox that is still apparent in the 'enlightened' socities of the present day: critique of the system is absorbed within the system as part of its self-definition.

The analysis of power today raises a fundamental critique of institutionalised power represented by the 'global players' of the modern democratic and worldwide economically networked governments.

Looking at the art world: the interactions of market, art criticism, sponsoring and public interest (towns, governments, interactive museum visitors, visitor statistics that tell everyone monetarily involved about the success or failure in an objective language of figures) allow us to conclude that there is no space for autonomous art or autonomous artistic life. If it's not the 'terror of economics' (of Deleuze) that forces every successful artist to obey 'The Rules', then certainly he/she knows that to be successful, one has to apprehend the techniques of economy. To sell or to be sold is intertwined with the ideology of freedom and of the individual – making artists blind by the restrictions this cultural, economic and governmental practice implies. [35]

Returning back to Kant's philosophy, autonomy is connected with the free will and the idea of freedom. But he knows that freedom is an illusion, an idea of reason and the objective reality of freedom per se is highly doubtful but it is a necessary illusion. [36] As a necessary fiction, it creates reality.

Autonomy within the arts then fulfills it to show, to make visible that they show is made, is constructed and invented (and can be made different at any time). This bears a threatening potential to destabilise a state that is based on divine (unchangeable and unquestionable) ideas. Within autonomic operations, power and its structures become visible in a field of possibilities and therefore in a field that is changeable; where the possible change is held open.

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[34] Immanuel Kant, 'Was ist Aufklarung', or What is Enlightment and essay first published in Berlinische Monatsschrift in 1784.
[35] Thomas Lange, The Necessary Autonomy in The Autonomy Project Newspaper #1 Positioning, 2010, p 42
[36] Immanuel Kant, 'Was ist Aufklarung', or What is Enlightment and essay first published in Berlinische Monatsschrift in 1784.

In the current situation where there is much of a threat to the basic ethics of modern society founded on autonomy, autonomy needs to be remembered and revalued as a necessary tool to implement resistance to being governed to such an extent.

Artists, curators, critics, writers and thinkers need to find new forms of autonomy within the globalized art industry of our time, to seek out places - be it a museum or not - which will allow to rethink themselves radically.

Kelly Crow's article, The Gagosian Effect, published in The Wall Street Journal points out that corporatization of museums is moving forward with such a rapid way since it is consistent, on some level, with the interests and orientation of art professionals and artists who staff and supply them. It can only be because these trends have been accepted as inevitable, necessary or even desirable.

The Gagosian Effect

How the powerful art dealer uses his global network of galleries and blue-chip clients to fetch ever higher prices for his artists. Can it last?
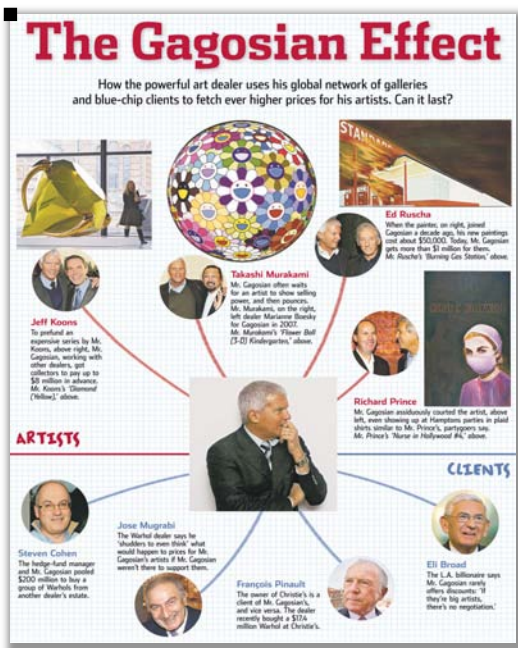
In January 2011, Mr. Gagosian paid a visit to Mr. Chamberlain, the sculptor, in Shelter Island, N.Y. Mr. Chamberlain, 83, had built an acclaimed career twisting metal car parts into colorful abstract bundles. For the past three decades, he had sold much of this work through Pace, a major New York gallery. At auction, his pieces have sold for between $1 million and $4.6 million. But recently, Pace had declined to buy some pieces that Mr. Chamberlain had made with a Belgian fabricator under his supervision, rather than doing the hands-on sculpting himself. So when Mr. Gagosian asked to visit, Mr. Chamberlain agreed, pointing the dealer toward his art-filled studio while he waited in the living room.

Mr. Gagosian, blue-eyed with short, silver hair, returned grinning minutes later and told the artist: "I want it all," Mr. Chamberlain recalled. Dealers who have seen the works in Mr. Chamberlain's studio say their value could approach $20 million. The artist formally broke with Pace a few weeks later; his first show with Gagosian Gallery opens in May. Pace declined to comment on his decision.

"**Sometimes artists need to shift gears, and Larry is always ready to go**," Mr. Chamberlain said.**"What should I do, sit in a corner?"** [37]

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[37] Kelly Crow, *The Gagosian Effect*, The Wall Street Journal, 1.4.2011
http://online.wsj.com/article/SB10001424052748703712504576232791179823226.html

Figure 14. Contract of Jackson Pollock with the
S.R Guggenheim Foundation, 1943

This, in turn, would also necessitate a radical rethink of the art market – not as an uncomfortable complement to the 'true' nature of art, but as a continually challenging and problematic driving force in the production and distribution of critical autonomy.[38] 'Operational autonomy' is the necessary critique to reveal forms of (and to what extent one is) being governed and especially financial constraints should be overcomed by reaching out more autonomous revenue sources.

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[38] John Bryne, The Necessary Autonomy in *The Autonomy Project Newspaper #1 Positioning*, 2010, p 14

3.3.2 Financial constraints

When visitor and participation rates are analyzed, it is obvious that museums do not have a broad range of client groups. As Grampp suggests in *Pricing the Priceless: Art, Artists, and Economics*, museums have often been characterized as *instruments of social and cultural hegemony, supporting the interests of an elite; and support for museums as a free good is thus characterized as rent seeking, to serve the ends of members of limited special-interest groups.*[39]

1. Müze, müzedeki eser, müze ve ören yeri ziyaretçi sayısı, 2001 - 2010
Number of museums, works and visitors to the museums and ruins, 2001 - 2010

Yıl / Year	Müze sayısı / Number of museums	Müzedeki eser sayısı / Number of works	Müze ve ören yeri ziyaretçi sayısı - Number of visitors to the museums and ruins		
				Ücretli	Ücretsiz
			Toplam / Total	Paying entrance fee	Free
2001	171	2 733 657	17 971 247	13 069 409	4 901 838
2002	177	2 744 257	17 269 739	11 447 361	5 822 378
2003	180	2 775 194	15 765 033	10 647 380	5 117 653
2004	176	2 800 643	16 464 956	11 785 071	4 679 885
2005	156	2 790 566	19 663 014	15 212 404	4 450 610
2006	175	2 866 303	16 086 050	10 375 980	5 710 070
2007	165	2 767 149	18 023 618	12 111 952	5 911 666
2008	159	2 989 749	22 736 238	15 823 171	6 913 067
2009	183	3 044 197	23 000 957	16 504 935	6 496 022
2010	185	3 096 599	25 107 203	17 209 442	7 897 761

Not. Kültür Varlıkları ve Müzeler Genel Müdürlüğü bünyesindeki müzeleri kapsamaktadır.

Note. Cover the Museums within General Directorate of Cultural Heritage and Museums

Table 1. Number of visitors to the museums in Turkey [40]

One of the revenue sources a museum has is the one derived from visitor admissions. Especially in small scale museums, this source of revenue is crucial for the operation of the institution. It is also dependent on the visitor numbers, admission prices, attractiveness of the 'museum', and competition in the market.

> 'Museum admission charges are, by many estimates, relatively low. The adult visitor will pay anywhere from $2 to $8 for a visit, which at larger museums generally lasts between one and two hours, and in many instances under one hour. Returning back to their original missions, museums often institute discounted prices for children, senior citizens and students. They

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[39] W.D. Grampp, *Pricing the Priceless: Art, Artists, and Economics*, (New York, NY: Basic Books, 1989)
[40] TUIK 2010

also often provide free days so that those visitors who might be unable to visit for economic reasons have an opportunity to view the collections. However, while people may be willing to pay considerable sums for a 'theme-park' experience, they will not pay similar amounts for a more limited museum experience.'[41]

For that reason, museums have founded the solution in technology and eased the way to reach a wider amount of audience by the audioguides, touch devices, augumented reality practices and many more.
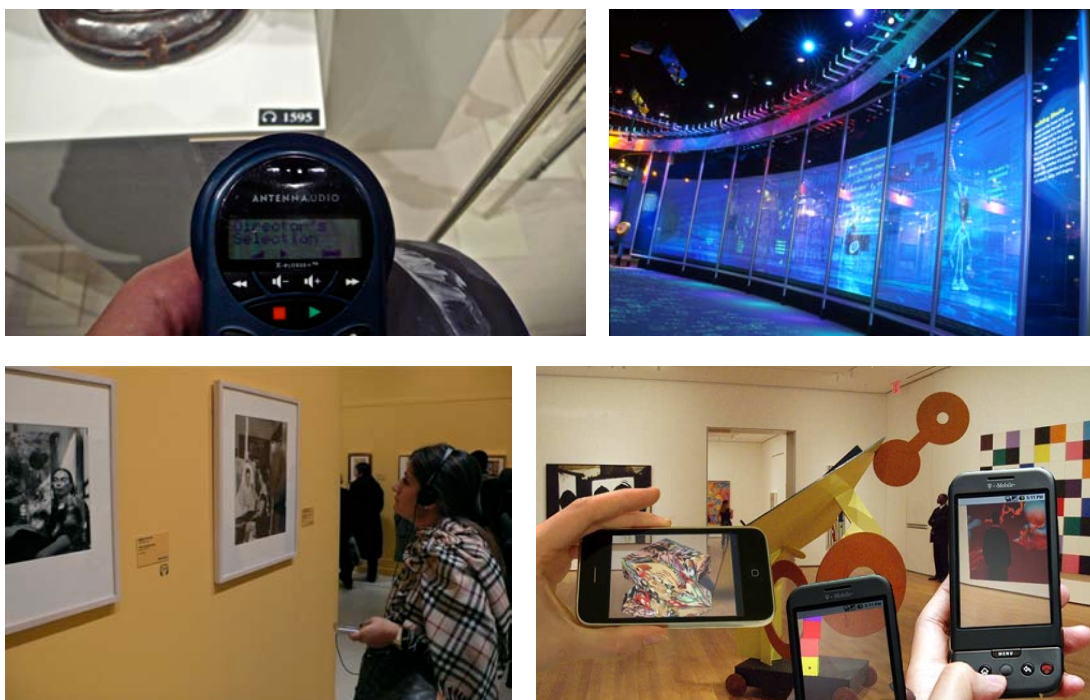
Figure 15. Audioguide, AR and Touch Screen technologies used in different museums (Pera Museum, MoMA, MET, Museum of Science, Boston)

New technologies allow museums to create different experiences for the visitors and extend the opportunity of conveying meaning. Technological advances have fostered innovative ways of delivering text (that is mostly unread when given in traditional forms).

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[41] W.D.Grampp, *Pricing the Priceless: Art, Artists, and Economics*, (New York, NY: Basic Books, 1989).

Communication tools such as iPod and web-enabled mobile phones, which let users augment gallery visits with off-site 'unauthorized' video and audio content, mean the museum spaces are being opened – willingly or not- to voices other than those of curators. [42]

The first visitor technology used in a museum was handheld, *a closed-circuit short-wave radio broadcasting system in which the amplified audio output of an analog playback tape recorder served as a broadcast station transmitted via a loop aerial fixed around the galleries.* [43] Development in hardware, content creation and functionality have improved today's handheld devices. Today, the trend of museum technologies is shaping the museum visitor's experience to maintain greater numbers of visitors while bringing out interpretation and interactivity of the visitor with user friendly and easily accessible personal systems.

The strategies determined for developing, maintaining, exhibiting and transmitting the museum collection also play an important role in the extension of targeted audience and in the creation of cultural identity. The coordination and development of the museum's infrastructure, activity locations, cafes, restaurants and sales points contribute to the role of the museums as a social and economic environment.

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[42] James Bradburne, 'Foreword' in *Digital Technologies&The Museum Experience: Handheld Guides and Other Media* eds. Loic Tallon & Kevin Walker, (Alta Mira Press: 2008).
[43] ibid

CHAPTER 4

INTERNATIONAL EXAMPLES

4.1 International Center of Photography (ICP)

ICP was founded in 1974 by Cornell Capa (1918-2008) as a tribute to his brother, legendary. Since its foundation, ICP offered thousands of classes, providing instruction at every level and aims to be a center where photographers can connect to create, understand, and experience photography and where students, educators, and researchers can take advantage of comprehensive resources and extensive collections.

Figure 16. Entrance of International Center of Photography

'ICP collection spans the history of the photographic medium, from daguerreotypes to gelatin silver and digital chromogenic prints, but is strongest in its holdings of American and European documentary photography from about 1930 through the 1960s. Among the highlights are comprehensive archives of the works of Robert Capa, Cornell Capa, Gerda Taro, Chim (David Seymour), Roman Vishniac, and Weegee (Arthur Fellig), as well as works by members of the Photo League and photographers of the Farm Security Administration. Another component of the collection is a significant group of photographically illustrated magazines such as Vu, Regards, Picture Post, Berliner Illustrirte Zeitung, Arbeiter Illustrierte Zeitung, and Life.

Serving more than 5,000 students each year, the School at ICP offers a broad range of courses, from digital media and darkroom practice to certificate and master's degree programs, as well as youth programs, seminars, symposia, and a lecture series. Its Research Center brings together ICP's photographic collections, reference materials, archives, library, and digital assets and makes them available to photographers, students, and visiting scholars.' [44]

ICP has become one of the examples this thesis is inspired from. During the site visit to its museum in July 2010, ICP was housing one permenant exhibition and two travelling exhibitions - one of them being international. The funding from both private and public sources was quite visible. The halls were crowded (it was a high season). If looked from a state perspective, there were a number of disturbing political pieces regarding racist policies of the U.S government of the time, but it seemed that the funds from New York City Department of Cultural Affairs and the City Council were not affected unlike several Turkish cases.

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[44] Retrieved from http://www.icp.org/ , accessed in 2.8.2012.

Figure 17. Examples of an exhibition, funding and membership brochures

Apart from outside funding, ICP's income comes from grants and contributions, membership dues, special events, donated facility, earned revenue which includes tuition and educational fees, museum store sales, museum admissions, exhibition tour rental fees and investment return.

INTERNATIONAL CENTER OF PHOTOGRAPHY

STATEMENT OF ACTIVITIES

YEAR ENDED JUNE 30, 2011 WITH COMPARATIVE TOTALS FOR 2010

	Unrestricted				Temporarily Restricted	Permanently Restricted	2011 Total	2010 Total
	Operating	Board Designated Funds	Property, Plant and Equipment	Total				
Support and Revenue								
Contributions	$3,092,353	$ 131,194	$ 16,177	$ 3,239,724	$1,336,877	$ 206,701	$ 4,783,302	$ 4,557,547
Memberships	577,848	-	-	577,848	-	-	577,848	574,789
Special events	833,116	-	-	833,116	-	-	833,116	956,815
Less: Cost of direct benefits - special events (Note 11)	(365,209)	-	-	(365,209)	-	-	(365,209)	(360,654)
Donated facility (Note 14)	2,442,867	-	-	2,442,867	-	-	2,442,867	2,371,716
Tuition and educational fees	6,974,657	-	-	6,974,657	-	-	6,974,657	7,156,668
Museum store income	977,135	-	-	977,135	-	-	977,135	1,097,347
Publications	102,448	-	-	102,448	-	-	102,448	22,230
Admissions	731,167	-	-	731,167	-	-	731,167	826,666
Exhibition tours	246,009	-	-	246,009	-	-	246,009	299,200
Investment return (Note 5)	1,313	1,607,943	341,338	1,950,594	1,178,617	-	3,129,211	2,564,565
Other revenue	176,345	-	-	176,345	-	-	176,345	609,823
	15,790,049	1,739,137	357,515	17,886,701	2,515,494	206,701	20,608,896	20,676,712
Total Support and Revenue	18,763,830	(637,398)	357,515	18,483,947	1,918,248	206,701	20,608,896	20,676,712
Expenses								
Program Services								
Exhibitions - In house	1,916,022	-	404,295	2,320,317	-	-	2,320,317	2,553,534
- Tours	195,038	-	1,984	197,022	-	-	197,022	230,315
Collection	726,744	-	42,058	768,802	-	-	768,802	679,799
Education	5,965,739	-	1,000,310	6,966,049	-	-	6,966,049	6,809,770
Publications	255,621	-	6,235	261,856	-	-	261,856	182,142
Museum store	1,007,344	-	51,561	1,058,905	-	-	1,058,905	1,066,225
Capital project	353,627	-	-	353,627	-	-	353,627	231,116
Donated facility (Note 14)	2,442,867	-	-	2,442,867	-	-	2,442,867	2,371,716
Lease cost	812,055	-	-	812,055	-	-	812,055	750,730
Total Program Services	13,675,057	-	1,506,443	15,181,500	-	-	15,181,500	14,875,347
Supporting Services								
Management and general	1,727,778	-	330,616	2,058,394	-	-	2,058,394	1,964,781
Communications	564,497	-	25,981	590,478	-	-	590,478	325,839
Executive	725,077	-	34,158	759,235	-	-	759,235	654,318
Membership and development	1,094,884	-	77,328	1,172,212	-	-	1,172,212	1,189,644
Capital campaign	252,675	-	-	252,675	-	-	252,675	63,250
Special events - indirect expenses (Note 11)	55,743	-	-	55,743	-	-	55,743	77,008
Lease cost	294,100	-	-	294,100	-	-	294,100	270,883
Total Supporting Services	4,714,754	-	468,083	5,182,837	-	-	5,182,837	4,525,723
Total Expenses	18,389,811	-	1,974,526	20,364,337	-	-	20,364,337	19,401,070
Increase (decrease) in net assets	374,019	(637,398)	(1,617,011)	(1,880,390)	1,918,248	206,701	244,559	1,275,642
Net assets, beginning of year	419,160	15,202,544	2,331,884	17,953,588	1,222,500	10,821,683	29,997,771	28,722,129
Net Assets, Before Appropriation Below	793,179	14,565,146	714,873	16,073,198	3,140,748	11,028,384	30,242,330	29,997,771
Appropriation for acquisition and repair of property and equipment	(363,419)	-	363,419	-	-	-	-	-
Net Assets, End of Year	$ 429,760	$14,565,146	$1,078,292	$16,073,198	$3,140,748	$11,028,384	$30,242,330	$29,997,771

Figure 18. Support and Revenue & Expenses data of ICP, Year ended June 30, 2011 with comparative totals for 2010.

According to financial data as of June 30 of 2010 and 2011, museum store for example had a loss of 81.770 USD in 2011, while it had a profit of 31.122 USD in 2010. Membership revenue has increased in 2011 from 574.789 USD to 575.848 USD in 2011. Publications revenue has jumped from 22.230 USD to 102.448 USD in 2011. Expenses for communications seem to be doubled in 2011, probably pointing out an effort for more publicity and public interest.

It is also important that the financial statement of ICP could be found on its website. Transparency in all data and policies is an important aspect that secures a trusting relationship with the sponsors, members and visitors.

ICP website is also worth mentioning that with its user friendly/easy to browse consept, the visitor can reach information on the museum, school, research center and current/past events and exhibitions. Online store is available both for national and international visitors. ICP has also quite active accounts in the most visited social media.

Figure 19. Inspirations from a visit of July 2010

4.2 Solomon R. Guggenheim Museum New York

The Guggenheim Museum is located in Manhattan, New York and one of the most known architectural iconic structures among the museums of the 20th Century.

Figure 20. Street view of the Guggenheim, New York

As mentioned in its website, the Guggenheim has a number of activities proving that it deserves the reputation:

> 'Visitors of the Guggenheim can experience special exhibitions of modern and contemporary art, lectures by artists and critics, performances and film screenings, classes for teens and adults, and daily tours of the galleries led by experienced docents. Founded on a collection of early modern masterpieces, the Guggenheim Museum today is an ever-growing institution devoted to the art of the 20th century and beyond.'[45]

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[45] Retrieved from www.guggenheim.org/ (accessed on 2.8.2012)

Figure 21. Mission Statement of the Guggenheim[46]

Today the Guggenheim operates four museums around the world in New York, Venice, Bilbao, and Berlin, with plans for a fifth of to be opened in Abu Dhabi.

During the site visit to the Guggenheim in July 2010 within the scope of this thesis, the panopticon-like architecture of the Guggenheim was the first thing that attracted attention even from a distance. The panopticon[47] metaphor is made on purpose, since the Guggenheim was the most protected museum among the museums visited for this thesis. Taking photographs was strictly forbidden except for the entrance. The circular shape of the platform connecting the 6 stages was making it possible for the watchmen of the museum to see every action of the visitors.

Thanks to the circular platform connecting the stages of the Guggenheim, all of the exhibitions held at the time were toured with the least possible effort.

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[46] Retrieved from www.guggenheim.org/guggenheim-foundation/mission-statement (accessed on 2.8.2012)
[47] A circular prison designed by philosopher Jeremy Bentham for surveillance purposes where the prisoners are being watched from one spot without their awareness.
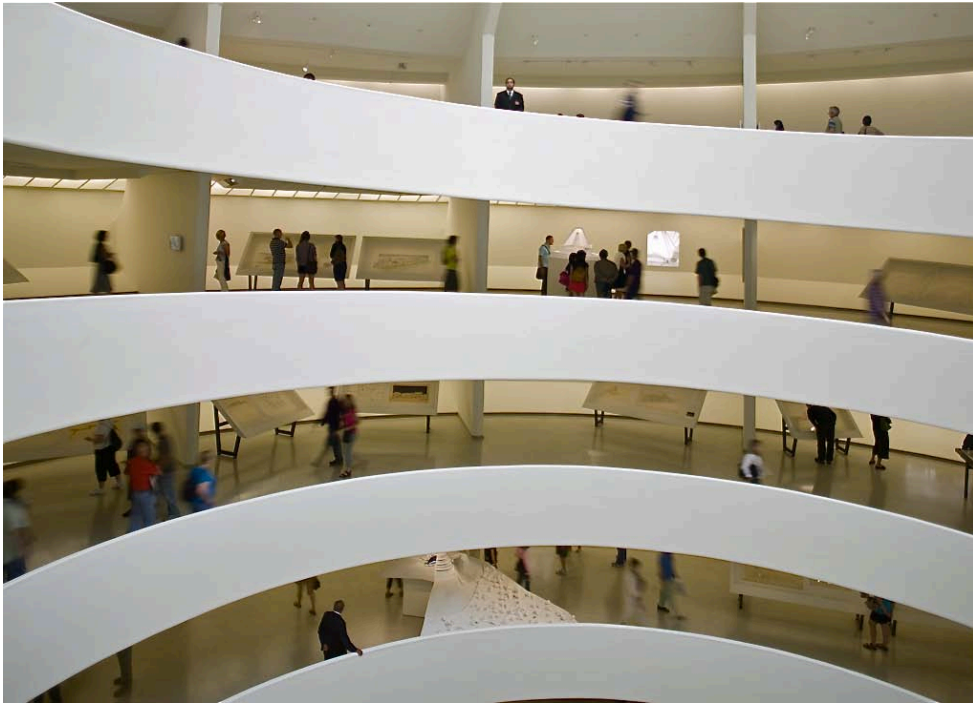
Figure 22. The watchmen of the Guggenheim Museum

Figure 23. Inspirations from a visit of July 2010

4.3 Museu d'Art Contemporani de Barcelona (MACBA)

The Museu d'Art Contemporani is a public museum located in central Barcelona. It is managed by a consortium created in 1988. Its current members are the Government of Catalonia, Barcelona City Council, the Spanish Ministry of Culture and the MACBA Foundation. In 1995, MACBA officially opened its headquarters in the heart of the Raval, in a new building designed by North American architect Richard Meier. From that time forth, the Museum has continued to break new ground in the diffusion of contemporary art and cultural practices, and its impact has helped to confirm Barcelona's reputation as a city of innovation.[48]

Figure 24. Entrance of MACBA

As explained in the MACBA website, Richard Meier's architecture is fundamentally a formal reinterpretation of rationalism, with references to the masters of the modern movement, particularly Le Corbusier.[49] The building is shaped by a combination of rectilinear and curved elements, a geometry that is softened by the external light that penetrates into the building through open galleries and large skylights.

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[48] Retrieved from www.macba.cat/ (accessed on 2.8.2012)
[49] ibid
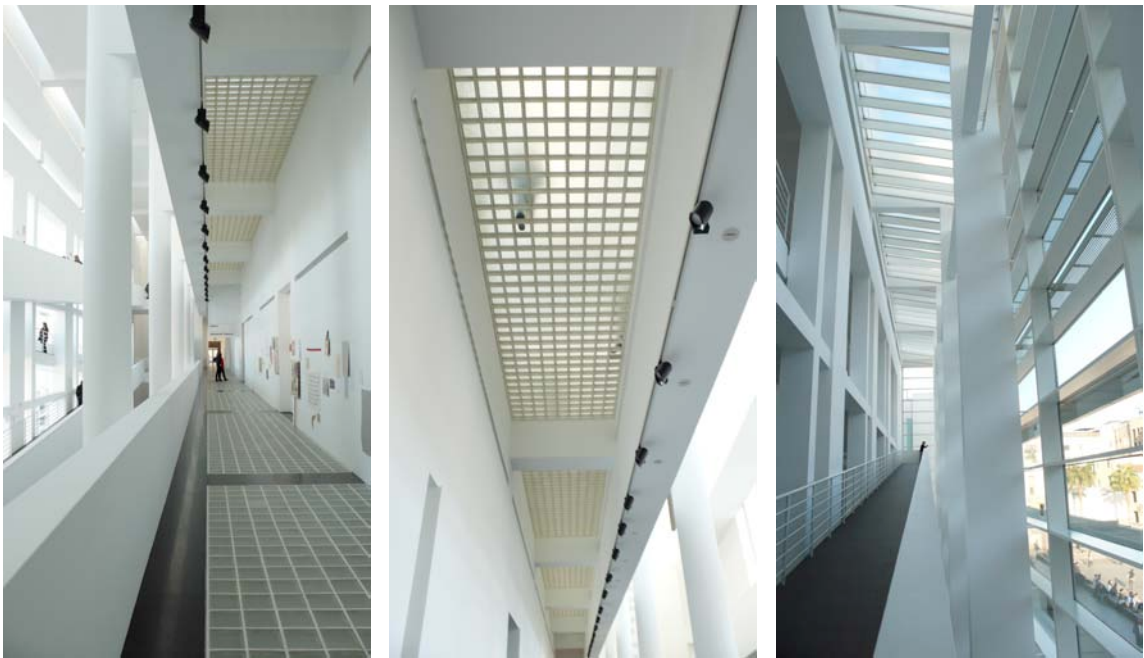
Figure 25. Inside MACBA

Since it was founded, the Museu d'Art Contemporari de Barcelona has engaged in a wide range of activities, which mainly take the form of exhibition catalogues and monographic books, but also encompass works on artistic practice and collections of critical essays and contemporary thought. These publications are not just intended to document the exhibitions, but also to further the study of contemporary art by making contributions to theory.

Mission of MACBA

As a public entity, the Museu d'Art Contemporani de Barcelona (MACBA) assumes responsibility for disseminating contemporary art, offering a diverse range of visions, and generating critical debates on art and culture, while aspiring to reach increasingly diverse audiences. MACBA is an open institution where citizens can find a space of public representation, and also prioritises education and innovation in its field. All of the above, in addition to its commitment to heritage preservation and networking with other institutions, place MACBA at the forefront of the art system in Catalonia and confirm Barcelona's position as a world art capital and an international benchmark.

Figure 26. Mission of MACBA[50]

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[50] Retrieved from www.macba.cat/en/a-public-mission (accessed on 2.8.2012)

Through its Public Programmes, the MACBA Study Centre and the Independent Studies Programme (PEI), MACBA works alongside other entities, institutions and individuals who play a part in enriching a new kind of cultural patrimony.

One of the main tasks of the Museum is to conserve its heritage for future generations, and to make it accessible to the public. For this reason, the Museum runs a regular preventative conservation programme and, if necessary, also carries out any required conservation and restoration work in accordance with the precepts of respect for the integrity of the work and minimum intervention

Figure 27. Outside MACBA

MACBA was visited in February 2012 within the scope of this thesis. Among the museums visited for this thesis, MACBA was the most successful example that could integrate with the surrounding urban area and create a public space especially for the local youngsters.

MACBA also had the best book store for researchers, selling the rarest books from visual arts to philosophy.

Figure 28. Inspirations from MACBA from a visit of Feb 2012

4.4 Norrköping Art Museum

Norrköping Art Museum is one of the most important museums of Sweden focusing on Swedish modern and contemporary art. The museum's collection is the largest collection of graphic arts in Sweden. The museum exhibits national and international artists, prepares several cultural programmes and gives   lectures throughout the year.

Figure 29. Entrance of Norrköping Art Museum

The museum was established after a donation by Swedish industrialist Pehr Swartz. The donated collection was firt exhibited in his villa, which was then both a museum and a library. The new building of the museum was then designed by Kurt von Schmalensee in 1963–64, and an auditorium was added to the building.

Today, the collection has a focus on 20th-century art but varies from 18th-century portraits to 21st-century video art and photography.

Figure 30. Activities of Norrköping Art Museum
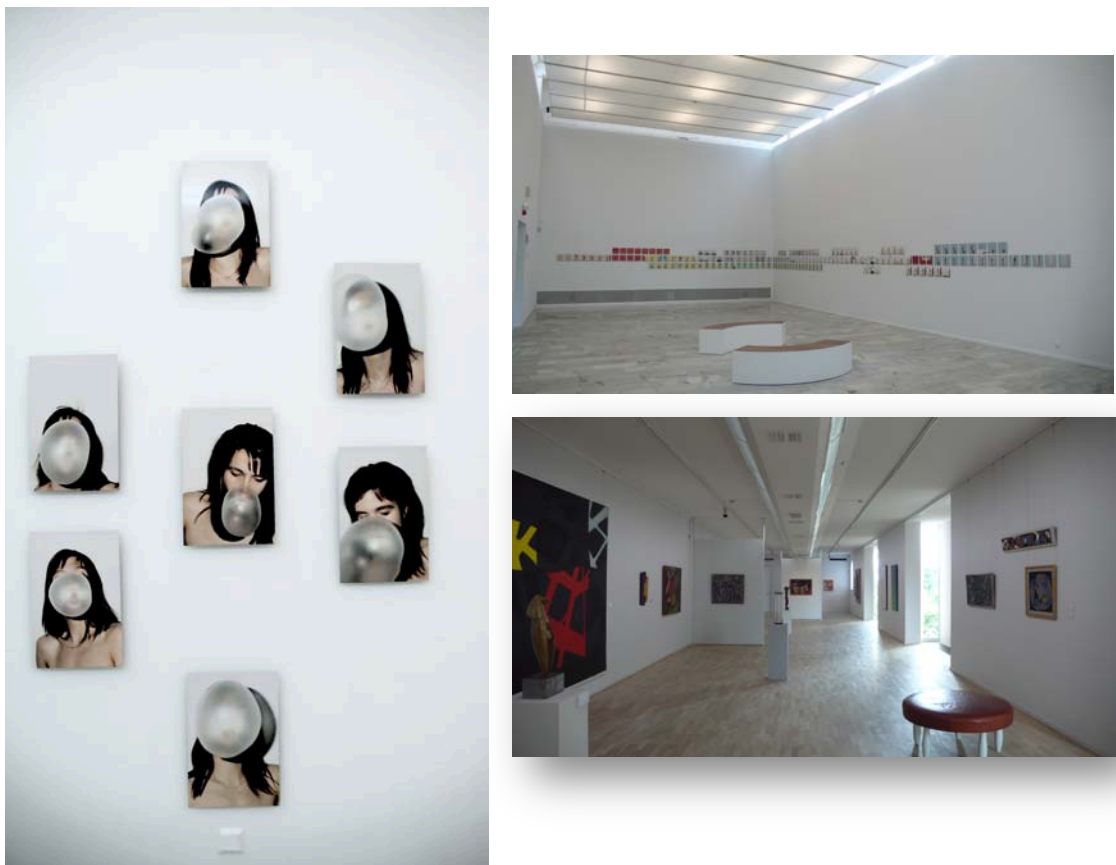
Figure 31. Inside of the Norrköping Art Museum

Figure 32. Inspirations from Norrköping Art Museum from a visit of June 2011

4.5 The Metropolitan Museum of Art (MET), Museu Nacional d'Art de Catalunya (MNAC) and Musee D'Orsay

MET, MNAC and Musee D'Orsay are three current examples of traditional museums visited within the scope of this thesis that have a context of conservation of the patrimony.

Earliest roots of The Metropolitan Museum of Art (MET) was seeded in Paris in 1866. A lawyer named John Jay proposed an idea of creating a 'national institution and gallery of art' to a group of Americans with the aim of bringing art and art education to American people. Under his presidency, The Museum of Metropolitan Museum of Art was founded on April 13, 1870.[51]

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[51] Retrieved from http://www.metmuseum.org (accessed on 2.8.2012)

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> **Mission Statement of MET**
>
> The mission of The Metropolitan Museum of Art is to collect, preserve, study, exhibit, and stimulate appreciation for and advance knowledge of works of art that collectively represent the broadest spectrum of human achievement at the highest level of quality, all in the service of the public and in accordance with the highest professional standards.

Figure 33. Mission Statement of MET[52]
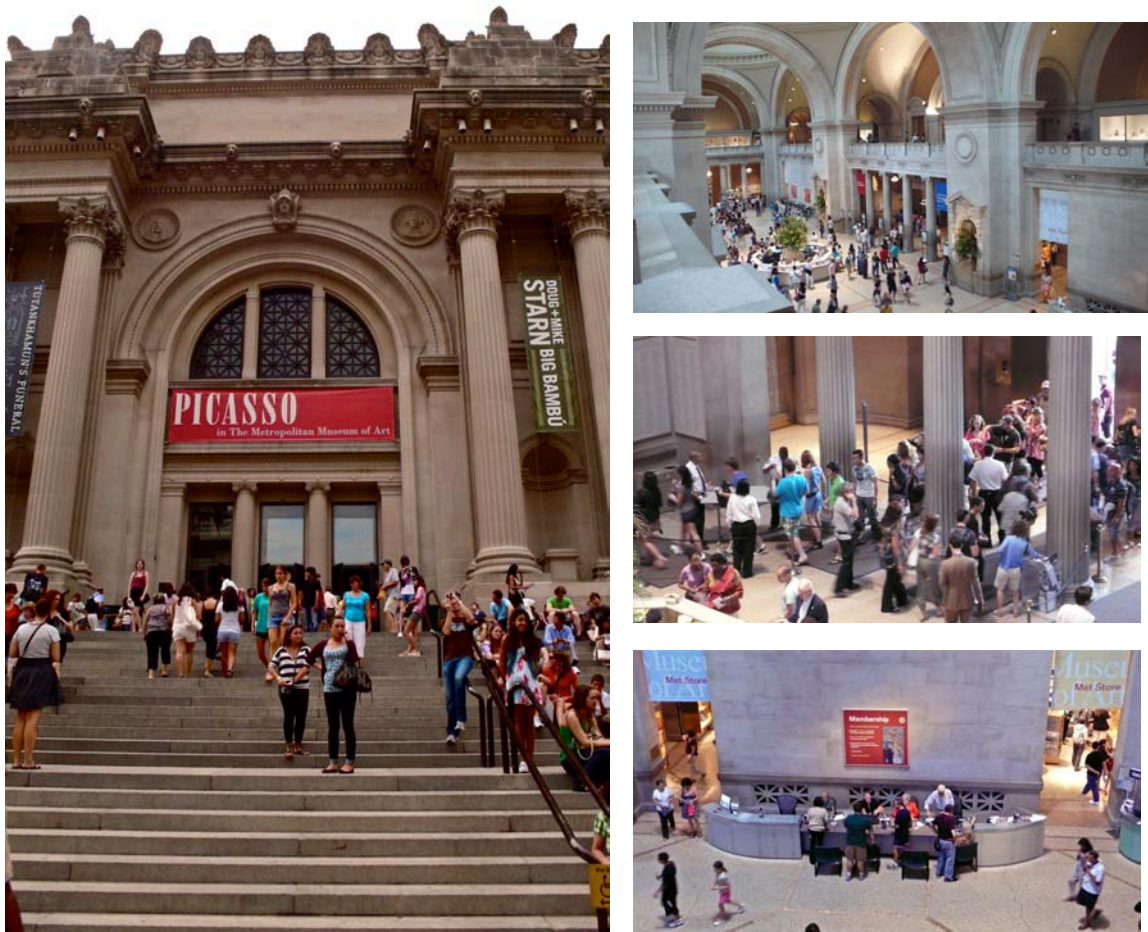
Figure 34. Views from MET

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[52] Retrieved from www.metmuseum.org/en/about-the-museum/mission-statement (accessed on 2.8.2012)

The Museu Nacional d'Art de Catalunya(MNAC) is a consortium with its own legal status, independent from that of its members. The consortium is responsible for management of the MNAC and formed by the Generalitat de Catalunya (Autonomous Government of Catalonia), Barcelona City Council and since 2005 the Spanish Government. [53]

MNAC houses a collection from sculpture to painting, engraving to photography. It aims to exhibit the history of Catalan art from the Romanesque period to the mid-twentieth century.

Figure 35. Views from MNAC

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[53] Retrieved from www.mnac.cat (accessed 2.8.2012)

Musee D'Orsay is one of the most important traditional museums of the world. Its architecture is one of the rare examples that was not built as a museum in the first place, but turned into one. In 1973, an old train station of Paris, Gare d'Orsay, was turned into Musee d'Orsay. The transformation was concluded in 1980 by the Italian architecture Gae Aulenti who was in charge of the internal architectural installations and the conversion into a museum. In 1986, the museum was ready to exhibit. The building is a fascinating one with a length of 173 meters having 40.000 acoustic resonators, 12 elevators and 10 escalators and a total of 69.874.449 visitors in the last 25 years.[54]

The Musee d'Orsay exhibits works of the second half of the nineteenth century regardless of expressive means or technique. One of the principal purposes of the museum was to gather together in one place the collections that up to then had been dispersed in various museums.

Figure 36. Musee D'Orsay

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[54] Retrieved from http://www.musee-orsay.fr/en/home.html (Accessed 2.8.2012)

Museums visited	What can be adopted by the Museum of Contemporary Photography, Istanbul	
International Center of Photography	**Central location**	**Quality of the education programmes**
The Guggenheim	**Visitor activities**	**Facilities for the disabled**
MACBA	**Ability in creating a public urban space**	**Book store**
MET	**Membership opportunities**	**Museum technologies**
MNAC	**Auditorium**	**Museum store**
Musee D'Orsay	**Interior design**	**Collection**
Centre Georges Pompidou	**Cultural identity**	**Library**

Table 2. This table shows the appreciated points of the museums visited and the specifically chosen ones to be adopted in the Museum of Contemporary Photography, Istanbul.

CHAPTER 5

THE TURKISH CASE

5.1 The First Museums in Turkish History

Turkish museums are far more ephemeral than the world famous ones in general and the purpose of their existence was to form a cultural and historical unity among its citizens. The role of the museum in the public sphere and its relationship with the state and society was determined by the political and economic structures of the day from the Ottoman period to our time. From asserting the sovereignty of a disintegrating empire to putting down the cultural and historical roots of a newly established Republic, the museum has been a space embodying the relationship that the state forms with society.

As mentioned in the previous chapters, the museum was an instrument of the nineteenth century bourgeoisie in testifying its cultural capital and legitimacy. Unlike the West, we cannot speak of the presence of a bourgeoisie in Turkey that supported or incorporated the public museums set up by the state until the mid-twentieth century.

The first Ottoman museum was initiated by a soldier, Ahmed Fethi Pasha, in 1846. 'Müze-i Hümayun' (Museum of the Empire) brought together a variety of weapons in St. Irene but it had been kept closed to visitors. The museum looked more like a depot of armor at the time until the first Turkish museologist, Osman Hamdi Bey, became the head of the museum in 1881.

The museums of the Republican era followed a similar path but were seen as a requirement of westernization and established directly, following the decisions of the political authorities, under the rule of one party.

The Republican museums served both as an ideological tool for injecting an awareness of national history and culture and as a means of creating an image of a state that championed its history and culture, and believed in scientific research and progress.[55]

However, developments in museums did not receive priority in political discourse, plans or programmes after the early years, especially after 1950. Starting in the 60s, museology became specialized and bureacratized following the appointment of trained specialists. As a result of archeological excavations, an increasing number of museums were built with tight budgets but seldom visited. In this sense, the museum succeeded neither in propogating 'Republican discipline' nor communicating the notion of westernization with the masses.

It is clear that, the intertwined relationship of the museum-bourgeoisie observed in the west cannot be observed in either the Ottoman or the Republican museum.[56] One other difference between Turkey and the west at the time was the appreciation of the arts. In Islam, human and animal figures were forbidden according to the religious customs of the Muslim society. The Jewish minority also had similar customs, preventing the interest of society towards western arts. They were only observable in the Palace and its surroundings. Working for the army, administration and religion related positions were appreciated more than art related professions by the Turkish society, constituting another reason why the western arts were not practiced in the Turkish society. Therefore, *almost all careers of art, crafts and commerce were left to the minorities*. [57]

The first museums in Turkish history were mostly regarded as collectors of archives and the importance of artistic appreciation always had a secondary place. Photography has also taken its share from this approach and always been treated as a witness to history rather than an art form. In October 1839, newspapers of Istanbul

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[55] Deniz Unsal, "Museum Establishments and Cultural Policy in Turkey," in *Introduction to Cultural Policy in Turkey*, eds. Serhan Ada and Ayca Ince, (Istanbul: Bilgi University Press, 2009), 159-189.

[56] ibid

[57] Mehmet Bayhan, "Turkish Photography", retrieved from http://www.lesartsturcs.org (accessed 2.8.2011)

headlined the invention of photography. In 1841, translations were made to describe Daguerre's type (the first photographic process) and the first photography-related studios emerged. Armenians and Greeks were among the first photographers adopting the new technique, since being mostly chemists they were familiar with the process. Just as other forms of art, the emerging photographers worked mostly for the Palace and mansions owned by soldiers.

> Albums of harbours, factories, schools, military units, committees coming from abroad, ceremonies and even sentences to be pardoned were photographed and presented to the Palace. The first Turkish photographers were of military origin. Camera obscura was being used in the Ottoman military schools since the beginning of the 19th century. [58]

The number of Turkish photographers increased with the establishment of the young Republic, since the photographers taking photographs for documents and publications promoting the Republic were supported making them travel in Anatolia to supply material for these publications.

From 1930s when the Public Centers were founded until 1952 when they were closed, courses, exhibitions, competitions were arranged to support Turkish arts, photography included. In 1959, the oldest existing photography association was founded.[59] Photography studies have accelerated especially after 1970 but could not reach to its rivals. The first photography department in university education was founded in 1979, but could only reach to six in present for a country having 73 million population.

5.2 Management and Structure of the Museums in Turkey

The museum management is a structure engaged in the organization of collections, determination of infrastructural needs and coordination of programmes and other activities. This structure is shaped according to the type of establishment the

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[58] Mehmet Bayhan, "Turkish Photography" http://www.lesartsturcs.org (accessed 16.5.2011)
[59] ibid

museum is affiliated to. In Turkey, the museums affiliated to the Ministry of Culture and Tourism are part of a structure that include the General Directorate for Cultural Assets and Museums (Kültür Varlıkları ve Müzeler Genel Müdürlüğü), Central Directorate for Circulating Capital Enterprises (DÖSİMM), Urban Directorate for Culture and Tourism (İl Kültür ve Turizm Müdürlüğü), Governor and the Museum Director. This structure is based on the Turkish General Staff (Genel Kurmay Başkanlığı) and relevant commandership in case of military museums. The corporate structure and the legal framework of Turkish museums are shaped according to the type of establishments they are affiliated and the applicable laws and regulations.

When Turkish museums are analyzed structurally, they can be listed as the ones affiliated to the Ministry of Culture and Tourism, General Directorate for Foundations, Istanbul Metropolitan Municipality, Presidency of National Palaces Department of National Assembly (TBMM) and the ones owned by other legal entities and real persons.

These establishments are important in analyzing the functioning of a Turkish museum since the public subsidies to be provided for the infrastructure, collection and other museum activities and the investments needed by the museum are determined by their structure.

5.2.1 Museums affiliated to the Ministry of Culture and Tourism

The museums affiliated to the Ministry of Culture and Tourism are subject to supervision of the General Directorate for Cultural Assets and Museums. The tasks and authorities of this Directorate include the development, supervision, maintenance and restoration of the museums affiliated to the Ministry. According to the statistic data announced for 2010 by Turkish Statistics Institute (TUİK), number of museums affiliated to the Ministry in 2010 is 185 and 11.3% of them are located in Istanbul, with the highest number of museums as compared to the other cities in Turkey. (Table 3)

İBBS - 3. Düzey SR - Level 3	Toplam Total	Arkeoloji ve tarih Archaeology and history	Etnografya ve antropoloji Ethnography and anthropology	Genel General
TR **Türkiye -** Turkey	**185**	**60**	**39**	**86**
TR100 **İstanbul**	21	9	3	9

Table 3. Museums by Statical Regions, TUIK, 2010

The autonomy of the museums affiliated to the Ministry is very limited. The tasks and authorities of the museums directorates are restricted with daily jobs in their corporate infrastructure.[60]

Another management network has been created via the Central Directorate for Circulating Capital Enterprises (DÖSİMM). The revenues for the museums affiliated to the Ministry are assigned by DÖSİMM. The museum revenues consist of ticket revenues, museum-card revenues, site renting revenues and revenues obtained from sales points. The basis for the revenue distribution is determined by DÖSİMM and then distributed by the board of directors according to the requirements of the museums. These revenues are used for the museum operation, excavations and restoration and repair of the museums.

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[60] Ceyda Bakbasa, Istanbul'da Muzeler Sektorel Arastirma Raporu, 2010

Museum-Card

The museum-card first applied in June of 2008 in all museums affiliated to the Ministry of Culture and Tourism throughout Turkey. According to the information obtained from DÖSİMM[61], total revenues earned from museum-cards in Istanbul during 2009 were 253.548TL. According to further information obtained from the same source, total revenues for the museums affiliated to the Ministry of Culture and Tourism were 70.336.636TL. Therefore museum-card revenues comprise 0.03% o the total revenues. The museum-card application is valid only for those museums affiliated to the Ministry. These museums consist of 29% of the total number of museums in Istanbul.

5.2.2 Private Museums

The museums considered to be in the status of private museum may be founded by the public establishments and agencies, real persons, legal entities and foundations in accordance with the applicable law and regulation. The museum will be considered as 'private museum' upon taking into account its building, collections and areas of preservation, safe keeping and exhibition.

The museums considered to be in the status of private museum in Istanbul are listed below:

Museums owned by the Istanbul Metropolitan Municipality

Museums owned by the General Directorate for Foundations

Museums affiliated to the Universities

Museums affiliated to the Foundations

Museums affiliated to the Turkish General Staff,

Museums owned by Real Persons

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[61] Ceyda Bakbasa, Istanbul'da Muzeler Sektorel Arastirma Raporu, 2010

Museums owned by Companies and Banks

Museums owned by other Public Establishments

There are 40 private museums in total in Istanbul according to the 2010 data of TUİK. This number corresponds to 26.8% of the total number of museums in Turkey. (Table 4)

İBBS - 3. Düzey SR - Level 3		Müze sayısı Number of museums	Eser sayısı Number of works	Ziyaretçi sayısı Number of visitors	Personel sayısı Number of personnel
TR	**Türkiye -** Turkey	**149**	**285 627**	**5 531 452**	**960**
TR100	**İstanbul**	40	134 987	2 883 594	364

Number of private museums, works and visitors by Statistical Regions , 2010

Table 4. Number of private museums, works and visitors

Statistical data is taken from TUİK, however, do not give the correct number of private museums. The reason is that, there are museums like Istanbul Modern Art Museum that are not considered as to be in museum status. Not affilliating to the Ministry makes the museum able to sell any artwork it possess without a declaration. Therefore they are excluded from the data.

5.2.3 Museums affiliated to the General Directorate for Foundations

In line with the provisions of the Regulation on the Private Museums affiliated to the General Directorate for Foundations, museums may be established to determine, exhibit, review, evaluate, preserve and introduce the culture supported by a foundation. These museums are considered to be in the status of private museum and are managed by the General Directorate for Foundations. These museums are supervised at least once a year by the Ministry of Culture and Tourism. There are four museums in Istanbul affiliated to the General Directorate for Foundations. .

5.2.4 Military Museums

Military museums are those affiliated to the Turkish General Staff and their management is executed by the military department to which they are affiliated. Military museums are considered to be in the status of private museums. However relevant tasks and authorities have been determined more clearly in the Regulation on the Military Museums as compared to the private museums. These military departments are entitled to manage, preserve and exhibit the museum collections. .

5.2.5 Museums affiliated to the Istanbul Metropolitan Municipality (İBB)

The museums affiliated to İBB are managed by the Directorate for Libraries and Museums attached to the Department of Cultural and Social Affairs. The activities, personnel affairs and use of the collections are directed from the center. There are total 8 museums affiliated to İBB.

5.3 Statistical data on Museology and Photography Education

Below are some data on museology and photography education that can give an idea about the state of museology and photography education in Turkey:

- In 2009, there were a total of 7 students studying museology. In 2010, museology education has disappeared from the same chart. (Table 5)

13.1 Üniversitelerin beşeri bilimler alanındaki öğrenci sayıları (devam)
The number of university students in the field of humanities (continued)
[2008 /'09 Öğretim yılı - Academic year 2008 /'09]

Öğretim alanları - Field of study	Yeni kayıt New admissions			Toplam öğrenci sayısı Total number of students			2007-2008 öğretim yılı mezunu Academic year graduates		
	Toplam Total	Erkek Males	Kadın Females	Toplam Total	Erkek Males	Kadın Females	Toplam Total	Erkek Males	Kadın Females
Arkeoloji ve sanat tarihi									
Archaeology history of art	36	14	22	90	38	52	11	2	9
Sanat tarihi									
History of art	1 043	542	501	3 698	1 836	1 862	483	205	278
Sanat tarihi ve müzecilik									
History of art museology	1	-	1	7	1	6	-	-	-

Table 5. Museum Education, 2009

58

- When looked at the data regarding art education, only 219 of 29.970 art students study art management. (Table 6)

12.2 Üniversitelerin sanat alanındaki öğrenci sayıları (devam)
The number of university students in the field of art (continued)
[2009 /'10 Öğretim yılı - Academic year 2009 /'10]

Öğretim alanları - Field of study	Yeni kayıt New admissions			Toplam öğrenci sayısı Total number of students			2008/'09 öğretim yılı mezunu Academic year graduates		
	Toplam Total	Erkek Males	Kadın Females	Toplam Total	Erkek Males	Kadın Females	Toplam Total	Erkek Males	Kadın Females
Sanat (tasarım) yönetimi									
Art (Design) management	16	8	8	242	149	93	35	16	19
Sanat yönetimi									
Art management	14	3	11	219	119	100	61	30	31

12.2 Üniversitelerin sanat alanındaki öğrenci sayıları
The number of university students in the field of art
[2009 /'10 Öğretim yılı - Academic year 2009 /'10]

Öğretim alanları - Field of study	Yeni kayıt New admissions			Toplam öğrenci sayısı Total number of students			2008/'09 öğretim yılı mezunu Academic year graduates		
	Toplam Total	Erkek Males	Kadın Females	Toplam Total	Erkek Males	Kadın Females	Toplam Total	Erkek Males	Kadın Females
Sanat-Art	7 137	2 962	4 175	29 970	13 166	16 804	4 684	1 743	2 941
Lisans-Undergraduate	4 517	2 078	2 439	22 031	10 503	11 528	2 924	1 283	1 641

Table 6. Data on Art Education, 2009/2010

- 421 of 29.970 art students study photography in 2009/2010 (Table 7)

The number of university students in the field of art
[2009 /'10 Öğretim yılı - Academic year 2009 /'10]

Öğretim alanları - Field of study	Yeni kayıt New admissions			Toplam öğrenci sayısı Total number of students			2008/'09 öğretim yılı mezunu Academic year graduates		
	Toplam Total	Erkek Males	Kadın Females	Toplam Total	Erkek Males	Kadın Females	Toplam Total	Erkek Males	Kadın Females
Sanat-Art	7 137	2 962	4 175	29 970	13 166	16 804	4 684	1 743	2 941
Lisans-Undergraduate	4 517	2 078	2 439	22 031	10 503	11 528	2 924	1 283	1 641
Tiyatro eleştimenliği ve dramaturji									
Theatre criticism dramaturgy	31	9	22	157	79	78	24	11	13
Sanat ve sosyal bilimler									
Art social sciences	76	24	52	395	151	244	79	33	46
Sanat									
Art	19	14	5	141	79	62	15	8	7
Resim									
Painting	722	277	445	2 449	953	1 496	240	85	155
Heykel									
Sculpture	200	102	98	748	358	390	103	46	57
Sahne ve görüntü sanatları									
Performing visual arts	20	15	5	87	43	44	2	1	1
Tiyatro									
Theatre	188	98	90	827	420	407	150	86	64
Şan ve opera									
Singing opera	91	52	39	406	190	216	38	17	21
Bale									
Ballet	27	8	19	143	48	95	18	9	9
Türk halk oyunları									
Turkish folk dancing	87	49	38	547	309	238	64	36	28
Fotoğraf									
Photography	91	61	30	421	274	147	41	25	16

Table 7. Photography Education, 2009/2010

5.4 Problems faced by Turkish museums

The main problem in the management of state museums can be observed in their centralized structure. The museum directors are unauthorized to take decision on the museum affairs. According to the Regulation on Services within the Museums, the museum director is responsible for the personnel training and internal supervision, preservation of movable and immovable cultural assets, museum activities listed in the applicable law and security of the museum. The decisions on the museum building, collection and exhibitions are taken by the central management. A bilateral managerial structure is created for the museums which delegates the Urban Cultural Directorates and Governor's Office. The internal regulation of the museums contains only administrative issues and job definitions needed for modern museums are not lacking.

Although visitor satisfaction, education and social responsibility are crucial parts of museum operations, the vision and mission of the state museums are focused only on exhibition and preservation. In the light of cultural statistical data of 2010 taken from TUIK, the museums affiliated to the Ministry in Istanbul are mostly archeology and history museums. Examples of art and modern art museums are only seen among the private museums.

The applicable legislation does not include any provisions regarding the visitors, museum activities, organization, research, marketing and education.

The development of collections in the museums is poor. The collections held by Istanbul museums do not really change and highest rate of increase was seen in 2008 by 2%. The increase in the museum collections in Istanbul is supported by purchases and works discovered in excavations. Majority of the works accepted by the museums are old coins and archeological materials. [62]

The number of foreign visitors visiting Istanbul museums is more than the number of local visitors.

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[62] Ceyda Bakbasa, Istanbul'da Muzeler Sektorel Arastirma Raporu, 2010

Temporary exhibitions organized by combining the collections of different museums are insufficient. The communication and cooperation with other national and foreign museums is underdeveloped and there is no structure supporting it.

Actual number of museums is more than the number of museums provided by the statistics. The reason for this is that although many museums have their own collections and exhibit them, they are not in a museum status.

CHAPTER 6

MUSEUM OF CONTEMPORARY PHOTOGRAPHY, ISTANBUL

"To find a way out, one has to find the way in."

To establish a photography museum in Turkey, one needs a lot of money. If it is not a problem, then the place can be. A subsidy may help that, but what about the collection, what about the policies, research, autonomy. What about the art geist? Like in many other issues, there are countless 'what abouts' both in 'museums' and 'photography' of Turkey.

There are three courages examples that combined 'photography' and 'museum' under an establishment. One of them is Hilmi Nakipoglu Camera Museum, which was established in Istanbul, in the attic of a high school. It is more a collection of old cameras than a photography museum, so coming back to the 'what abouts': What about photography as an art form?

Figure 37. Hilmi Nakipoglu Camera Museum

The second one is Balikesir Photography Museum. It was established by Altug Oymak and Balikesir Photography Association in 2002 in a state-owned building given for an unlimited time by the Governor of the time. In 2011, when the new Governor demanded a high amount of rent (probably to get the building back), the Museum shut its doors for some time. Now, it is only open for 3 days a week. The 'what about' of Balikesir Photography Museum is more serious than the former one that led to a shut down of the Museum: What about the autonomy?

Figure 38. The website of the Museum

The last photography museum of Turkey was established very recently: Istanbul Photography Museum. Founded with a mission of supporting Turkish photography and helping it establish a well-known place in international photography arena, it is located in a building owned by the Municipality of Fatih.

Figure 39. İstanbul Photography Museum

Figure 40. İstanbul Photography Museum Management

Istanbul Photography Museum has a corporate structure the former two museums lack. It has a proper mission and website (only in Turkish though). But it lacks the 'interpretation' potential a contemporary photography museum should have. This can only be achieved with a more democratic management system where the founders, management, curators are not the same people and research objectives are enhanced.

The questions to be asked to IPM, then, is what about the democracy and autonomy? Whose photography will be supported in a non-democratic and non-autonomous structure? What will happen if the Municipality will not approve a content in the collection? What will happen if they ask for money in the future just like the Balikesir Photography Museum case?

'What abouts' in Turkey have no answer. Neither do the questions regarding democracy and autonomy. Museum of Contemporary Photography is a project that is aware of these flaws that most of the Turkish museums have. When combined with the current global trends of the art world that were discussed to some extent in previous chapters, the problems seem to be doubled. However, to find a way out, a way in has to be found. And this is what this thesis aims to achieve.

6.1 The Model of Contemporary Photography Museum of Istanbul

The model that will be offered in the scope of this thesis involves putting theory into practice. There will not be a final museum established in the end, but a museum with all functions will be examined in order to be realized once the necessary funding is acquired. After studying several successful examples, a mission statement for the Museum is prepared and the scope of the Museum is drawn. The location that will best serve the mission of the Museum is chosen and a 3 dimensional architectural framework is determined. To better illustrate the Museum and trigger the imagination of the reader of this thesis further, a soundscape of the Museum area has been recorded.

A soundscape can simply be described as a collection of sounds. It consists of all events that are heard, be it a musical composition, a concert, a conversation. It is not about objects that are seen, because what we hear is not mostly what we see. This is one of the reasons why a soundscape is used in this study. A soundscape of the Museum provides what visual data can't. And a closer look, as R. Murray Schafer proposes. Therefore soundscape of the museum is an integral part of this study that provides what can not be seen.

> There is nothing in sonography corresponding to the instantaneous impression which photography can create. With a camera, it is possible to catch the salient features of a visual panaroma to create an impression that is immediately evident. The microphone does not operate this way. It samples details, gives the close up.[63]

Space affects sound not only by modifying its perceived structure through reflection, absorption, refraction and diffraction, but it also affects the characteristics of sound production. Sounds in a museum, for example, is very different than the sounds inside a house. Not only due to the structural differences, but even the psychological states of being in a living room and a museum hall affect both the sounds produced and the way these sounds are perceived. As Brandon Labelle proposes, noise brings with it expressiveness of freedom, particularly when located on the street, and within public space.[64] Therefore, outdoor sounds of a museum may be considered more liberating than its indoor sounds. However, inside the museum which is a completely silent area, the same sounds may be perceived differently and 'seeing the sound' may become possible by 'reduced listening'. Reduced listening is a notion developed by Pierre Schaeffer.

> In Schaefferian theory, reduced listening is the attitude which requires listening to the sound for its own sake, as a sound object by removing its source and the meaning it may convey. Reduced listening has no interest in the origin of the sound. To be precise, it seeks to shift attention from the sound as merely a medium (tending to transfer information from targeted objects) toward a feedback from the sound to sound itself'[65]

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[63] R.Murray Schafer, *The Tuning of the World*, (Alfred A.Knopf New York, 1977).

[64] Brandon Labelle, *Sound Culture and Everyday Life*, Continuum: New York,London, 2010), xxiii.

[65] Michel Chion, *La musique au cinéma*, (Fayard: Paris 1995).

The soundscape of this study will try to give a close up of the Museum and an exploration of the Museum through sounds will be provided

6.1.1 Mission Statement of Contemporary Photography Museum of Istanbul

Contemporary Museum of Photography, Istanbul aims to promote the interpretation, understanding and appreciation of Turkish photography both nationally and internationally while inspiring, educating and engaging the widest possible audience and students through collecting, conserving, archiving and studying photographic arts of the modern and contemporary era. Funding photographic research, educating photographers, curators, conservators and collectors, hosting conferences and symposia, publishing books and journals are among the primary missions of the Museum.

Contemporary Museum of Photography, Istanbul accepts the challenge of evolving and changing as the global understanding of contemporary photography evolves and the Museum dedicates itself to providing a democratic and autonomous platform for the exhibitions, education programs, research initiatives and publications.

6.1.2 Location

Contemporary Museum of Photography will be located in Istanbul. Besides living in Istanbul, the reason for the choice of the location is due to the numbers of museums, institutes giving photography education and students studying photographic arts are the highest of Turkey.

According to the 'Inventory of Cultural Economy, Istanbul' project[66] realized for Istanbul Capital of Culture in 2010, most of the museums in Istanbul are located in the city center.

[66] Retrieved from www.istanbulkulturenvanteri.gov.tr, accessed 2.8.2012.

Figure 41. Locations of Museums in Istanbul

The museums located in the districts of Beşiktaş, Beyoğlu, Historical Peninsula and Kadıköy creating the cultural triangle comprise 79% of all museums in Istanbul. We see the highest museum concentration in the Historical Peninsula.

An appropriate location for the Museum will be near the center of the city, aiming to create an urban space where the vibe of the city can be absorbed. Since the target group of the Museum will mainly be the young people and students, a place central to universities will be preferred. The best place for a photography museum, then, can be in Taksim, Galata, Karaköy, Kadıköy or Tophane.

6.1.3 Architecture

The notion of how the fine arts are considered varies by culture. As the ideas for the arts continue to transform, museums, too, keep evolving their concepts by exploring new design possibilities. The new museum buidings are united in paradigmatic form by a new attendiveness to visitors. It consists of getting them to participate in the form of involvement and activation in the architecture as the visitor activation appears to be the survival strategy of the new museums in the 21st century. [67]

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[67] Thierry Greub, 'Museums at the Beginning of 21st Century: Speculations' in *Museums in the 21st Century: Concepts, Projects, Buildings* (Munich: Prestel Publishing, 2008), 6.

Museum of Contemporary Photography, Istanbul aims to have a building that represents the evolution in the modes of presentation from modern to contemporary.

Photography experiments visual media to find a quicker and more democratic means of representation than those offered by the traditional visual arts. [68] Museum of Contemporary Photography will try to show a similar effort to find a more democratic alternative to the traditional photography museums of Turkey.

To close the gap between art and everyday life and to support more purified and autonomous works of art, an architecture intertwining 'modern' and 'contemporary' is preferred. Emphasis of the 'white cube' for undisturbed presentation of the artworks will be combined with a variety of windows and openings that allow frequent views from the entrance, library, upper galleries, etc. into adjacent spaces or on to the surrounding buildings and streets.

White cube type of gallery space remained enourmously influential in art museums up to the present. As Brian O'Doherty mentions in 'Inside the White Cube: The Ideology of the Gallery Space', the white walls and simple structures of modern architecture provided an appropriate context for the display of art emphasized simplicity of means, clarity of expression and purity of ideals. [69] White cube as a mode of presentation continues to be constantly reinvented and transformed to fit the latest developments in contemporary art and the latest museum concepts.

The inspiration of the building that will be offered here is by Richard Meier, the architecture of MACBA (See section 4.3). Since the architecture and the placement of exhibition rooms, workshop areas, libraries, auditoriums, etc are all crucially important for a museum, it is inevitable to give a representation of an architectural concept even if the thesis is not an architectural one. Still, the reader should bear in mind that the model offered here is only a concept and if realized, it should be developed by an architect.

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[68] Nicholas Mirzoeff, "The Age of Photography (1839 – 1982)," in *An Introduction to Visual Culture* (London and New York: Routledge, 1999), 65.
[69] Brian O'Doherty and Thomas McEvilley, Inside the White Cube: The Ideology of the Gallery Space (Universirty of California Press, 2000), 20.

The building of Contemporary Museum of Photography, Istanbul is a three storey white cube building with two more storeys below the ground level. Upper two levels are composed of exhibition galleries, where each side houses three cubical galleries. There are twelve galleries in total in Level 2 and 3.
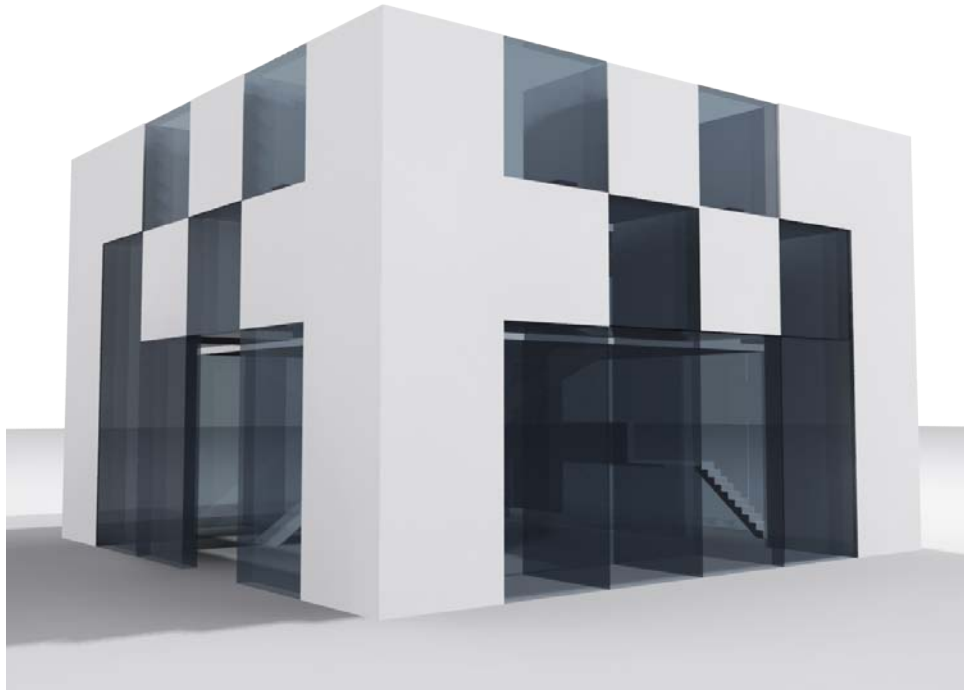
Figure 42. 3D representation of the Museum's building

The location of the important sections will be as follows:

- In the Entrance Level, there will be the Information/Membership Desk, Ticket Desk, Library, Research Center and the Museum shop.
- In Level 1, there will be the Workshop, Portfolio and Lecture Rooms,
- In Level 2 and 3, there will be the Exhibition Galleries,
- In Level -1, there will be the Auditorium,
- In Level -2, there will be the Archieves, Conservation Dept. and the Black Room/Digital Printing areas.

In the Entrance Level, Ticket Desk is welcoming the visitor on the left of the main door. On the right, facing directly the Ticket Desk is the Information and Membership Desks. When a visitor buys the ticket and walks towards the platform connecting the floors (or the elevator if needed on the opposite left corner) he comes across the Library and the Giftshop. The Library is located straight ahead of the main door, with a window mezzanine and window walls for the daylight and accessibility.

The Library faces the Giftshop, which also has window walls. Both share another main door for the exit that can also be used when the Museum is closed. The foyer in the middle is seen by the upper floors and good enough for an installation or a mini concert. There is a small cafe facing the foyer.

The First floor up is the workshop area. There are several modules that have large windows to be seen from outside and all the modules are used for workshops and education activities. The modules are lined up on each side of the square building and the middle is open looking down to the foyer. The corner above the entrance door is a cafe for the workshop area.

The Second and the Third Levels are exhibition areas. In the Third Level, only student exhibitions are held. There are 9 modules and the floor is designed to have one wide window and one cubical module and following on. The modules do not have direct light. The area between two modules have a wide window and sitting chairs with sound installations. The Second Level has a similar structure, except that the modules are used for travelling exhibitions.

All the levels have restrooms in the corners that do not face the public area directly.

The lower levels are below the ground and have no windows. The Auditorium where symposia, conferences, portfolio sessions, artist talks, movie screenings and other activities are held is on Level -1. The Auditorium and a small cafe and restrooms attached to it are the only facilities in this level in order not to distract the event held.

Level -2 has the Archieves, Conservation Department and the Black Room/Printing Area, with no windows as well.
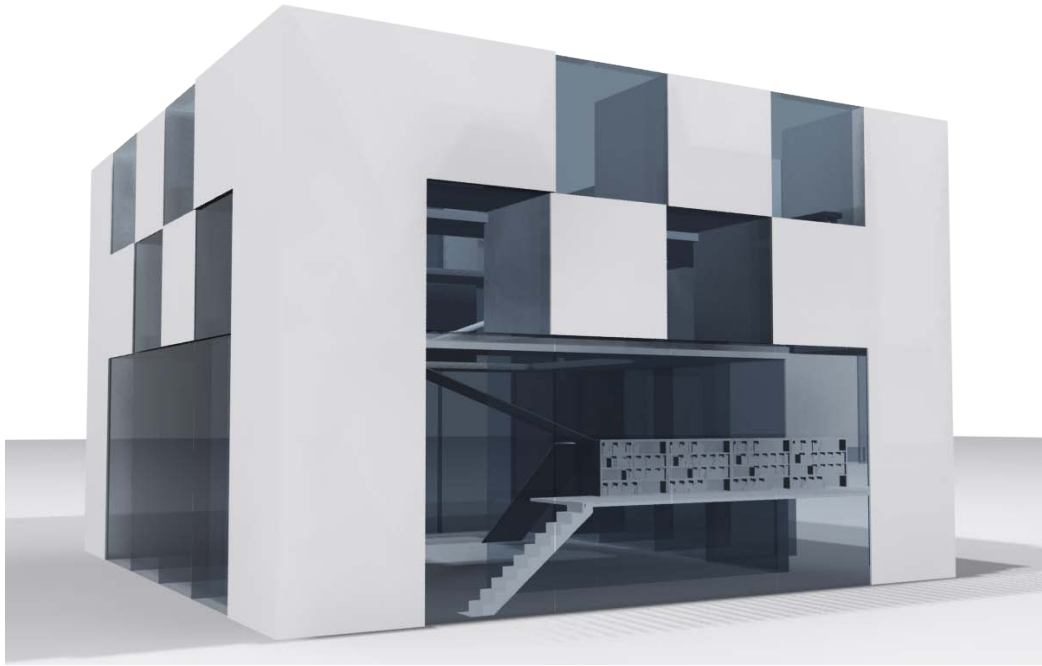
Figure 43. 3D representation of the Museum's building

Lighting is very important for a Museum. It can affect the failure or the success of an artwork in an exhibition. The light quality is important in provoking sensual reactions. The gallery rooms will be evenly lit. The daylight will also be an important element in the Museum and everything other than the corners and the gallery space will be windows to let the daylight in. Library, workshop rooms and museum shop will be transparent. However, the lower levels below the ground will have no windows and daylight therefore the sections that should not have direct light such as conservation and black room are purposely located below the ground level.

6.1.4 Curatorial Choice

The Museum aims to establish a democratic and autonomous structure that can help emerging young photographers, national and international, not to dissolve in the

current trends of the art geist. To achieve this aim, the Museum will reserve its 3rd floor to young photographers, even to photography students to be able to display their works of art freely. Each individual room will be seen as an event and every month, 9 photographers will be able to exhibit their work in these rooms. The photographers will be chosen in portfolio sessions with the participation of the Museum's curators. These sessions will be organized by the Museum following the lectures on how to prepare a portfolio.

The galleries in Level 2 will host a series of exhibitions of national and/or international photographers as well as travelling exhibitions. Exhibition exchange with international museums will be organized to cooperate on finding young skilled photographers.

The choice of the collection and the exhibitions will be made by a board of curators. The works that do not fit to the Museum's concept will not be acquired in the first place and deaccessioning will not be a funding option. Donations will be sought. The Museum will employ funding policies without compromising the power of curators and try to diffuse the funding options evenly. Rather than funded by one source, a number of smaller sponsors will be seeked. Public or EU Cultural funds will be good sources unless they put the autonomy of the Museum in danger. Museum activities and technologies (applications, website, audioguide, AR, touch, etc) will not be seen as a way of fund raising, rather a way of engaging the widest possible audience.

6.1.5 Activities

The workshop rooms of the Museum will host the portfolio and collection sessions, lectures and other activities for adults and children. Lectures especially on photo restoration, conservation and archiving will be organized monthly.

Scholarships to photography students will be provided upon several competitions.

Activities and special exhibition tours for children will be prepared to introduce photography to children of various ages, free of charge.

Research Center and the Library will help the researchers, academicians, students and any person who makes a research on photography. Symposiums and artist talks will be organized in the Auditorium, as well as some film screenings.

Printing Department will give lectures on both analog and digital printing. Visitors will be able to hire the black room upon reservation.

Printed material and a photography magazine will be designed for a better communication of the Museum with its audience.

To obtain autonomous management, the ticket revenues will be increased by the memberships, cafes, restaurant and gift shop revenues. Auditorium will be rented for concerts or symposia of non-photography subjects. Workshops will mostly be free to students but special workshops will be held periodically and charged. Collective efforts for crowd funding will be seeked from the network of photographers and the public. The museum manager will be chosen from management background and he/she will be concentrating on financial issues rather than curation as many museums do.

6.1.6 Archiving and registration

Being a new organization, the Museum will start an accurate and a complete registration system and an inventory from the beginning. The first step in the registration process is the acquisition of the object.[70] What is important in this level is to be sure that there are no restrictions on the Museum's use of the object, and that information about the object is recorded. Then comes the numbering and registration of the object both manually and digitally. To establish continuity, cataloguing is a crucial process the Museum will use for a constant updating of the data regarding the collection.

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[70] Daniel B. Reibel, Registration Methods for the Small Museum, (Lanham: Almira Press, 2008), 36.

CHAPTER 7

CONCLUSION

Museums are above all venues of artistic and intellectual inquiry that are constantly giving interpretations of the present by reconstructing the past. They are the eyewitnesses of history where the visitors reassure the social and cultural practices of the society they live in.

In order to analyze the experience of visiting an art museum, it is crucial to take account of elements that can easily be overlooked: whether it is a public or private institution; the role of the board of trustees; the source of its income (public funding vs. private donations); the architecture (whether the museum occupies a purpose-built or converted structure; the choice of the curator; the design of the interior and to what extent it follows the 'white cube' model in the layout of the galleries and the arrangement of the collection (by chronology, artist, medium, genre); the display of the works of art (the height, the lighting; the information supplied to visitors, whether on wall text, labels, information sheets, guidebooks or through other means, in short the context of presentation.

Studies conducted on Turkish museums about these issues reveal that museums are riddled with problems in the areas of management, employment, workload and budget. Their visitors are mostly foreign tourists and museums often find it difficult to engage the community.[71] Operational autonomy is at stake and as discussed in previous sections; if a museum fails to exercise the final authority to decide, it gives up any claim to deciding at all.

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[71] Deniz Unsal, Museum Establishments and Cultural Policy in Turkey, in *Introduction to Cultural Policy in Turkey*, eds. Serhan Ada and Ayca Ince, (Istanbul: Bilgi University Press, 2009)

Considering what seems to be lacking in Turkish photography and museology, this study proposes an autonomous model for a photography museum to a locality where in its roots museums were regarded as collectors of archives and photography was valued as a witness of history, rather than an art form.

A powerful, autonomous and democratic structure of a Museum will help the medium it exhibits, in this case 'photography', to prosper from the fertile environment. This will provide a rapid recognition in the international arena. Research opportunities will expand, causing a higher quality and potential for new research. Young and talented photographers will be able to find an opportunity to make their voices heard in and out of the country. They will be given scholarships to further their educations. Even the photography sector will benefit from such an environment. If the number of such museums increases, the cultural policies will have to be rewritten in favor of the artists and the museums.

Although a model proposing such a structure may seem naive in the current situation of the art world; it is also evident that nothing is absolute, anything can be criticized and everything evolves, so does the museum with a touch of the 'muses'...

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