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# Current positions of fine arts faculties of the state universities in Turkey

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## Abstract

This study focuses on the institutionalisation, functions, and current positions of Fine Arts Faculties of the state universities in Turkey. The basis of the study consists of historical bakground in terms of examination of the case. The main concepts of the study, namely “art”, “art education”, institutionalisation of art education”, and “art education from the 1980s” have been explained under the light of the periodical process of becoming a separate faculty. A case analysis has been aimed by linking institutionalisation of education and Foundation of Higher Education, which is the reflection of the military interference of September, 12th, which dominated Turkey’s social, political and cultural life. In addition, as an extension of this process, the rapid multiplication of fine arts faculties together with the emergence of qualitative problems almost simultaneously has also been discussed.

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*Keywords: Art, art education, fine arts faculty, institut<sup>o</sup>nalisation;*

## 1. Introduction

Art is very important for individual in comprehending the world he lives in, solving problem he faces, giving reactions to what he sees and feels. When art education is in coherence, it becomes one of the vital points for individual and society as art serves the goals in the field of ensuring/gaining both individual and social awareness. This is why; institution that gives art education is significant for a society as much as art.

This aim of this study is to present institutionalization, functions and present situation of Fine Arts Faculties of the State Universities that raise artists, in which artistic productions are made and whose mission is “*Raise modern, creative and independent artist individuals who will contribute to the country and world culture with his education and activities*”. Fine Arts Faculties of State Universities constitute boundaries of the study. Institutions or courses (private universities, education faculties art-teaching departments, special courses...etc.) are excluded from the research. This study firstly analyzes and explains art and art education concepts through which the topic is grounded, and then focuses on the institutionalization of art education, art education institutions after 1980 and process of facultization.

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## 2. Art

Art alone includes many fields, movements, definitions, ways and methods of explanations while it is a significant element of social structure involving museums, art galleries, producers and audiences. Artists differ from one another according to era they live in, societies they belong to and field of art on defining the concept of art which can be described as integration of the piece of art and audience. Although used for mostly visual arts, the concept has changed for centuries and today gained the quality of covering the definition of other fields of art. Firstly and very broadly, the concept was used for defining the entire creative acts of humans. According to this perspective, the definition of art was used for individual's creative power that is rooted from religion, science, ideology, politics and technology besides his acts of reproduction, his survival and social life relations. The word of "art" in English is originated from a Latin concept "ars" which means "formation" or "to organize" (Keser, 2005:291). This is one of the most basic, global definitions of art.

Although there have been many suggestions for the definition of art, there haven't been a common definition that ends the discussions. While Heidegger (2004: 97), evaluates this situation as "we have been rolling in a circle", Croce (2004: 39) relates art with "perception", "having a horizon", "concentration", "imagination", "innovation", "definition" and "expression". It is also possible to define art according to the idea of Thomas Munro who says that "the ability to create stimulation for the purpose of forming satisfactory aesthetical experiences (Sözen, Tanyeli, 1994: 208). Besides this, the fact that art can not be defined has been a topic of discussion for centuries.

There is indefiniteness in the definition of artist just like the definition of art. But, despite all the difficulties, it is possible to make some definitions. George Bellows said that: (cited by Keser, 2005:295) "An artist is the one who knows, feels and experiences everything, who doesn't forget his experiences and feeds his experiences with creative desire and thought". In another definition, artist is said to be the one who has a special ability in practicing a branch of art which is related with aesthetic evaluation of creative activity, imagination and originality (Erzen, 1997:1607). Erbay (2004, 49) defines artist as the one who continually faces with the unknown and reflects this through new symbols, innovations and creates the new image of life. The wish of reproduction and completeness of human beings also shows that human is more than an individual. Human being senses that he can reach completeness only through seeing the others' experiences which can also be his personal experiences and embrace these experiences. Art is an inevitable device for the unity of individual and it "reflects the ability of humans in sharing unlimited integration besides sharing experiences and thoughts" (Fisher, 1995: 10). When looked from this scope, art emerges from the intrinsicness of human beings, and the inevitable continuity of the wish for recognizing and sharing the outer world. Raison d'être of art has never remained the same. Namely, time and conditions brought within have lead to the necessity of expressing these variables. These variable conditions have been expressed in many ways each of which has a different style, rule and story. This is how there are many different pieces of art according to the art style and artist (Fisher, 1995: 13). So it is possible to define art as individual's recognition of his intrinsicness and outer world and creating productions and philosophic theories in order to explain and narrate these definitions.

There are some people who put forward that art can "disappear" in time. Painter Mondrian believes that art is the balance of today where reality doesn't exist and reality will take the place of art in time; he explains this thesis with these words: "Art will disappear as life reaches a balance". But as it is impossible to have a complete balance between man and his environment even at the most developed societies, art will be necessary in future just like in the past and will continue its development in this direction (Fisher, 1995: 9). So art is not only a necessity of human nature, but also a significant element and dimension of social life. It is the necessity of being human and a result of his existence. Even when we think that there is not a regular art education in human life, stimulation of art will emerge as an internal reaction spruced from human nature.

There is a wish of socialization and go beyond him in human nature instead of being "lonely individual"; it can be thought that this lies beneath the fact that boundaries of art still haven't been determined despite many definitions and comments about art for centuries. As personal and social life changes in time, comments and analysis on the concept of art changes continually these discussions will continue. Man wants to go beyond himself continually, he wants to absorb and own the world around him, he misses and needs uniting his limited personality with social life through art, namely socialize his individualism. People didn't see art and expression through art as an aesthetic activity that has no

reason and depends only on wish; they used art as a device that conveys information about era and unwritten criterion (Jameux, 1990: 6). It can be said that art, which is formed and developed according to the ordinary process of daily life, has the mission of enlightening historical past and guiding humanity by lighting the way to future. According to Aslier (1980, 25), the duty of an artist is to determine humanitarian, global and permanent values and illuminate people. It is known that art is affected from its era while on the other hand it has an active role in the changes of an era.

It is seen that this interaction has some new actors in the process called modernity, especially at the beginning of 20<sup>th</sup> century which has led to an expansion in artistic field. Artists, art educators, art critics, art historians, museums, galleries, art bosses and curators have big roles in this change and development. The field of art has become a market with its new actors and this transformation is reflected on formal practices. Discussions on the definition of art at the beginning of 20<sup>th</sup> century and experimental processes have expanded the conceptual and formal definition of art. Art and accordingly artist have been defined as the subjects that increase knowledge and expand the perception about possible values and realities of the world.

### 3. Art Education

Art is an effective supporter of learning and development process while it ensures the connection between feelings and thoughts. Kagan (1993:204) defines art education as an aesthetic education. According to him, art education is the formation of the connection between man and everything that have aesthetic value in the nature; namely formation of nature, his species, himself, all vital activity styles, world of objects that is created by humanity with art as an original value bearer. Art education has a significant definitive power as it increases creativity by maturing aesthetic feelings and abilities of an individual besides educating his intellectuality and emotions. Art education is necessary for educating individuals' creative power and potentials, organizing aesthetical thought and conscious and grounding the construction of aesthetic life. Art is significant and necessary for an individual as it ensures him arrange his social relations, make cooperation, choose and express the truth, experience and share the joy of starting and completing a work, increases his wish to learn and be productive. Art education develops practical thinking by teaching constructive analysis, supporting observation, originality, innovation and personal initiative. It increases the power to imagine the events in mind without really experiencing them. It gives the chance to analyze the world by putting his individuality and personality forward while increasing manual skills and make synthesis. By this means, self confidence of individuals increases and art gives the chance to humanity to get to know himself, the world and change when necessary (Erbay, 1997: 11).

When all of the definitions of art education are analyzed, it can be seen that education is related with ensuring individuals the ability to express feelings, thoughts and impressions, increasing his abilities and creativity to an aesthetical level and accordingly passing aesthetic judgments, directing individuals towards discover improvements and appreciation and guiding excitements correctly. So in a more general frame, "art education" is the entire education process that focuses on increasing personal abilities and creativity to an aesthetical level in a way that the individual can explain his feelings, thoughts and impressions. The basic aim of this effort is create a civilized society by forming civilized person (child-young) who is the smallest member of societies; this perspective emphasizes the view of art education in broader dimension (Artut, 2001: 89–90). Art and art education is one of the most effective devices in creating an independent, original and confident human structure as this human type's nature is shaped with independent conscious, he can discuss and doesn't easily accept what is imposed and he is directed with science (Çetin, 2002:206).

Art education is a special field with its original technique and principles in general human education. Questioning personal and social necessity for the education and questioning the kind of answers it gives to the requirements should be the preconditions of any kind of discussion on art education. The first goal of art education institutions is to make art a significant need in society's structure or to create this awareness. According to Pekmezci (2002: 38), this conscious can be created by qualified administrative and education staff, with student potential and infrastructure facilities. But in order to ensure all these, each category in society that have duties in an art education institution has to internalize the power and necessity of art, test personal accumulations and determine attitude. When art education's definition and goals are analyzed, it can be seen that professionals and administrators are the most effective tools for giving information and ensuring experience. This is why, as expressed by Bacon (1982:180), authorities and professionals must believe that having a visual ability and productive thinking is a must in every field and they should give an

important place to art in education plans. Fine Arts education which is the scope of this study and defined as plastic arts focuses on raising individuals and societies in terms of art and culture. This raising generally means cultural forming. It is an educational process that is organized in a way that it ensures young and adults experience the place and importance of fine arts in life; the process also aims at showing the types of fine arts, its historical development, its power to express and its significance as a basic need of individuals with examples while at the same time introducing the concept of artistic creation through practical studies that can ensure ability in various fields and branches (San, 1985:5). Malver defines art as a product of culture and idea by saying that “Art is the expression of our nature and character in our life and thinking style, daily relations, literature, happiness and entertainments”. Art, which is a special field of culture, is the reproduction of reality. “Plastic arts education” is a significant parameter in terms of directing and informing individuals in this production process (Erbay, 1997: 8). Thoughts that reveals the necessity of art also forms the intellectual basis of art education’s necessity. Many things can be said about what is art in reality and how much it is needed because art involves many concepts and methods. But there is one basic fact that art has humanized human beings for centuries; may be this is why it can be said that art is a necessity.

#### 4. Institutionalization of Art Education

Belief in the necessity of art education doesn’t date back to old times. Art education was firstly formed as raising artist in academies, and after that it was thought to be given to non-adults. The term “academy” has first come out in 4<sup>th</sup> century B.C. The olive grove where Plato used to give philosophy classes was called “Academy” (Ulaş, 2002:43-44). With the rising of Platonism again in 15<sup>th</sup> century, academies gained importance in Renaissance period. Almost each city had an academy in this era (Lahti, 1992: 25). Until this period, each individual who wanted to be artist had to work as an apprentice with an artist. An apprentice used to carry out any kind of duty for the artist and his family and live with them. The most important responsibility of an apprentice was to successfully imitate his master, because it was the duty of an apprentice to complete the missing parts in the artist’s painting. He could only have the opportunity to carry out the duty to make an independent painting. This is why all apprentices’ paintings are similar with their masters. So, it is very easy to understand which painting belongs to which city. The first example of art academies is the school established by the sculptor Bertoldo di Giovanni at the end of 15<sup>th</sup> century for Lorenzo de Medici in San Marco garden. This was followed by the academy that Leonardo da Vinci established in Milano. The first real academy was Design Academy established by Cosimo de Medici in Florence in 1563. Saint Luca academy was established after that. New academies continued to be established until the end of 18<sup>th</sup> century (Chilvers, 1996: 103). The first academy in France, Royal Art and Sculpture Academy was established in Paris in 1648. Formation of the understanding of academic art took place also at the same period. The most important reason of this was that Royal Academy determined painting standards and principles and this had a big effect on artists’ professional development. Academism was accepted to be the most significant device in reflecting Enlightenment Age’s rationalism on the field of art. But Royal Academy was closed after the French Revolution and after that the activities of academies in France ended (Bary, 1965: 45).

There had been a decrease in the domain of academies with the Romantic Era between 1800 and 1850. The basic reason of this decrease was the thought that creativity is an individual genius and it can not be taught. Realism, which defends that the basic inspiration source of artists is nature, everything is learned from nature, schools can teach nothing to an artist, was another effective factor in decreasing the power of academies besides romantic movement (Rona, 1997: 40). But this wasn’t the end of academies; because there were still new academies being opened one of which was the art academy in Ottoman Empire. This academy called *Sanayi-i Nefise Mektebi Alisi* was established by Orman Hamdi in İstanbul in 1883 (Giray, 1998:3045). So the first institution that gave art and sculpture education in Turkish society was *Sanayi-i Nefise Mektebi* in İstanbul. Salvator Valery was giving oil painting classes, Warnia and Zarzecki were giving design classes and Yervant Odgan was giving the first sculpture classes in this school (Cezar, 1971:442-469). Establishment of *Sanayi-i Nefise Mektebi* by Osman Hamdi can be accepted as the renaissance of Turkish art and sculpture. Official establishment of such an institution which included plastic arts was the first impact on a belief that had continued strongly until that time (Berk, 1937: 11). Although Sultan portraits were being painted in the 15<sup>th</sup> century in Ottoman Empire and western painting tradition was applied starting from the second half of 18<sup>th</sup> century (Renda, 2000: 446), the society was still foreign to this idea. Art and sculpture tradition wasn’t reflected and encoded with Islamic rules, it didn’t have a place in social structure and was

only practiced in palaces; despite all these, institutionalization of art education through the academy was completed which was a significant indicator of development and courage in the era. This move was the most important development in terms of introducing art and sculpture to society, socializing and extending it and ensuring its continuity. Sanayi-i Nefise Mektebi was established almost 250 years after the academies in Europe (1563), and the sculpture practice's name in reason document and manual table was written as "engraving" which was very interesting. It is obvious that there had been a hesitation in using the word sculpture openly at the beginning (Cezar, 1986, 84). The second academy was established for female students in 1914 and was called *İnas Sanayi-i Nefise Mektebi*. After a short time, these two schools were combined under the roof of Sanayi-i Nefise Mektebi and continued education as an additional institution.

Starting from the years when *Sanayi-i Nefise Mektebi*' was built, the goal was to create a national art and to prove the talents of Turkish society to the west. Establishment of *Sanayi-i Nefise Mektebi* was the indicator of an institution that was intending to give western education. But starting from the end of 19<sup>th</sup> century, the west's academic accretion was completely accepted. According to Tekiner (2008: 4), these were the problems of transition without experiencing archaic-classic-baroque processes. Besides this, artists' educated in these schools were sent to Europe and especially Paris which was accepted to be art center of the era; the reason of this process was to create an art education that is westernized in terms of shape while protecting national features in terms of content. According to Tunçay (2005: 17) who emphasized that education was the basic tool in the modernization of Republic just like the modernization of Ottoman Empire, the main crank of Republic is education. An American Education Philosopher John Dewey was invited to Turkey in 1924 by Atatürk in the first years of republic; he stayed in Turkey for a while and prepared a report about the education system. He mentioned in this report that artistic talents of Turkish students was high and if they were educated properly, they could make big contributions to increasing the civilization level in the country and had positive affect on fine arts culture (Özsoy, 1998: 59). Dewey saw the Public Faculty of Fine Arts in İstanbul and stated that the school needed a new space and equipment for reaching goals and functions. John Dewey's report was put into practice in 1926. These thoughts about art education were mentioned in this report (Yolcu, 2004: 96):

- Art and Painting workshops that have all necessary equipments should be established;
- Individuals who can not continue higher education should give importance to practical studies, especially handicrafts which will bring knowledge and ability;
- Importance should be given to visual art practices such as painting and drawing in terms of developing individual and social significance.

Gazi Teacher Training School (Gazi Training Institute) was established in Ankara in 1926 on the basis of this report. Art teaching classes' programs in primary, secondary and high schools were changed and art teaching workshops or rooms were established in schools; after that, in 1932-1933 academic years, painting department was opened in Gazi Teacher Training School. On the other hand, with the effect of a movement called Handicraft movement (Bauhaus) in west, Craft –Department was established free from Painting Department. After that, these two departments were combined and called the Department of Art. Gazi Painting Department which was established in 1932 gained a modern view and wasn't established as a copy of any other institution. When İsmail Hakkı Tonguç, who was sent to Germany in order to get Art education, returned to the country, he led his primary school teachers Malik Aksel, Hayrullah Örs, İsmail Hakkı Uludağ, Şinasi Barutçu and Mehmet Ali Atademir go to Germany as well. When Malik Aksel 1934–1954, Hayrullah Örs 1932–1954, İsmail Hakkı Uludağ 1932–1968, Şinasi Barutçu 1933–1961 and Mehmet Ali Atademir returned, they took charge in Gazi Institute of Education (Ünver, 2002: 19). Besides this institution, "Tatbiki Güzel Sanatlar Yüksek Okulu" (University of Applied Fine Arts) was opened on 1 November 1955. Art educators who were educated in these institutions educated many students in different regions of Anatolia and were the founders of Fine Arts Faculties.

Community centers and Village Institutes were two significant institutions that were taken into consideration in terms of satisfying the needs for qualified teachers; these institutes were giving importance to art education in order to satisfy the need for art. Village Institutes, established with the regulation numbered 3803 and dated 1940, were valuable as they created a public education model and art education. In Village Institute program dated 1943; a broad frame education that includes all kinds and branches of art similar with "craft school" understanding was projected. There was the understanding of aesthetic education in Turkish, art, handwriting, music, physical education and national dances besides classes that give technical knowledge and ability. Although craft school principles were ignored with



Village Institutes program in 1947, the understanding of art education that is also mentioned in the books of İsmail Hakkı Tonguç who attended the establishment of these institutes as Primary Education General Administrator (Etişkin, 1995:72). These institutions that used to educate public and villagers introduced art to Turkish society, made them productive and helped raising many artists and art lovers.

With the increase and refreshment of nationalistic movements, dependence to the West decreased and artists started to benefit from their country's sources. Accordingly the thought of relating foreign education with success in art decreased in this era. In this scope, Turgut Zaim, İbrahim Safi, Nuri İyem were some of the artists that were successful although they didn't get education abroad. It can be said that there were many artists that are nationally successful in Turkey who took education in the country.

The institution which was the first and only art academy in Turkey and continued French tradition for a long time was modernized with reforms in 1930 and 1968. The academy was named Academy of Fine Arts until 1965; after this year, the name was changed to *Public Academy of Fine Arts*. There were some difficulties in determining the situation of students who were sent to Europe in order to increase knowledge and manners. Academies in Europe wrote that they couldn't balance the educational situation of these students with the ones in the academy, and they questioned the education in Turkish academy. Upon this, people started to question if the Faculty of Fine Arts was a city academy or a state academy. At the end, the academy's name was changed into State Faculty of Fine Arts with the decision of Academy Board of Education and with the approval of Ministry of National Education in 1964-1965 academic years. On 17 May 1969, the academy was autonomised with the acceptance of State Academy of Fine Arts' decision numbered 1172. Thus, the academy became a high level education and research institution with scientific aspects (Erbay, 2004: 84). The institution had been the only one whose goal was raising artist in Turkey until 1975. The first art education institution which was established as a Faculty of Fine Arts in 1975 was established as a part of EgeUniversity.

## **5. Art Education Institutions after 1980 and Process of Facultization**

The Transformation of art education to today's fine arts faculties, that started to be institutionalized in Ottoman Era, had been completed after the establishment of Higher Education Institution which was a reflection of 12 September Military interference, which was definitive in social, political and cultural life of Turkey, on universities. There has been a significant increase in the number of fine arts faculties starting from this time, but qualitative problems has also increased in parallel with this quantitative increase.

Universities have been defined in the 2<sup>nd</sup> article of University Regulations numbered 1750 which was enacted in 1973 as: "Scientific, research, teaching and transmission associations that are autonomous and incorporated". A wide ranging autonomy was ensured to universities with this act and "Higher Education Council" was established. According to the change in the concept of Turkish Education System in 1973, higher education institutions were separated as University, Faculty, Institute, Colleges, Conservatories, Vocational School Practice and Research centers. In 1981, the Law of Universities numbered 1750, dated 1973, was abolished and 2547 numbered act was put into action (İnan, 1988: 31). On 04.11.1981, this Higher Education Law was put into action and all higher education institutions were incorporated in universities. Higher education was classified as associate degree, bachelor's degree and master degree. The aims of the law were to organize higher education institutions and ensure functional integrity. Organization of Higher Education Institutions was reorganized with the delegated legislation, published in official gazette numbered 17781, dated 20.07.1982 (Head Council of Education and Morality, 1983: 26). With the change in this law, the entire teacher education and art teacher education programs that had been carried out by the Ministry of National Education were connected to Higher Education Institutions. This was a milestone in education field in the history of Republic.

University, faculty, institute, college, conservatories, vocational school practice and research centers were divided as the branches of higher education institutions. Academic education in plastic arts was started to be given in universities which was included in this regulation. Students that graduate from high school and want to have art education firstly take the exam by Student Selection and Placement Center; after that, if they get the base point of Fine Arts Faculties, then they gain the right to enter the specific ability test of these faculties. Raising artists and art teachers are the goals of University institutions that give art education. No matter what the goal is, these institutions give art education at higher education level and contribute to the development of art (Erbay, 1997:150).

In today's Turkey, none of the institutions that give art education is named as *academy*. Many higher education institutions that had been named academy until recently were changed into higher education, university of faculties. For example with the Board of Higher Education Law numbered 2803 that came into force on 1982, İstanbul Public Academy of Fine Arts was changed into Mimar Sinan University on the 100<sup>th</sup> establishment anniversary. Faculties of Science and Letters and Institutes of Science and Social Sciences were established. All of the bodies that had been giving fine arts education were reorganized under the name of Mimar Sinan University Faculty of Fine Arts and state conservatory was connected to this institution. Today, the same institution named Mimar Sinan University continues its education by leading the way (Gezgin, 2003: 18).

As stated before, Ege University established in 1975, had the first art education institution established as Faculty of Fine Arts. There have been new developments in the field of fine arts education starting from the new arrangements in universities in 1981 in Turkey. As an institution that gives art education, Marmara University Faculty of Fine Arts was established as "University of Applied Fine Arts" on 1 November 1955, then took the name of Public University of Applied Fine Arts and after that it was connected to Marmara University as Faculty of Fine Arts. The bases of Faculties of Fine Arts of Mimar Sinan University of Fine Arts, Marmara, Hacettepe, Dokuz Eylül and Anadolu Universities were laid as Higher Schools of Fine Arts. Many fine arts faculties were established with the universities that were established after 1980 (İlhan, 1993:4). The first Faculty of Fine Arts in Ankara entered into service in 1983 as a part of Hacettepe University. In 1990s, there were Faculties of Fine Arts in almost every city in Turkey. It can be seen that the number of Fine Arts Faculties in Universities connected to Higher Education Institution reached 40 by the year 2011.

Schools that raise art educators have been incorporated in education faculties according to the structural requirement of higher education system in Turkey. These institutions aim at filling the gap in art education. In this scope, additional classes about pedagogical formation have been given in these institutions such as plastic arts education, education psychology, education sociology, education management classes. The title of "Art Educator" is given to the students graduated from Fine Arts departments in Education Faculties. Undergraduates do internship on the 8<sup>th</sup> semester for one month in normal high schools, vocational high-schools or primary schools. Students graduated from these institutions get the right to work as art educators in educational institutions (Erbay, 1997: 154). In the university system, fine arts educations have been given in different faculties such as Architecture and Science and Letters as elective courses.

Faculties of Fine Arts are academic institutions that carry out educational services as parts of universities. Faculties of Fine Arts are known as the institutions that give education in order to raise artists and aim at satisfying the artist need of society. The basic aim of these institutions are educating students in artistic fields such as painting, sculpture, ceramic, graphic, textile etc. and introduce them to society. Art programs in these schools give the basic concepts of plastic arts education besides the opportunity to make researches and designs in various topics about the main art branches. The education is supported with observations by discussing world knowledge and artistic field (Erbay, 1997: 149).

Especially starting from 1990s, despite important impossibilities, establishment of many Fine Arts Faculties in universities continued which is thought to be a significant art policy. One of the most important examples of this policy was the expressions of Süleyman Demirel who was the President of Republic between 1993. He emphasized many times that there must be attempts especially in different fields of art and sports in the process of entering the European Union. Demirel emphasized in all of the legislative session opening orations, statements and speeches on TV programs that establishing art and sports academies is very significant in the process of entering the EU and these faculties should be established as a part of every new university (Ergeç, 2001). It was seen that, there had been a fast increase in the number of Fine Arts Faculties after these speeches of Süleyman Demirel; but these establishments lacked enough amount of academic member, substructure or technical equipment. As stated before, number of fine arts faculties in Turkey that are connected to state universities are 40. As stated by Hayriye Koç Başaran (2002:198), faculties should be supported both financially and morally if establishing fine arts faculties in every city is based on the aim of bringing art and culture to smaller cities besides the big ones. These faculties have been established with big investments and shouldn't be left alone. But a different point should be taken into consideration before believing that the increase in the number of these faculties is related with the interest of society in arts; there are some other reasons that ensure the establishment of these faculties. Akyüz's (1994: 376–377) words about the institutional structuring in Turkish education history enlighten the situation of faculties that increased after 1990: "When the events that occur often in our education history are analyzed, it can be understood that our education institutions were developed with the efforts of

ministers, managers and teachers. Changes in administrations sometimes caused stopping and even leaving previous positive efforts and this damaged our education system. New institutions were established without completing infrastructures while it is necessary to develop present education institutions. Especially fast and ungrounded efforts given with political thoughts caused troubles and failures in our education system”.

According to Metin Şen (2005: 32), Harold Rosenberg stated about a period when the number of art schools increased in America that, “The number of art schools has been increasing in our country. As the number of academic member is not sufficient for this education, amateurs started to educate the ones that are more amateur than them”. This is a determination that presents the situation of fine arts faculties in Turkey. In general means, the first significant factor that indicates the quality in universities is sufficient number of professional academic members. Quality and significance of faculties increase in parallel with academic members’ success in education and research fields. It is planned that qualified academic members would be raised in the 21<sup>st</sup> century. So, raising qualified academic members in fine arts faculties becomes a more urgent obligation everyday. For this aim, firstly art education programs should be analyzed, reshaped and/or restructured. Another problem is that administrators in newly established fine arts faculties have been constantly changing and their profession fields are different. This situation creates significant problems in faculties.

Another substructure deficiency that is created by quality and quantity problems in faculties is seen in practical and hypothetical fields in these institutions. Artists are firstly raised as technical individuals in the institutions in Turkey that give art education while hypothetical dimension of art education is ignored. As also expressed by Timuçin (1977: 86), cultural dimension of the candidate artist relies on coincidence and personal efforts. Because it is believed in these institutions that, technique in painting, sculpture, music, theatre, ballet are significant in interpretivism and creativity while on the other hand hypothetical field, which is one of the basic power supply of artists, is ignored. In this case, both the piece of art of an artist and the comment of an interpreter artist are nothing but insulating products that don’t have intellectual depths.

## **Result**

Institutionalization of art education in Turkey has gained a significant speed with the establishment of State Faculty of Fine Arts. Faculties of Fine Arts are also being established today in universities in order to ensure the development of art. Both artists and art audiences are being raised through the art education in these institutions. But the number of these faculties increases every day which cause the quality and quantity decrease in terms of academic members. This situation creates problems as graduates cannot find jobs, and the quality in education process decrease which cause deficiencies in raising candidate artists.

Universities and Faculties of Fine Arts that are responsible for raising creative, intellectual and sensitive individuals who can stand against the dynamics of the era can be successful in this mission only if they can handle social and cultural changes and can be effective in applying new education methods that develop individuals’ personal learning abilities. Art education has a significant role in ensuring students perceive the world they live in and be aware of the society and events around them. Innovations, alternative approaches should be developed, new evaluations should be done and a democratic discussion environment should be created in the field of art just like in the field of science.

Institutions that give art education in universities should exist and these institutions should carry the understanding of art to the universities and cities they are situated. Generally, it can be said that the motive of the establishment of all fine arts faculties is to direct the artistic development of the city, to discover and shape the artistic abilities of skillful students and give effort to prove the existence as an institution that sets example, is effective and arbiter. Governments have significant responsibilities in satisfying the substructure needs and deficiencies (building, workshop, tool, academic member etc.) of the newly built faculties. Fine arts faculties are regarded as the display window of universities which causes some problems; and opportunities given by many Anatolian cities to art education students and art lovers are insufficient. Academic members, students and graduates in many cities where newly built universities exist don’t have the chance to watch the current examples of modern art. Besides this, they don’t have the chance to find audiences to present the pieces they made. Main reasons of these are that serious and well supported art centers don’t exist and the opportunity to bring exhibitions is limited.

Continuing to establish new fine arts faculties despite big insufficiencies is a significant art policy, but there have been some very important mistakes on this issue. Birth of the idea of faculty of fine arts is based on creating



aesthetic applause in people. It is believed that making necessary plans, ensuring qualified members and give education to students who can really carry out the profession will make positive contributions to campus and city life. But it is obvious that there have been a significant insufficiency in terms of qualified academic members and artists. Selection of academic members should be done carefully, only skilful and professional individuals should be chosen. As stated by San (1995: 77); in order to reach the expectations and goals, a distinguished culture and art science environment through which comprehensive fine arts education should be organized; it is necessary to make high level cooperation with educated art and culture professionals, produce science and make researches.

As a result, when historical process of art education in Turkey is observed again, it is seen that there have been changes and developments mostly at academic level. But before reaching this education level, special attention and significance should be given to the art education of students in compulsory education level; history should be analyzed and future should be directed better. The deserved significance of art and art education and its development can be ensured only by people who believe in the necessity and importance of art. Educators educated with an effective program, necessary equipments, with determination and education policy that ensures the necessities of the era are the builders of people who will give importance to education. This is why, well trained art educators will be the most basic building stones in reaching this educational mission just like education in other fields.

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