In the planning and development of the cultural sphere on the city scale and the implementation of cultural projects and programs, in addition to local governments and civil society, the participation of other public and private institutions, as well as the city inhabitants is important in terms of devising plans with long term applicability and durable impact, and also for inhabitants to espouse the process. *Local Cultural Policies Handbook: Steps, Tools and Case Studies* was compiled to this end, to underline this priority, and contribute to discussions around local cultural policies in Turkey by presenting case studies of plans and projects developed in a participatory and inclusive manner.

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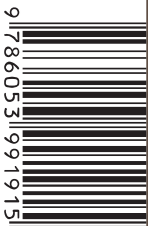ARAŞTIRMA MERKEZİ RESEARCH CENTER

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European
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Cover Design: **Sevtap Yakın**

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EDITOR: EYLEM ERTÜRK ● Local Cultural Policies Handbook

Cultural Studies

Local Cultural Policies Handbook

Steps, Tools and Case Studies

Editor: **Eylem Ertürk**

LOCAL CULTURAL POLICIES HANDBOOK

STEPS, TOOLS AND CASE STUDIES

LOCAL

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FOREWORD

Philipp Dietachmair
Program Manager | European Cultural Foundation, Amsterdam

Throughout history urban environments have provided the hotbed for cultural innovation, artistic experimentation but also the cultural challenges of human development. Over the past 20 years cities all over the world on an ever increasing scale have elaborated strategic approaches and serious investments for furthering the development of their local arts and culture sector. Cultural planning has gradually started to permeate all areas of social, economic and spatial development of city life. Today, up-to-date strategic planning for urban development which really serves the needs of its citizens and the successful positioning of a city in the global context cannot be imagined anymore without including a cultural dimension. The *Agenda 21 for Culture* promoted by the United Cities and Local Governments (UCLG) and introduced in the first chapter of this publication describes culture as the indispensable *fourth pillar* of sustainable development next to the economic, social and ecological sphere.

The European Cultural Foundation (ECF) and its local partner organizations in Turkey (Anadolu Kültür, Cultural Policies and Management Research Center (KPY) at Istanbul Bilgi University, Istanbul Foundation for Arts and Culture) and other countries of the European neighborhood have been professionally active in facilitating local cultural development since many years. Taking place against the backdrop of very dynamic and often turbulent transitional working contexts the ECF and its local partners across many cities and municipalities of the EU neighborhood have persistently focused on promoting viable dialogue and working relationships between different stakeholders from the professional cultural field (both independent and public funded) and the administrative and political levels. Cities where a constructive dialogue involving civil society and local government but also other public and private stakeholders leads to strategic and participative long-term planning in the field of culture often turn into frontrunners for overall cultural policy reform processes in their countries. The practical examples of urban cultural projects and local case studies introduced in this book illustrate that Turkish cities also may become a viable source of cultural policy reform and innovation across the country.

The contents of this publication are based on knowledge and field experiences the ECF, Anadolu Kültür and Cultural Policies and Management Research Center (KPY) at İstanbul Bilgi University have gathered within the project *Invisible Cities: Building Capacities for Local Cultural Policy Transformation in Turkey*. With its title referring to the imaginative potential of cities as described

in a novel by Italo Calvino, the project supported three long-term strategic cultural development processes in the cities of Kars, Antakya and Çanakkale. The profound and intense learning processes cultural NGOs, arts institutions, local activist and initiative groups, artists, experts, citizens, students, local media and their city administrations went through in these pilot projects are at the core of this book. Besides that it features a large number of best-practice examples for cultural development from other localities across Turkey. These are combined with introductory texts to the basic theoretical frameworks of local cultural development worldwide and many hands-on tips for realizing strategic planning processes in local practice.

The publishers hope that the following pages become a valuable source of information for many other cities across Turkey and inspire them to start their own local cultural policy development processes. Our sincere thanks go to the Matra Program of the Dutch Ministry of Foreign Affairs which made this project and publication possible. The publishers in particular wish to thank the many experts, cultural managers and local initiators from various places across Turkey whose relentless efforts, persistence and enthusiasm for developing a more inclusive and inspiring cultural life in their cities lie at the heart of this book.

A HANDBOOK FOR LOCAL CULTURAL POLICIES

Eylem Ertürk

Projects, programs and research in the urban cultural sphere and the evaluation of the outcome of such efforts have become more central to the cultural agenda both in Turkey and around the world. In the planning and development of the cultural sphere on the city scale and the implementation of cultural projects and programs, in addition to local governments and civil society, the participation of other public and private institutions, as well as the city inhabitants is important in terms of devising plans with long term applicability and durable impact, and also for inhabitants to espouse the process. *Local Cultural Policies Handbook: Steps, Tools and Case Studies* was compiled to this end, to underline this priority, and contribute to discussions around local cultural policies in Turkey by presenting case studies of plans and projects developed in a participatory and inclusive manner.

This book, which entails steps, tools and case studies from various cities in Turkey for planning and implementation processes of local cultural policy development, was designed as a resource for local governance and civil society organizations working in the field of culture. Comprising the experience and observations acquired in the framework of the *Invisible Cities: Building Capacities for Cultural Policy Transformation in Turkey* project implemented by Anadolu Kültür and İstanbul Bilgi University, the book aspires to be of use by presenting an overview and raising a variety of questions through the transmission of this experience. We believe it is important to share all the experiences from the cities in the scope of this project, which may be considered one of the pioneering steps in developing local cultural policies, with their accomplishments and their shortcomings.

Local Cultural Policies Handbook: Steps, Tools and Case Studies consists of two main chapters exploring theoretical and practical issues. Following an introduction on the debates and efforts in this field in Turkey, the book combines the global theoretical framework of the development of local cultural policy, with steps to be taken in planning and implementation processes, and practical tools and outcomes of experiences in a number of cities. In the introductory chapter of the book, Ülkü Zümray Kutlu provides a framework for local cultural policy efforts undertaken on the city scale in Turkey in recent years. Kutlu refers to the scarcity of best practices and efforts for devising participatory polices in Turkey and highlights the importance of propagating such cases. Underlining the significance of the albeit small groundbreaking local cultural policy initiatives launched and implemented in various cities throughout Turkey in the scope of the project realized through the collaboration of Anadolu Kültür and İstanbul Bilgi University, she shares with the reader the

experiences at local level and strategies employed in the scope of *Invisible Cities: Building Capacities for Cultural Policy Transformation in Turkey.*

Drawing linkages between certain theories on cultural policies, sustainability, participation, human development and institutional regeneration, *Agenda 21 for Culture* Coordinator Jordi Pascual constructs the theoretical framework around developing local cultural policy on the global level. Making reference to the legal foundation and justification in international documents for approaching cultural participation as a dimension of human rights and human development, in his article Pascual underlines the process that constitutes the basis of participation in the development of local cultural policy

In the chapter titled *Developing Local Cultural Policy: Steps, Tools and Case Studies*, several basic cultural issues are raised tracing the proposed steps for urban cultural planning and implementation. While the seven steps providing insight into how the presented cultural issues may be approached have been outlined consecutively, the transitivity and non-linear connections between these steps should not be overlooked. Each step includes basic definitions and methods, various analysis and implementation tools that can be employed in the cities, experiences on the local level and questions to facilitate monitoring. The references and directions you will continually encounter in the text may be regarded as a sign that tools and case studies may be relevant and applicable at different stages. Therefore, in addition to being a book that can be read beginning to end, it is also a handbook that can be consulted based on specific contexts and needs. In this chapter the steps presented with a focus on the importance of participation, collaboration and communication for urban cultural planning and implementation are explored under the following headings: Learn About the City | Get to Know Inhabitants | City Analysis | Objectives for the City | City Action Plan | Programs, Projects and Activities | Evaluation. This method offers to the reader tools to support efforts around issues such as who will participate how in decision making processes for city scale cultural planning and implementation; how the content will be developed; how the urban cultural dynamics can be incorporated in the most inclusive manner possible. Obviously around the world and in Turkey, each city has a distinct history and diverse cultural dynamics, thus each city will develop its methods and processes for cultural policy and implementation in its own unique way. However, we still hope that the case studies presented in this book will be useful for administrative units working on or engaged with arts and culture throughout Turkey, as well as the efforts of local civil society organizations and initiatives.

It is impossible to exhaustively explore all issues around developing local cultural policy, human and urban development, participation and cultural rights, strategic planning, practices and research for culture in this handbook. Therefore it would be appropriate to consider this handbook as a resource providing clues on several crucial issues, presenting basic tools and experiences and yet encouraging posing further questions and engaging in more research. To this end, we hope you will consider the

references provided at the end of the book as a supplementary resource for accessing further information. Additionally you may access the project booklets and reports of the *Invisible Cities: Building Capacities for Cultural Policy Transformation in Turkey*, which constitutes the subject matter of this volume at **www.anadolukultur.org** and the original handbook in Turkish from İstanbul Bilgi University Press.

We hope that this handbook, which was developed with the contributions, commitment and collaboration of a large team, proposing certain tools and recommendations based on the experiences from local cultural policy development processes in various cities throughout Turkey since 2004, will serve as an inspiration and resource for other cities' processes of developing local cultural polices.

ON LOCAL CULTURAL POLICIES
IN TURKEY

Ülkü Zümray Kutlu

Cultural policy is a multi dimensional and comprehensive field that encompasses a wide array of issues ranging from cultural industries to historical and cultural heritage; legislation on culture to conditions affecting artistic production and the artist; cultural diversity to cultural rights and participation in culture, as well as the discussions, policy and practices around these issues. The issues tackled in this book only address one aspect of this issue, namely the efforts undertaken by Anadolu Kültür (AK) and İstanbul Bilgi University with the support of European Cultural Foundation (ECF) towards the development of participatory local cultural policies, projects realized by these institutions in different cities, and case studies based on observations and experience in these cities. By sharing the methodologies employed and accumulated experience, this handbook aims to initiate a discussion on the issue based on the case studies.

In the present world the concept of *participation* extends beyond voting and citizens mobilizing to seek their civil and political rights; it is an issue pertaining as much to economic, social and cultural rights as to civil and political rights. In this context, participation in cultural life involves much more than participation in activities, namely "an active collaboration and participation in the development and realization of policies and the expression of collective movement and freedom of choice"[1]. However, even though the concept of *participation* is mentioned more frequently nowadays, there is not a clear consensus on its definition. In Turkey the knowledge and perception as to how participatory processes can function is rather inadequate and a clear perspective has not been developed in terms of participation in local decision making processes[2]. Therefore, depicting the problems and challenges as observed in terms of ensuring participation in public decision making processes, might prove useful in responding to questions of *who participates in what, how and why*. Discussing case studies from various cities and local experience may ground the ongoing theoretical discussions and broaden our horizons.

At the same time, we could state that cultural rights, cultural diversity and cultural participation are still not considered essential for the realization of the right to participation and these issues are not addressed in conjunction. There is still a very limited awareness of the significance of culture and the right to partake in cultural life, in particular towards the ascertainment of social reconciliation

and dialogue. And yet the right to partake in cultural life is crucial in terms of cultural diversity. The foundation for social dialogue can be strengthened through enabling people to partake in initiatives organized to shape the social and cultural conditions and future of the place they live in. Steps to promote the practice of participation in decision making mechanisms, urban social and cultural life and an in depth analysis of the right to participation in cultural life, may constitute a crucial aspect of the democratization efforts in Turkey.

It is difficult to make binding statements on this issue which has only become a point of discussion in Turkey recently. In a geography where everyone is accustomed to the central government making decisions on the local level, efforts and best practices in participatory policy building remain rather limited. Therefore, we believe that bringing various participatory practices to the foreground, sharing and catalyzing discussion around methods employed in different cities, and an assessment of the concrete applications with their successes and failures will expand our perspective and enrich the discussions.

Programs Implemented by Anadolu Kültür and İstanbul Bilgi University

With the aim of contributing to the localization of Anatolian cities in the sphere of arts and culture, AK, in collaboration with BİLGİ and with the support of ECF launched the *Local Cultural Policies* program in November 2004 with a meeting bringing together participants from arts and culture institutions in Anatolian cities, municipality officials, representatives from the Ministry of Culture and Tourism, numerous arts and culture institutions, NGOs and artists from İstanbul.

The program, which combines the experience of many institutions and cities, aims to support local governance in undertaking participatory efforts and civil initiatives to assume an active role in developing policy. In the scope of the program various activities are implemented to contribute to promoting the necessary collaborative environment to enable inhabitants to partake in identifying priorities in the artistic and cultural sphere; universities, NGOs and artists to participate in strategic planning and resource allocation processes operated by governor's offices, municipalities, and special provincial administrations; and the development of participatory local cultural policies.

The program was initially launched in the cities of Kars and Kayseri which stated in the November 2004 meeting that they wanted to partake in the project. In these cities focus discussion groups were held in order to understand the needs and potential of the cultural sphere, and meetings were

organized to discuss priority areas with participants from local governments and civil society. These preliminary efforts undertaken in Kars and Kayseri with the objective of getting acquainted with the city and building the groundwork for steps towards developing local cultural policies, were expanded to include Çanakkale, Antakya, Edirne and Mersin in 2007 and focus group discussions were conducted in these cities as well. Based on the outcomes of focus groups and other discussions, taking into consideration the interest of inhabitants and local governance, the *Invisible Cities: Building Capacities for Cultural Policy Transformation in Turkey* project was designed to be implemented between 2008 and 2010, to strengthen the research and meetings conducted in Kars, Antakya and Çanakkale with concrete steps.

In this program where workshops, meetings and projects were realized in Antakya, Çanakkale and Kars towards the development of local participatory cultural policies, AK and BİLGİ were the main implementing partners of the program. While AK supported the development of participatory projects in Antakya, Çanakkale and Kars, the Cultural Policies and Management Research Center (KPY), founded in BİLGİ and still operational, mainly functioned as a documentation and research center for culture policies and cultural management. Meanwhile, the Cultural Policies and Management Archive operating under BİLGİ library is a resource for academicians and researchers interested in working on and researching the issue.

During the projects realized in the respective cities, bringing together the experiences of various cities and sharing them was one of the main objectives. There is no single and exclusive method employed in developing participatory local cultural policies not just in Turkey but anywhere in the world. However, it is possible to speak of certain crucial steps for the effectuality and inclusiveness of any such effort. In this context, we can summarize the methods employed in the scope of the *Invisible Cities: Building Capacities for Cultural Policy Transformation in Turkey* project as follows:

a) **Focus Group Discussions:** In order to understand the existent situation, needs and priorities on the city level, focus group discussions were conducted with civil society organizations, initiatives, youth, local governance, universities and women.

b) **Reports:** A report was drafted comprising the outputs from focus group discussions and the subsequent SWOT analysis made based on these outcomes.

c) **Dissemination of Reports and Meetings in the City:** The outcomes of the focus group discussions were shared with the public in each city with two day meetings. In addition to civil society organizations and participants of the focus groups, local governance, universities and public institutions were also invited to these meetings. The first day of the meetings were

devoted to a presentation of focus group discussion results, and the second day to the revision of the SWOT analysis and the prioritization of needs together with the inhabitants.

d) **Workshops:** Workshops were organized in pilot cities to develop projects on the established priorities. The number and content of the workshops were designed according to the needs of inhabitants and their capacity and experience in project development.

e) **Small Scale Projects:** In order to strengthen collaboration between local governance and civil society around cultural policy, and to increase civil society's awareness of and participation in the cultural sphere in the pilot cities, financial support was provided to small scale projects. Both the workshops and the small scale project implementations were geared towards supporting and empowering citizens through the method of experiential learning. In the development and implementation of small scale projects, institutions, organizations and civil initiatives were encouraged to collaborate and devise joint projects and activities.

f) **Sharing Outcomes with the Public:** It was aimed to evaluate the small scale projects focusing on both their shortcomings and achievements by sharing them with the public. In the meetings open to public participation organized in pilot cities, project booklets describing the finalized project were disseminated and groups realizing the projects delivered presentations to share their efforts with all the participants. Representatives from other project cities also attended the meetings, thereby having the opportunity to learn about various processes and experiences. While these meeting increased the visibility of efforts undertaken in the cities, they also contributed to enhancing collaboration among different cities.

Due to the different dynamics and priorities of each city, the content of the activities undertaken in the scope of the project varied and this diversity was also reflected in the outcome products. The most significant factors constituting the difference were the commitment of local governance to implement these projects and the presence of strong civil society organizations and initiatives.

In this context, when we evaluate the projects undertaken in Antakya, Çanakkale and Kars, we can single out the *Çanakkale 2010* project developed through the collaboration of civil initiatives and local governance in Çanakkale, which is a city with extensive experience with *Local Agenda 21*, as one of the best practices. *Çanakkale 2010* was also selected as one of the international best practices by United Cities and Local Governments (UCLG). As for the activities realized in Kars and Antakya, they focused on historical and cultural heritage, cultural diversity and contemporary art respectively in line with the priorities and interests of citizens. The efforts undertaken and projects developed in Kars and Antakya were centered around on encouraging collaboration among civil initiatives, and capacity building for civil society organizations, rather than collaboration with local governance and/or policy development practices.

The efforts undertaken in the cities reflected that civil initiatives and civil society organizations committed to working in the cultural sphere were as essential to the establishment of participatory cultural policies and planning as local governance conviction of this method and commitment to promoting inhabitants' participation. You may find detailed information on projects and activities developed in the cities in the following chapters of the book.

Recommendations

Our experience from the projects implemented in the cities indicated that participatory policy practices are often limited to surveys administered following the planning process. Usually after the plans are completed, a sample is selected, and opinions and recommendations regarding the plan are compiled. In other words, despite the fact that there are some measures taken towards local governance reform in Turkey, the emphasis on participation in legislation or legal measures to ensure inhabitants' participation does not guarantee an effective practice of participation. At the same time, the participation process is not realized only with the planning phase. Participatory, effective and transparent cultural policies can only be realized when local governance collaborate with inhabitants throughout the entire process spanning from the planning phase to the implementation, through the inclusion of residents in all decision making and implementation mechanisms concerning the city, and employing a variety of methods to actively involve inhabitants. Organizing meetings, discussions and focus groups facilitating various forms of collaboration and dialogue in the scope of collective efforts undertaken with inhabitants allow for them to champion both the process and the activities.

In this context, we may propose that civic initiatives such as *Local Agenda 21* and *Agenda 21 for Culture* and City Councils can contribute significantly to cultural policy development and implementation processes. In order to render such platforms effectual, it is necessary to promote inhabitants' participation in such initiatives, encourage cultural diversity and freedom of expression and support the representation of disadvantaged groups such as youth, disabled, women and children. It is a fact that access to culture, cultural rights and participation in decision making processes requires an awareness and knowledge of these rights to begin with. It is necessary to consider devoting special attention and establishing positive discrimination for disadvantaged groups, a variety of possible methods and ways to ensure the participation of all segments living in the city. The participation of diverse groups, especially disadvantaged groups including migrants, minorities and the disabled cannot be ensured without special effort and the necessary measures.

Another issue that has to be raised is that in (the rare) cases where influential civil initiatives with the power to influence decision making processes exist, usually participation is limited to the *usual*

suspects. This implies that those participating in decision making processes, those having a say on these processes, and people active in events organized in the city are the same group of individuals. Consequently there is limited citizen participation in policy making processes and problems in terms of sustainability. Along the same line, ensuring participation at only a certain stage, for instance during the planning phase, does not guarantee that the participation will be sustained throughout the process. The participatory approach requires employing a variety of methods and being creative in order to involve inhabitants in all processes.

Another equally important point is to undertake concrete projects proposed by inhabitants, which can also be developed and implemented together with them. The importance of *experiential learning* and *designing, implementing and producing a concrete project* is key to increase inhabitants' participation. Obviously in conjunction with concrete projects, it is important to carry out a lively public relations campaign, attract inhabitants' attention and extensively use the local media to include residents in these processes. All such efforts can encourage and facilitate inhabitants' to be engaged in the process, leading them to espouse the city and activities and promote and increase their participation.

Evidently the efforts undertaken in Anatolian cities are not limited to the case studies featured in this book. Numerous projects and programs have been implemented throughout Anatolia in recent years and we are certain that a lot of cities have experienced even more successful practices that those cited in this book. With this volume, we wanted to share the cases we had access to and were knowledgeable in and convey our experience to the best of our ability. We aimed to support other cities in Turkey in assessing their own dynamics, priorities and needs and developing efforts relevant to their own local contexts through the case studies and methods presented. Along the same line, we feel it will be enlightening to bear in mind that there is no *single right way* for participatory practices. We believe that an assessment of the given case studies with their achievements and shortcomings and the consideration of diverse experiences and recommendations will contribute to propagate best practices. Efforts based on participation, supporting civil participation, where inhabitants partake in decision making processes concerning the city, therefore themselves, and play an active role in the planning, implementation and monitoring phases of programs is crucial for promoting cultural diversity and cultural rights and democratization in Turkey.

In conclusion, the case studies explored in this volume involve at least a four year long local planning and implementation process. In this context, it is important to remember that developing local participatory cultural policies, access to cultural rights and participation in cultural life have to be approached with a long term perspective.

NOTES

1   Laoksonen, A. (2005), "Measuring Cultural Exclusion through Participation in Cultural Life", presentation delivered at the *Third Forum of Human Development: Defining and Measuring Cultural Exclusion* 17-19 January, 2005, Paris.

2   There is a chronological and contextual link between the emergence of discussions around participatory processes in Turkey and Turkey's recognition as a candidate country by the European Union on 17 December 2004. In the EU accession process, candidate countries are required to build the capacity of central administration; particularly local governance and their organization and operations should undergo reform. It is possible to consider the measures taken towards decentralization and local governance reform in Turkey since 2005 in the framework of cultural participation. Legal measures towards the restructuring and strengthening of local administration in Turkey include Law no.5227 on Basic Principles and Restructuring of Public Administration, Metropolitan Municipality Law no.5216, Special Provincial Administration Law no.5302 and Municipality Law no.5393*. Particularly Law no.5227 on Basic Principles and Restructuring of Public Administration emphasizes the participation of local administrations and civil actors in the context of central and local government relationships. Article 13 of the Municipality Law no. 5393 states the "importance of promoting cultural relations between the municipality and inhabitants."
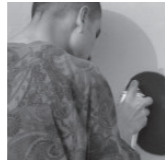
ON CULTURAL POLICIES, SUSTAINABILITY AND PARTICIPATION
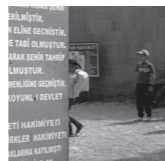
ON CULTURAL POLICIES, SUSTAINABILITY AND PARTICIPATION

Jordi Pascual

Let's share a trite image: a fluttering butterfly in the jungles of Java unleashing a tropical tempest in the Caribbean Sea. The ecological connection between local and global is obvious to the average world citizen. If we changed *fluttering butterfly* by *grassroots creativity* or *sense of place*, this average citizen would not be moved by the same affection; (s)he would not even understand why *grassroots creativity* or *sense of place* is something related to his/her happiness, or to the sustainable development of the community in which (s)he lives. Cultural diversity is not yet as *important* as biodiversity. *Eppur si muove*. These debates are gaining ground in the global agenda. This article attempts to connect some threads on human development, cultural policies, sustainability, institutional innovation and citizen participation. It aims to demonstrate that cultural policies are connected to pleasure, freedom, choices, happiness and quality of life.

Culture and Human Rights

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

This is Article 27 (1) of the Universal Declaration of Human Rights (1948)[1]. But… what does *cultural life* mean? And what is *participation*? Which *community* is the Declaration referring to? How are the nation-states implementing this fundamental right? Is it a fundamental right, by the way? And how are cities implementing this right? Are there obstacles for its implementation? These questions, sadly, are not raised very often and, therefore, neither are they answered.

The concept *culture* is extremely complex to define and its semantic field of meaning is so broad, that it inevitably leads to misinterpretations or misunderstandings. It could mean:
- a number of activities related to the arts and the heritage
- the way of life of a community
- a dynamic process of cultivation

This is why culture, today, needs to emphasise its association with **human rights**. It is the only way to prevent anyone from using culture, or cultural diversity, to justify oppression or exclusion, or commit outrages to human dignity.

The Universal Declaration of Human Rights (1948), and the International Covenants, on Civil and Political Rights (1966)[4], and on Economic, Social and Cultural Rights (also 1966)[5] form the foundation of the relationship between culture and human rights. But it has been more recently that UNESCO, in the Universal Declaration on Cultural Diversity (2001), and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), has offered the clearest link between culture and human rights, as far its capacity for implementation is concerned. Article 2.1 of the 2005 Convention says:

> "Cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed. No one may invoke the provisions of this Convention in order to infringe human rights and fundamental freedoms as enshrined in the Universal Declaration of Human Rights or guaranteed by international law, or to limit the scope thereof".

But not only fundamentalism and relativism are a danger for cultural freedom. In the western countries, the *passage* from fordism to post-fordism, from modernity to post-modernity, has been accompanied by a new role for culture, as a *last resource* or a *regulatory element* in society. Culture is expected to create jobs, to improve the image of the city, to regenerate neighborhoods... Many people, many artists and cultural actors, fear that culture and cultural actors might lose its autonomy. They fear, we fear, culture might become just a commodity, and the critical content that constitutes its very essence blurs or melts. There are worldwide fears that culture is just used just to *amuse ourselves to death* (Neil Postman),[6] in an overwhelming *societé du spectacle* (Guy Débord).[7]

The perspective of human rights gives a strength and a legitimacy to the reflections on cultural policies that is not obtained if culture is justified solely as an instrument at the service of other ends (economic, social or environmental) or as the traditional soul of an imagined community frozen in time. The relation between culture and human rights is still rarely considered in the elaboration of a cultural policy.

Culture and Human Development

Amartya Sen won the Nobel Prize of Economics, partly for his work in conceptualising human development, and in linking human development to freedom. For Amartya Sen human development means *enhancing the lives we lead and the freedoms we enjoy,* in other words, *expanding the freedoms we have reason to value*. The aim is that our lives are *richer and more unfettered* and that we will be able to become "fuller social persons, exercising our own volitions, that is the capacities for deliberate choice, and interacting with –and influencing– the world in which we live"[8].

Another beautiful definition was written in the 18th century by Montesquieu, which wrote in the article on *taste* for the *Encyclopedia* that the priority for a human being is to *widen the sphere of presence of his / her being*.

Human development is a project which is individual to each person.

Today, in the 21st century, this project remains incomplete without contributions from the field of culture, without individual conscience of creativity, memories, rituality or critical knowledge. In its dynamic diversity, culture broadens the possibilities of choice and allows each individual greater freedom. Article 3 of the Universal Declaration on Cultural Diversity is clear in this purpose:

> "Cultural diversity widens the range of options open to everyone (...) as a means of access to achieve a more satisfactory intellectual, emotional, moral and spiritual existence".

Amartya Sen influenced the work of the United Nations Development Programme and the calculations of the Human Development Index. Mark Malloch Brown, UNDP administrator for several years, has recently said: "Human development is first and foremost about allowing people to lead the kind of life they choose - and providing them with the tools and opportunities to make those choices".[9]

There is an individual responsibility. Conquering the spaces of freedom is an individual aim. But, as Amartya Sen explains, there are bridges to overcome between *raw capacity*, "capability" and *activity*. **Public policies** are needed to fill the space between *raw capacity* and *capability*, as well as between *capability* and *activity*.

This is why, today, **cultural policies** have become important for human development.

From Rights to Policies

More than ever, contemporary phenomena require a personal analysis that can only be provided by access to, and practice with, cultural activities. If freedom and human development involve culture, therefore, the public institutions need to find the laws and the policies, and later on the program and the projects, to guarantee that all citizens / inhabitants can attain, with and through culture, his or her full human development.

Cultural policies create the opportunities that no other public sphere provides. Cultural policies are built on the so-called **intrinsic values of culture**, which include concepts such as memory, creativity, critical knowledge, rituality, excellence, beauty, diversity (and maybe others).
- **Memory**, heritage and history allows us to analyse the past and to understand the present. It helps us to make choices for the future.
- **Creativity** invites us to play with what we are, and with what we want to be. It invites us to invent new things, new processes and new meanings.
- **Critical knowledge** boosts our capacity to understand the world and to fight against any kind of fundamentalism.
- **Rituality** relates each person to the community and to the cycles of nature (seasons, landscapes…).
- **Excellence** uplifts our limits and raises our expectations. It celebrates individual effort.
- **Beauty** means joy and happiness. It involves peace.
- **Diversity** shows that human expressions and behaviors are not self-evident. We are *other* to many *other*. We all belong to a minority. We can learn with respect and curiosity.

Another way to express the need for cultural policies, based on rights and associated with human development, was set out by John Holden, a British researcher of the think-tank *Demos*: "Throughout the twentieth century we – the public – were defined by two things: our nationality and our work. (…) In the twenty-first century all that has changed. Our nation states are far from homogenous; every individual citizen is now part of a minority; and we no longer define ourselves by our work – most of us will have different jobs, take career breaks, get re-educated, adjust our roles when children come along, and so on. In these circumstances we, the public, *need* culture more and more to make sense of our lives, and to construct our individual and collective identities." [10]

Let me add a complement. Culture is an individual process. Human development is a project which is individual to each person But this process cannot be developed in isolation. We need mirrors, other human beings, a community. It is interesting to quote now Article 29 of the Universal Declaration of Human Rights, which is (especially in Western countries) all too often forgotten:

> "Everyone has duties to the community in which alone the free and full development of his personality is possible".

This article has been controversial, among other issues, because of the usage and reach, of the concept "community". If this article was to be agreed today, writers may wish to consider turning the singular **community** into the plural **communities**, reflecting the reality of contemporary cultures, especially plural in our cities, but also the reality of cultural history, always shaped by plural societies, even when many national narratives have pretended to mask or neglect this fact.

Culture, the Fourth Pillar of Sustainability

We need cultural policies. But… what is the best way to advocate for culture in public policy making?

The development of societies rests on **three pillars**: the economic pillar has to do with creating wealth (XIXth century); the social pillar redistributes this wealth (XXth century), whilst the third pillar, the ecological (second half of XXth century), watches over responsibility for the environment. They make the *virtuous triangle* of sustainable development. It was developed in the second half of the 1980s (Brundtland's[12] report being its key document). It was successfully consolidated in the 1990s and is used today in local, national and global strategies as a pattern for analysis and public action. For example, the strategy Europe 2020,[13] the foundation of the European Union for its policies until 2020, is based on this virtuous triangle.

There is a range of challenges that are not seen when this paradigm is used. The triangle has become old. This triangle does not reflect the tensions of our days. It is not a useful image to understand the world. It does not allow us to understand the many challenges that cities are facing, namely the cultural challenges. Some of the **cultural challenges** are:
- Inhabitants need and request cultural content to truly become citizens: creativity, critical knowledge, diversity, memory, beauty, rituality… These values are intrinsically connected to human development and freedoms. They are positive.
- Meaning is created in cities with the participation of inhabitants. The city is an open-ended system that creates meaning.
- Old traditions join new creativity to preserve the sense of place and the distinctiveness of each city. Culture is the soul of cities.

- Intercultural dialogue is one of humankind's greatest challenges that is played every day in every city.
- Creativity is identified as an inexhaustible resource. Creative processes take place in cities, and they nourish society and economy.
- Cities have a key role to promote the continuity of indigenous local cultures, which are bearers of a historic relation with natures and landscapes.

The cultural challenges cannot be met if culture is seen as a mere resource to achieve any other goals or targets, either social or economic. Nor if culture is *mainstreamed* in the other dimensions of development.

During the past decade, several voices, not necessarily connected, coming from different sectors (activism, artistic creation, political reflection…) proclaimed that the paradigm of sustainability was not sufficiently considering the cultural dimension of development. These voices warned about the limitations of this pattern. In 2001 the Australian researcher Jon Hawkes wrote *The fourth pillar of sustainability. Culture's essential role in public planning,*[14] commissioned and published by the Cultural Development Network of Victoria.

We, the cultural actors and agents, know better than anybody that the circle of development cannot be squared without culture. The framework proposed by the **fourth pillar** is extremely powerful. We need strong metaphors and images to raise awareness on the cultural dimension of human development, and to secure a solid role for culture in public action.

It is difficult for anyone to advocate for culture without creating bridges with the other spheres of governance. The fourth pillar allows us to advocate for culture to be at same level of significance for the development of a society than the economy, the social and the environmental.

It does neglect neither a certain degree of overlap nor the complementarity with each one of the other pillars. The fourth pillar offers a strong metaphor and creates solid bridges. It is a powerful image. It invites the cultural actors to be bold and not to be self-marginalised from the debates on the sustainability or the future of our societies.

Figure 1. The old triangle of sustainable development

ECONOMY

SOCIAL INCLUSION

ENVIRONMENT
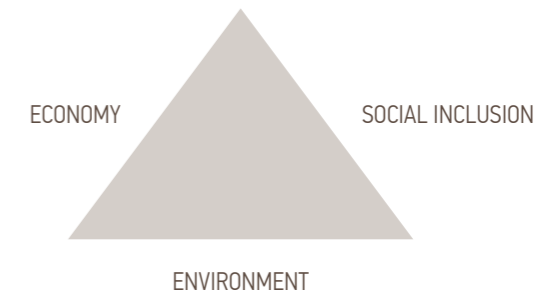
Figure 2. The new square of sustainable development

CULTURE

ECONOMY   GOVERNANCE   SOCIAL INCLUSION

ENVIRONMENT
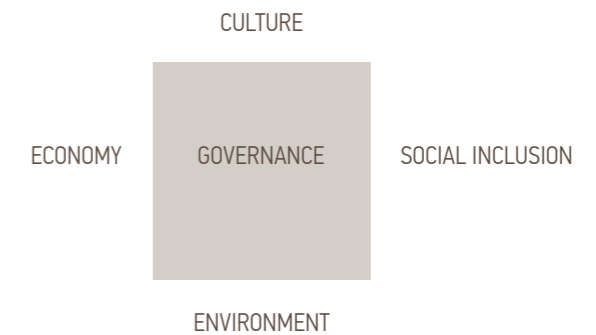
In a society with a growing diversity (not only ethnical diversity), that needs to value knowledge and life-long learning, that is connected (at least potentially) to all the societies of the word… you, me, he, she, we… need to build a **cultural pillar** that helps us understanding the world, by discovering that our roots, our traditions, our cultures, are not self-evident, by building on our human development through the access to, and practice with, cultural activities. The cultural pillar can only be built with the engagement of citizens, in processes that understand the city as an open-ended system that creates meaning. Prior to analyzing the processes of citizen participation The Participation of Citizens in Policy-making > 37 and institutional innovation Institutional Innovation and Citizenship > 40, let's analyse the relation between sustainable development and cultural policies at a global level.

Globalisation and Cultural Policies

Culture has assumed a very crucial role in the recent **globalisation** process.

- A clash of civilisations versus an Alliance of Civilisations... We know that migrations push the challenges of dialogue between cultures or civilisations to be dealt at a local level every single day.
- The technological revolution demands reconsidering the mechanisms of production and access to cultural goods and services
- The processes of economic integration provoke a debate on the role that culture plays in world trade, and the need to protect the diversity, and especially the expression of traditional cultures.

The crucial role of culture in the globalisation process concerns us all, public and private sectors, and civil society, and leads us to reconsider our ideas, both on a worldwide and local scale.

Since the mid nineties various initiatives have been debated to provide world governance with a more solid public cultural competence. The member states of the International Network of Cultural Policies,[15] and, at the same time, cultural society civil, grouped in two associations, the International Network for Cultural Diversity,[16] and the Coalition for Cultural Diversity,[17] urged the organisation of United Nations for Culture, (and Education, and Science), that is, UNESCO, to become the centre of these debates and to take over this emerging space.

The approval of UNESCO's Declaration (2001) and Convention (2005) on Cultural Diversity created the current **cultural diversity** *momentum*. In November 2001, the 31st General Conference of UNESCO unanimously adopted the *Universal Declaration on Cultural Diversity*, a text without legislative value but with an enormous symbolic force for promoting and deepening these debates. In 2005, by an absolute majority of 148 votes in favor, 2 votes against and 4 abstentions, the 33rd General Conference of UNESCO adopted the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, a cornerstone in the process. The Convention explicitly connects the relationship between human rights and cultural diversity, an absolute necessity to avoid the risk of fundamentalists using diversity as a subterfuge for oppression. The Convention defines the long claimed double nature of cultural goods and services (economic but also cultural, *as vehicles of identity, values and meaning*). This double nature enables securing the right of states (and regions, and cities) to establish cultural policies understood as public policies. The Convention is a text with legal value that recognises its complementarity with other international legal instruments such as the World Intellectual Property Organisation or the World Trade Organisation. The Convention

does not forget solidarity, and establishes an International Fund for Cultural Diversity which could potentially be a formidable impulse to international cooperation in culture. The Convention entered into force on 19th March 2007, three months after it had been ratified by 30 member states of UNESCO. In July 2010, the Convention had been ratified by 112 parties.[18] Never before a Convention had been ratified so rapidly, and this speed illustrates the hunger for international processes on culture and development.

Besides the Convention of UNESCO, there are other processes, at an international level, such as the European Year for Intercultural Dialogue (2008), or the Alliance of Civilisations (from 2006). And, of course, there are cities. (2006'dan beri) gibi uluslararası düzeyde başka süreçler var. Ve elbette bir de kentler var.

Globalisation, Cities and Culture

The voice of **cities and local governments** has not been absent in the debate on the role of culture in globalisation.

Today, local policies are indirectly conditioned by international agreements on cultural goods and services. The vitality of the cultural offer in a city is partly conditioned by the possibility of implementing public cultural policies: without international regulatory frameworks which legitimise public action (as does the recently approved Convention), public cultural facilities and programs (an independent cinema production, a theatre venue or a cultural centre) could be challenged as unfair competition or distortion of the market. And, most importantly, cities and local governments cannot be absent from the international debates because citizens exercise their cultural rights at a local level. Today's cities are the spaces where globalisation becomes clearly and immediately obvious. Creative processes take place in local communities. New shared imaginaries are originated in local communities.

Raj Isar, president of EFAH, the most important federation of European arts and heritage associations,[19] recently argued the need to make the cultural diversity of each territory explicit, so that the policies foster knowledge of otherness with a critical explanation. He says: "Cultures overlap. Basic ideas may, and do, recur in several cultures because cultures have partly common roots, build on similar human experiences and have, in the course of history, often learned and borrowed a great deal from each other. In other words, cultures do not have sharply delineated boundaries. Nor do cultures speak with one voice on religious, ethical, social or political matters

and other aspects of people's lives." The challenge, Raj Isar argues, is to understand 'our' culture, "in fluid and open, rather than in fixed and essentialised terms".[20]

Cities feel comfortable with these arguments. States and nations somewhat less. The local sphere demands and requests a distance from the standardising or identitarian impulse that has characterised most modern states.

Let us hear another voice. Colin Mercer, a British that has lived and worked in Australia, a leading expert in cultural policies. He has written[21] that it is crucial to acknowledge that "diversity is actively *constitutive* of culture, not an element of *additionality* to it. In spite of the homogenising tendencies of national cultures in the modern period, especially since the late eighteenth and early nineteenth centuries in Europe and elsewhere, it is clear from the historical evidence and reality, that all cultures are diverse and hybrid in their formation – if not in the ways in which they are *retrospectively* constructed and imagined by nation states and their citizens".

The task of deconstructing / **reconstructing collective identities** is not easier for local governments (but certainly it is more difficult for some nation states). Cities cannot defend teleological discourses on the *cultural identity* of their citizens. Cities have always been the point of destination of immigrants, who, after a few years, become inhabitants and citizens. The identity of cities is obviously dynamic: it has always balanced the expression of traditional cultures with the creation of new cultural forms.

The essential cartographies of cities look very much alike. Citizens request democracy at a local level, services delivered with efficiency, processes that are transparent, a local government that facilitates, a city as an open-ended system, a city that creates new meaning with its inhabitants.

The growing relevance of cities and local governments has a strong political consequence. At a national level, local governments are not always acknowledged as important actors in national governance. For example, cities are not always consulted in the drafting of new state or national legislation that directly concerns their competences. Or cities are not always provided with the resources that the implementation of new legislation often implies for their budgets. Or even worse, in some countries, still today, there is not any political decentralisation, municipal councils do not exist and Mayors are not elected by inhabitants. Democracy is incomplete when all the political power is concentrated in the national capital.

Our society needs a cultural pillar because our challenges are cultural. Local governments have an essential role to play in the articulation of a new paradigm for cultural policies. Colin Mercer has

expressed this assumption in these terms: "Any response both to the potential and the threat of the reality of globalisation (in economic, social and ethical terms) has to be firmly grounded not in negative gestures of dismay but in the development of indigenous and endogenous capacity to make places, to make (…) narratives, stories and images [;] which assert *this is where, who and what we are and how we distinguish and know ourselves* (…). Local Government and local policies are both the 'engines' and the drivers for effective participation in this field".

Franco Bianchini suggests moving towards a new notion of citizenship. This new notion should not have a communitarian approach, "which assumes that a preconstituted consensus exists", but "an open-ended system (…) constructed through the self-organisation of autonomous actors in civil society with the city offering training, [facilitation and intermediation;] (…) actively soliciting projects and ideas in all areas of urban policy (….)." [22]

One of the main challenges of our societies is to give visibility to and to legitimise the processes of construction and reconstruction of citizens' *imagineries*, or narratives. The origination of new cultural forms. Cities are ready to act in the world today both with the universalistic formula ***think global, act local***, and also with its diversalist complement ***think local, act global***.

Uniting Cities at a Global Level

In recent years, there has been "a gradual acceptance of the legitimacy and right of the cities, especially their democratic governments, to act in international political, economic and cultural life. The acknowledgement of that right today is a factor for the democratisation of international relations and indispensable for agreements and programs of the international organisations to have a real impact"[23].

A number of recent United Nations reports have repeatedly revealed the need for states, international and inter-governmental bodies to listen to the voice of cities and to work with them on the implementation of their strategies. For example, the report on the relations between the United Nations and civil society, known as the Cardoso Report in 2004, or the more recent report elaborated by Jeffrey Sachs in 2005 on the Millennium Development Goals and the world struggle against poverty. These reports recognise that cities and local governments have a crucial role to improve democracy. Cities are public administrations, they offer public services that are crucial for human development.

At a global level, cities are active in peace and reconciliation initiatives (local diplomacy) were states often fail. Cities are active in international cooperation for development because they have an expertise that no other tiers of government have, for example, housing, risk prevention, public transportation... or cultural development.

The presence of cities in debates on cultural policies and cultural diversity at a global level is needed. The challenges of our societies are expressed in very acute terms in the cities. Concerns of cities associated with coexistence, conviviality, image, creativity, rituality, knowledge... are intrinsically cultural. A large part of the future of democracy and welfare is dependent on the existence of public spaces and spheres to discuss and implement policies and programmes either "cultural" or with a strong "cultural dimension".

At the end of the 20th century, cities had won a place on the international scene. The unification of world municipalism in **United Cities and Local Governments** (May 2004),[24] has undoubtedly been a milestone. United Cities and Local Governments (UCLG) was founded in May 2004. The first congress, the founding congress, was held in Paris. UCLG acts as the united voice and world advocate of democratic local self-government. UCLG forms the largest association of local governments in the world and has a decentralized structure with regional sections in Africa, Asia-Pacific, Europe, Euro-Asia, Middle East – West Asia, Latin America and North America. The cities and their associated members are located in more than 120 UN Member States. Among the direct members of United Cities and Local Governments we find over a thousand municipalities and 112 national associations.

The international association of cities and local governments is very young (May 2004). In fact, there were two international associations of local governments: the International Union of Local Authorities (created after the 1st World War) and the World Federation of United Cities (created after the 2nd World War). They decided to merge in 1996, after the growing convergence of objectives and the repeated claims of UN agencies and programs to have one single voice for cities and local governments.

United Cities and Local Governments adopted an *Agenda 21 for Culture* as a reference document for its cultural programs and assumed the role of coordinator of the process subsequent to its approval. Agenda 21 for culture is an attempt to distill institutional innovation.

The Agenda 21 for Culture

The *Agenda 21 for Culture* is a commitment of the local government with the citizenry to elaborate and implement cultural policies and programs. It can also be considered as a declaration of cities for cultural rights. It is also an example of the political innovation needed to link culture to human development. The *Agenda 21 for culture* aims to reinforce **the cultural pillar of our cities**.

A group of cities and local governments that felt *committed to human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace* decided to write a guiding document for local cultural policies. From September 2002 until May 2004, preliminary drafts of this document were discussed in various meetings and conferences organised by international networks like Eurocities, Interlocal, Mercociudades or les Rencontres. The document was approved by the 4th Forum of Local Authorities for Social Inclusion of Porto Alegre, held in Barcelona on 8 May 2004. The name given to this document was *Agenda 21 for Culture*.[25]

After its approval, the cities presented *Agenda 21 for Culture* to United Nations – Habitat and UNESCO. In October 2004, the world association of cities, United Cities and Local Governments – UCLG, adopted *Agenda 21 for culture* as a reference document for its programs on culture and assumed the role of coordinator of the process subsequent to its approval.

The *Agenda 21 for Culture* was not created in vacuum. Without the experience of many cities during the last decade it could not have been written. Without the inspiration of many researchers in cultural policies, and organisations on cultural development... it would not exist. It was the first time that the local governments the world over worked together to agree upon a guiding document for local cultural policies.

The contents of *Agenda 21 for Culture* can be summarised thematically:
  - Culture and human rights
  - Culture and governance
  - Culture, sustainability and territory
  - Culture and social inclusion
  - Culture and economy

Agenda 21 for Culture has 67 articles, and some of them are explained below:
  - Culture is related to human development. Cultural diversity as *a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.*

- Cultural rights are an integral part of human rights. *No one may invoke cultural diversity to infringe upon the human rights guaranteed by international law, nor to limit their scope.*
- Cultural diversity is as necessary for humankind as biodiversity is for nature.
- Mechanisms, instruments and resources for guaranteeing freedom of speech are an integral part of cultural policies
- Artists are invited to commit themselves with the city, improving coexistence and quality of life, increasing the creative and critical capacity of all citizens
- The quality of local development depends on the interweaving of cultural policies and other public policies
- Local governance is a joint responsibility of citizens, civil society and governments
- There is a need to improve the system of cultural indicators, and the evaluation of cultural policies
- The diversity of cultural expressions at a local level brings wealth. Each city needs a wide cultural ecosystem, with diversity of origins, actors and content
- Dialogue, coexistence and interculturality are basic principles of cities
- Expressiveness is a basic dimension of human dignity, without any prejudice to gender, origin, poverty or any other kind of discrimination.
- Building audiences and encouraging cultural participation as vital elements of citizenship
- Culture has an economic dimension. Culture is a factor in the creation of wealth and economic development
- Culture needs various sources of funding, such as subsidies, venture capital funds, micro-credits or tax incentives.
- Cultural and creative industries, as well as local media, contribute to local identity, creative continuity and job creation.

Agenda 21 for Culture is translated into 17 languages.[26] The Committee on Culture is made of cities such as Amman, Brazzaville, Córdoba, Diyarbakir, Essaouira, Kazan, Montréal, Porto Alegre, Quito, Sao Paulo and Torino, as well as several associations of municipalities. The Committee on Culture is chaired by Jordi Marti, Councillor for Culture of Barcelona, and has three vice-presidencies, in the cities of Stockholm, Buenos Aires and Lille. On 1 April 2010, UCLG had registered 400 cities, local governments and organisations from all over the world are linked to *Agenda 21 for culture* (there are probably many more, but it is impossible to trace). An imaginary map of the cities was produced to mark the fifth anniversary of Agenda 21 for culture. The *Agenda 21 for culture* has developed five thematic reports.[27]

Cities use *Agenda 21 for Culture* to reinforce local cultural policies. Adopting *Agenda 21 for*

Culture does not guarantee more resources, but it holds great symbolic importance: it expresses a city's commitment to make culture a key part of urban policies, and a commitment of the local government to elaborate and implement cultural policies and programmes with the community, with citizen participation. Last, but not least, it is also a sign of solidarity and cooperation with cities and local governments worldwide, a sign which is not a minor thing in our days.

Kültür İçin Gündem 21 kalkınmada temel dayanak olarak kentlerin uzun vadeli kültür vizyonu yaratabilmesi açısından fırsat sağlar. *Kültür İçin Gündem 21'in Yerel Uygulaması İçin Tavsiyeler*[28] belgesi dört somut araç önerir:

a) **Local cultural strategy.** A document that describes the cultural priorities of a city, and includes an implementation timetable, follow-up and evaluation indicators for each objective and action, as well as monitoring procedures.
b) **Charter of cultural rights and responsibilities.** A document that specifically defines the cultural rights and responsibilities of the inhabitants of a territory.
c) **Culture council**. A public body to discuss, and issue opinions, on the most relevant cultural themes of the city
d) **Cultural impact assessment**. A document developed in consultation with the citizenry and the cultural actors that analyses the contributions (both positive and negative) that a local development project could generate in the cultural life of a city

Agenda 21 for Culture needs to be locally developed with new alliances between the cultural spheres and the citizenry. It provides an opportunity for every city to create a long-term vision of local culture and promotes the model of culture as the fourth pillar of sustainable development. At the same time, *Agenda 21 for Culture* connects cities worldwide. It is a learning hub, a place to exchange information on the governance of culture, and a place for cities to advocate, together, for the role of culture in local development. *Agenda 21 for Culture* is the main (original and multilateral) contribution of cities to global cultural governance.

The Participation of Citizens in Policy-making

The involvement of the citizenry and civil society in policy-making has grown during the last two decades. Unilateral policies are disappearing. The participation of the citizenry in elaborating, implementing and evaluating policies is no longer an option, but a characteristic of **advanced democracies**. The existence of a strong civil society is the very backbone of democracy and it is marked by a concern for human solidarity.

Grassroots civil society is exerting an indisputable global leadership in certain topics such as development aid, sustainability and human rights. Policy papers, campaigns and reports of Oxfam, Greenpeace, Medecins sans frontiers, Amnesty International, to name but a few, are helping to set the agendas of international organisations, public institutions and private actors. The rise of new social movements demanding a more participative democracy is a response to a certain fatigue with political regimes, which are based solely on formal elections and/or monopolistic media mediation. The success of the different editions of the World Social Forum, from its foundation in 2001 in Porto Alegre, can be understood as a grassroots response by citizens to a strictly economic globalisation which hinders development based on human rights. Civil society is internationally connected by means of networks such as new platforms for interaction, coordination, cooperation and action in several fields. Culture is not yet as tightly connected on a global scale, although there are interesting seeds (like the Coalitions for Cultural Diversity or the World Cultural Forum[29]). On a European scale, the process is more advanced, with an exceptional increase in international cultural cooperation and networking over the past two decades, with organisations such as Culture Action Europe and the European Cultural Foundation articulating the voice of civil society in the construction of Europe as a cultural project.

Ulrich Beck has referred to the need to promote public participation in local cultural spheres through participative techniques, if necessary restricting the role of the experts and inviting the people and the citizens directly concerned with the issues to be dealt with. Shalini Venturelli has wondered about the fundamental issue of cultural policies, today: "Yet the most significant question about any culture is not the legacy of its past, but the inventive and creative capacities of its present. The real issue is also less about the handful of giants that dominate the history of art (the aesthetic claim to culture), or the essentialist qualities of cultural practices (the anthropological claim), or the size of markets for mass produced cultural products (the industrial claim). Instead, the most significant issue confronting us today concerns the possibilities available for most people in a society to participate in originating new cultural forms. Hence, the environmental conditions most conducive to originality and synthesis as well as the breadth of social participation in forming new ideas comprise the true tests of cultural vigor and the only valid basis of public policy".[30] Kaufmann and Raunig propose that "the criteria of transparency and participation are empty unless they are related. (...) The mechanisms to make transparency effective are neither consensus nor majority voting systems but the activation of as many individuals and partial public spheres as possible".[31] One of the main challenges of democracies is to give visibility and to legitimise the processes of construction and reconstruction of the citizens' *imaginaries*, or narratives.

The growing number of experiences that relate local government and participation, can be grouped into two broad types, according to the long-term goal, but also to the subjacent values of the process: (a) participation to legitimise, or (b) participation to transform. "In the first case, participation as legitimisation, those who promote or boost the participative practices are aiming for the initial positions, goals, and interests to emerge stronger, but they are not too interested in changing them. In the second case, the aim is not to stay *as we are and where we are*, but to strengthen a project enabling citizens to suggest and negotiate changes and transformations".[32] In this latter case, the processes of participation can be genuine educational processes for all the actors that take part in them, naturally including the public administration itself.

There are difficulties to the participation of citizens in policy-making
– the weakness and fragmentation of civil society organisations
– the reluctance of some public officials to share or explain some of their power,
– the lack of transparency surrounding opportunities for participation,
– the differences between official policy objectives and citizens' motivations...

Several voices have used these difficulties to discredit, or to fight against, participation of citizens in policy-making; they are the more likely to understand *participation* as an instrument of legitimisation, and not as an experience to learn or transform. The main challenge, though, is the lack of continuity and the lack of understanding of the multi-layered complex scene. One-off consultation exercises and opportunistic processes undermine not only the credit of the promoting organisation, but also undermine democracy. Participation in cultural policy-making needs to become a long-term commitment.

There are already many examples proving that the participation of citizens in designing cultural programmes, facilities and events is successful when adequate time and resources are allocated. The result is always a more solid cultural project, and an enhancement of democracy. A set of examples is found in planning new cultural facilities. An outstanding example is the building of the *Condition Publique* (Roubaix, Lille Métropole, France), one of the *maisons folie* inaugurated in 2004, in a pro-active process open to all neighbours and citizens. Another interesting *maison folie* is that of Wazemmes, which includes a hammam because the local community specifically asked for it. Often as a response to demands from grassroots cultural civil society, the commissioners of new cultural facilities have offered different methodologies and tools to try to involve cultural actors and the citizenry: workshops, seminars, debates, exhibitions...

Another set of examples is obtained in those cultural events designed and produced together with the inhabitants of the neighbourhood. In Brussels (the Zinneke) or Lyon (*le Défilé*), the neighbourhood

residents actively participate in contemporary events, working, learning and enjoying closely with artists. Several very interesting projects have been described and analysed in recent books with significant titles *Planning for the Intercultural City* by Jude Bloomfield and Franco Bianchini,[33] and *Réenchanter la ville* by Jean Hurstel[34].

These experiences (the participation of citizens in designing cultural programmes, facilities and events) have prepared the ground for a growing number of participatory, participative or deliberative practices in **policy-making**. Almost all local cultural strategies involve cultural actors in the elaboration of the strategy, but very few processes consolidate solid networks of local civil society in culture.

This is why Culture Montréal deserves special mention. It is an independent organisation of local cultural actors in Montréal, set up in 2001 from bottom-up. This organisation has influenced the cultural policies of Montreal, and works today with the municipality in several endeavours related to cultural development. It publishes several *opinion* documents (briefs, editorials, speeches and points of view), it commissions and disseminates research and analysis, and it organizes public meetings with numerous guests and speakers.

Institutional Innovation and Citizenship

"Democracy is a system in which civil society and state institutions tend to function as two necessary moments, separate but contiguous, distinct but interdependent". These are words of John Keane, and they are (of course) applicable to cultural policies.

The implementation of new cultural policies needs to embrace some institutional innovation. This innovation has to take place, simultaneously, in the local governments and in the civil society.

There have been attempts to bring institutional innovation to cultural policies of **local governments**. The tools described in the *Advice on local implementation of the Agenda 21 for Culture* are good examples: (a) local cultural strategy, (b) charter of cultural rights and responsibilities, (c) culture council, and (d) cultural impact assessment. In fact, *Agenda 21 for Culture* can be seen as an attempt to push the departments for culture to tale a stand and demand a more leading role in local policies: (a) embracing the new paradigm of culture as the fourth pillar of sustainability, (b) promoting the intrinsic values of culture (memory, creativity, critical knowledge, rituality, excellence, beauty, diversity, and maybe other) as the core content of cultural policies and as the competences needed

by inhabitants to become citizens, and (c) launching strategic partnerships with civil society in the elaboration and the implementation of cultural policies and programmes.

If departments for culture do not assume a leading role, culture is swallowed up by economic, social or environmental agendas. More than ever, courage is key to proclaim the crucial importance of culture, and the (in our case) municipal department for culture needs to become a loudspeaker.

At a local level, nothing sustainable can be done without solid **civil society** organisations. Cultural policies must strike a balance between public and private interest, public functions and the institutionalisation of culture. Excessive institutionalisation or the excessive prevalence of the market as the sole distributor of cultural resources involves risks and hampers the dynamic development of cultural systems. The autonomous initiative of the citizens, individually or in social entities and movements, is the basis of cultural freedom.

Training and capacity-building are important components of institutional innovation. Are local governments prepared to undertake *facilitation, intermediation or brokerage* tasks? Are civil servants and cultural managers ready to engage in difficult alliances? Are public cultural institutions ready to involve a more diverse citizenship? No local strategy for culture can forget the need for training and capacity building.

National policies also need institutional innovation. John Holden suggests the institutional innovation means "national policy should be clearer and braver about setting the terms of its cultural objectives, and clarifying the right of citizens to be enthused and delighted by culture – a right that is explicit in Article 27 (1) of the United Nations' Universal Declaration of Human Rights". Holden also suggests that "politicians should show more leadership in their engagement and enjoyment of culture", that "there should be a new statutory obligation for local authorities to invest in the creation of cultural value, unconstrained by numerical definitions or the need to address other priorities of local government", that "regional policy needs to lose its obsession with economic development and to encompass a much broader set of concerns", that "more explicit 'risk capital' is needed in culture, not only for cultural production but for institutional innovation", and that "a new research and development agenda is needed that capitalises on the growing interest in cultural value. One aspect of such a new regime would be to focus on issues of organisational capacity for change, as much as on the outputs and outcomes of cultural endeavour". Finally, Holden also suggests that a richer dialogue to "abandon or explain cultural jargon when communicating with the public" is needed, as well as "the sector as a whole to have a voice, and to provide a forum where the public can interact".

The role of national governments in creating new institutional frameworks is requested in all countries: in those countries with limited municipal autonomy (to democratise the compulsory programmes launched by national governments), and in those countries with wide municipal autonomy (to connect isolated initiatives, allow a critical mass of good (and bad) practices to circulate, and create common fields of expertise).

At a national level, the **networks** of practitioners have emerged. They can become solid platforms to advocate for culture and engines of institutional innovation. In Canada, the Creative City Network[35] has brought together municipal culture officers "to connect the people who share this working environment so we can be more effective in cultural development in our communities by sharing experience, expertise, information and best practices". In Australia, the Cultural Development Network of Victoria,[36] created in 2000, brings together "communities, artists, local councils and advocates a stronger role for participatory arts and cultural expression to build a healthier, more engaged and sustainable society".
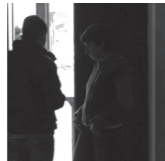
Some **international programs** have developed extremely interesting frameworks. The European Cultural Foundation (ECF) developed *Policies for Culture* in 2000-2006 and *Kultura Nova* in 2000-2004. Since 2007 the ECF Capacity Development work focuses in the EU Neighborhood countries, and reaches Moldova, Ukraine and Turkey, as well as the Russian city of Kaliningrad. Each CAPA includes activities in (a) the training of cultural managers, either NGO, private or public, (b) professionalisation (beneficiaries write, and implement, a professional "development plan" for its organisation, (c) cultural mapping of the city, and (d) local and national advocacy. The book you are reading is one of the best results of the CAPA programme in Turkey

Colophon

The cultural component of sustainable development will not be erected by nations, the vast majority of them are not yet ready to place the relation between human rights, culture, sustainable development and democracy at the centre of our societies. Today, a world citizen has understood the importance of our *fluttering butterfly*, metaphor of biodiversity and the ecological challenges of our times. It was thanks to an alliance of international organisations and civil society movements that began in the 1970s, nearly 40 years ago. Our average citizen has not yet the information on *grassroots creativity* or *sense of place*, metaphor of the importance of cultural diversity for each one of us. A more intense connectivity among human development, cultural policies, sustainability, institutional innovation and citizen participation is taking place. More will come in the nest years. New global alliances between international organisations, civil society movements and cities will be forged. We live in a very interesting momentum that needs time to consolidate, and a wide time perspective to be understood. *Eppur si muove*.
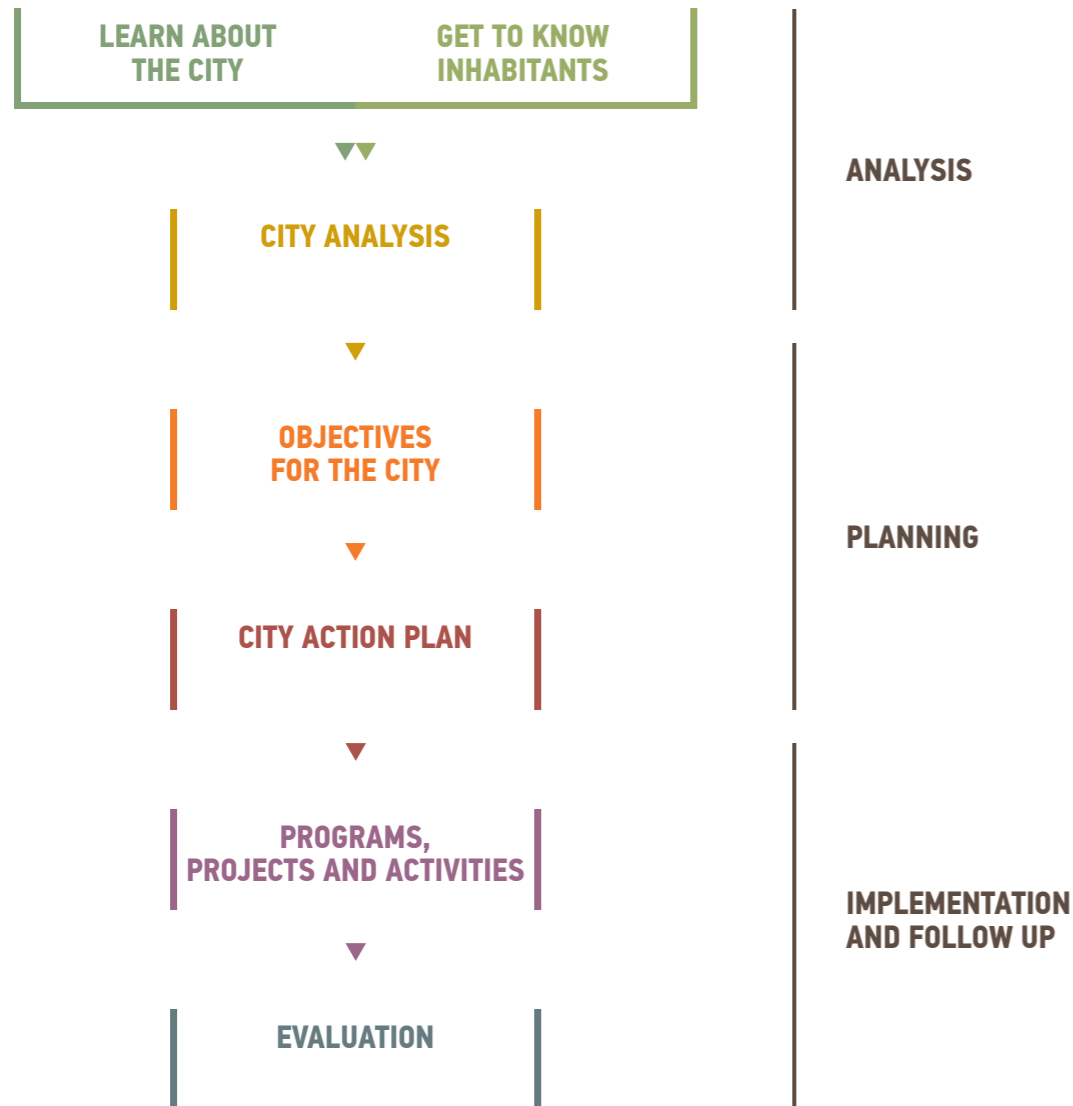
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DEVELOPING LOCAL CULTURAL POLICY

STEPS, TOOLS AND CASE STUDIES

LEARN ABOUT
THE CITY

GET TO KNOW
INHABITANTS

CITY ANALYSIS

OBJECTIVES
FOR THE CITY

CITY ACTION PLAN

PROGRAMS,
PROJECTS AND ACTIVITIES

EVALUATION

ANALYSIS

PLANNING

IMPLEMENTATION
AND FOLLOW UP

Eylem Ertürk

Cities are the main venues of cultural production and consumption. With increasing and diversifying populations, they are also spaces where discrepancies in power grow deeper and social conflicts become experienced more intensely. It should not be forgotten that cities, which are regarded as a reflection of cultural development, are also socially constructed spaces. In this respect, approaching the city in the cultural context is one of the primary tools for understanding city inhabitants and social dynamics. Urban spaces, cultural actors in the city, their relationship to one another, cultural events and their impact throughout the city, the production and consumption of cultural products, as well as issues such as participation in urban planning processes shed light to cultural dynamics of any given city. To this end, in this chapter of the handbook, we will trace certain potential participatory steps for city scale cultural planning and implementation and highlight several crucial cultural issues of the city and inhabitants.

Cities have their unique pasts and cultural dynamics, therefore each city will devise its unique methods and processes for urban cultural planning and programs based on its own needs. However, we still believe that the experiences explored in this section can be utilized not only by city administrative branches responsible for arts and culture activities, but also for local NGOs' efforts. Developing Local Cultural Policy: Steps, Tools and Case Studies is applicable to different cities in terms of providing a general guideline for city scale efforts. In this respect, for each step of urban planning and development, including the preparation and follow up, **essential definitions and methods** have been established, various **tools for analysis and implementation** have been proposed, **case studies** have been presented based on the experience in different cities throughout Turkey, and while doing so, **a critical approach has been adopted to propose a framework that is most suitable for the particular city**. With this methodology we propose tools to guide efforts around issues such as establishing who will participate how in decision making processes regarding urban cultural planning and implementation and how the cultural dynamics of the city can be considered in an inclusive manner.
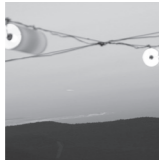
How can one get acquainted with a city and understand its culture?
Climb the castle or tower and look down at the city from above?
Visit its museums?
Stroll around its streets?
Explore its history?
Taste local dishes at restaurants?
Participate in its festivals?
Meet its people?
Shop in the neighborhood market?
Dangle your feet wet in the river or sea?

In order to get acquainted with the urban cultural sphere and develop realistic and applicable plans for the future, we have to first consider the existent conditions and accurately understand the dynamics instigating these. And the first step of this is to look at structures that define the limits of our physical environment and area of influence, such as the physical, human, economic and cultural infrastructure of the city.

How can an outsider to get acquainted with a city and understand its culture? Climb the castle or tower and look down at the city from above? Visit its museums? Stroll around its streets? Explore its history? Taste local dishes at restaurants? Participate in its festivals? Meet its people? Shop in the neighborhood market? Dangle your feet wet in the river or sea? Perhaps all of the above. Especially if you are a stranger to the city, you might want to sometimes look at it from above or at other times get lost in its streets to get to know the city in different ways. Yet what if you are not a stranger and you think you know the city? That means you know the cultural characteristics of the city, and you know how and from where to access this information. Then how do you define your city with this knowledge? Which one is your city? What are the cultural heritage and dynamics of the city that create spaces uniting people; that brings them together on a common denominator? Before embarking on any city scale cultural effort or planning, it might illuminate your path to photograph the city making sure to include this and other similar questions in the frame.

In addition to using the existent research and data to get to learn about the city, we can also collect data ourselves with teams we form with given parameters. It is possible to conduct an inventory and cultural mapping exercise in the city to this end. TOOL 1 > Get to Know Your City > Page 53. This way the city's human and physical infrastructure may be evaluated and the economic and social dynamics determining the arts and culture spaces can be assessed objectively. To put it simply, mapping a city includes identifying the city's tangible structure and cultural assets and a systematic documentation of these in a manner to facilitate assessment.

Obviously the process of learning about the city will not be completed simply by listing hard data such as physical infrastructure, arts and culture spaces and cultural events, but will also require assessments of urban tendencies, needs, and priorities embodying the values and living habits of residents, also taking into account the multicultural and multipronged approaches.

How can one get acquainted with a city and understand its culture? Climb the castle or tower and look down at the city from above? Visit its museums? Stroll around its streets? Explore its history? Taste local dishes at restaurants? Participate in its festivals? Meet its people? Shop in the neighborhood market? Dangle your feet wet in the river or sea?

In order to assess the tangible infrastructure of the city, data may be compiled in a series of fields ranging from geographic location to population, basic economic dynamics to cultural infrastructure.

To develop a comprehensive understanding of the city, data pertaining to its basic geographic and physical features such as its location, climate, proximity to water, neighbors can be collected and combined. This mapping can only be completed with the integration of certain basic demographic elements such as the demographic features, shifts and waves of migration over time, etc. Afterwards a list of infrastructure delineating the arts and culture production and consumption spaces, cultural and natural assets, cultural industries and tourism potential is compiled, taking into consideration all economic and social dynamics in the city that might pertain to the interaction and communication of the artistic and cultural spheres. This basic information contains significant data that will determine the context of the efforts to be undertaken in the city, and provide input for long term objectives. CASE STUDY 1 >İstanbul 2010 Cultural Heritage and Cultural Economy Compendium > Page 54

Obviously the process of learning about the city will not be completed simply by listing hard data such as physical infrastructure, arts and culture spaces and cultural events, but will also require assessments of urban tendencies, needs, and priorities embodying the values and living habits of residents, also taking into account the multicultural and multipronged approaches.

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TOOL 1 — Get to Know Your City

GEOGRAPHY

Physical Attributes	Natural structures defining the physical characteristics of the city, mountain-sea proximity, etc
Climate	Points where the climate defines, limits or expands city life
Neighbors	Neighboring cities, regions, borders with neighbors
Regional Relations	Relations with bordering cities, regions and countries

PEOPLE

Population	Population properties, age and gender ratios, population trends
Diversity	Diversity of social composition, strengths and weaknesses of interaction between diverse groups
Migration	The shift and direction of immigration to and emigration from the city
Education	Ratio of residents' education levels

ECONOMY

Primary Indicators	Income per capita	Economic structure	Employment opportunities Distribution of agriculture-industry- service sectors	Regional development programs
Tourism	Infrastructure	Transportation, accommodation, tour guides, touristic services, etc	City Characteristics	3 prominent urban qualities/products/ services Potential	Utilizing infrastructure, direction of progress **Cultural relations**	Axes of intense interaction within or beyond the region

CULTURE

|	
Cultural Industries	Cinema	Music	Media	Publishing	Software	Design	Handicrafts Assessing prominence of cultural sectors in the city	Institutions	Actors	Spatial Distribution	Production	Number of employees	Turnovers
Culture Spaces	Cultural Centers	Concert Halls	Performance Spaces Museums	Galleries	Libraries	Theaters	Opera and Ballet Houses	Movie Theaters	Infrastructure	Capacity	Events	Frequency of use	Number of spectators	Investment
Cultural Assets	Ancient cities	Preservation areas	Certified archeological, natural, urban, historical, urban archeological structures	Civil, religious, cultural, administrative, military, industrial and commercial architecture, cemeteries, memorials, monuments, natural assets, ruins, streets under preservation Spatial qualities	Number and distribution of visitors	Investment

CASE STUDY 1

A City Mapping Experience

Istanbul 2010 Cultural Heritage and Cultural Economy Compendium

Cultural economy covers a wide range from production in various fields of culture and arts to exhibition and consumption. In the inventory process cultural economy was examined under four main headings: heritage, arts, cultural industries and creative services.
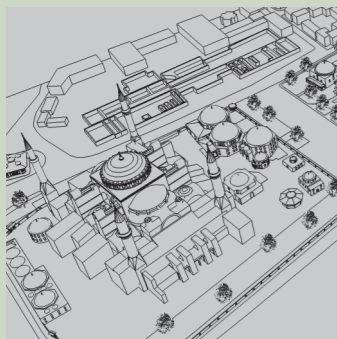
İstanbul 2010 Cultural Heritage and Cultural Economy Compendium is a comprehensive data collection, research, evaluation and analysis project designed and conducted to highlight necessary measures for the development of the cultural sphere in Istanbul. The Istanbul 2010 European Capital of Culture Agency, which took the opportunity to launch this mapping, assessment and evaluation exercise for the city's cultural and creative sector, has paved the way for this to become a multi-stakeholder initiative in conjunction to the academic study. The research and analytic study was undertaken in 2010 with the collaboration of Istanbul 2010 European Capital of Culture Agency, Istanbul Governor's Office, City Directorate of Culture and Tourism and Turkish Academy of Sciences (TÜBA), with the participation of Istanbul Metropolitan Municipality and French Institute for Anatolian Studies (IFEA).

The research undertaken in the scope of Istanbul Cultural Heritage and Cultural Economy Compendium also offered the first opportunity to analyze local culture policies on the city scale. While developing urban policy, usually policies regarding creative industries, arts and cultural heritage are addressed separately from each other, and also separate from social and economic policies. İstanbul 2010 Cultural Heritage and Cultural Economy Compendium on the other hand addresses these fields together to initiate a discussion on how social and economic policies may be combined with urban cultural policies. At the same time, the compendium also combines research methodologies that are not traditionally employed together. For instance mapping and measuring components are addressed alongside policy assessments.

Cultural economy covers a wide range from production in various fields of culture and arts to exhibition and consumption. In the compendium process cultural economy was examined under four main headings: heritage, arts, cultural industries and creative services.

Heritage   Tangible and intangible cultural heritage, museums, libraries, archives, antique collections and handicrafts

Arts   Visual arts (painting, sculpture, contemporary art, photography, etc.) and performing arts (live music, theater, dance, opera, circus, etc.

Cultural industries   Film industry, music industry, media, TV, radio, internet publishing, print industry and publishing

Istanbul 2010 Cultural Heritage and Cultural Economy Compendium, seminar series

Hagia Sophia Museum project plan, 2010

There were two major outcomes of the inventory: (1) Online public databases and mappings detailing the cultural infrastructure, contact information of actors and events in given fields, (2) the reports and publications based on the collected data and interviews.
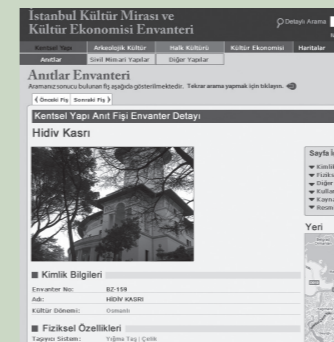
An entry from the Monuments Inventory

www.istanbulkulturenvanteri.gov.tr

Creative services   New media (software, video games, content production and management), design (fashion, interior design, graphics, jewelry, etc.), architecture, advertising, culture and entertainment services (cultural centers, festival organizations)

In this respect the compendium became a research project during which data pertaining to a wide array including capacity, labor force, production, performance, exhibition, sales and investment was collected and analyzed. Researchers with different expertise conducted parallel research in Istanbul, collected existent data from the field, conducted in depth interviews with actors and the results were analyzed to draft and publish separate evaluation reports for each field. There were two major outcomes of the compendium: (1) Online public databases and mappings detailing the cultural infrastructure, contact information of actors and events in given fields, (2) the reports and publications based on the collected data and interviews. Each evaluation report followed a formant in which the structure of the given field was presented from production to consumption and emerging trends were analyzed, identifying problems in the field in reference to education and the legal framework and presenting policy recommendations.

The İstanbul 2010 Cultural Heritage and Cultural Economy Compendium is one of the first such projects systematically compiling the cultural infrastructure of Istanbul. It is important for this initiative, which is a major resource combining information that was previously scattered in various resources for the first time, to be followed up with future data collection in the city to ensure its long term efficacy. However, as in any project in the cultural sphere, this research also contains certain limitations due to shortage of data. The fact that statistical information is not collected regularly and accurately signifies a shortcoming that has to be overcome in the cultural sphere, as in many other fields. It is very important to have access to comprehensive and accurate data in order to assess the present situation based on the data, make realistic future projections and identify the areas requiring intervention to devise policy alternatives accordingly. Despite the limitations of data, this project provides an overall picture of 2010 in terms of the spaces, artists, events, products and institutions of Istanbul's cultural economy. *(EE)*

Did you make use of the data collected and research conducted by different institutions and organizations in the city?

Did you explore the city's cultural infrastructure in an inclusive manner taking into consideration all segments of society?

Did you look at how research processes were conceptualized in other cities?

Did you take into consideration the city center and periphery while assessing the culture and arts infrastructure?

Did you look into previous research on the city?

Did you research mapping methods in other cities?

Did you analyze the data you collected comparatively?

STEP 2 GET TO KNOW INHABITANTS

Getting to know the inhabitants is crucial to ensuring participation in planning and implementation processes. These actors might include numerous institutions and individuals ranging from culture departments of local administration to civil society organizations, cultural centers to independent artists.

In order to understand the fundamentals of arts and culture dynamics in the city, it is just as important to get to know the city inhabitants and actors of the cultural sphere, as conducting studies and research on cultural infrastructure and assets. The first step towards identifying and analyzing actors is to find out who they are. It is necessary to make a list of stakeholders including institutions and individuals involved in the design, planning and implementation of urban cultural policy. While compiling the list it is necessary to consider who will be affected by the planning and implementation of cultural events, who has influence and control of these activities, who will benefit or profit from the success or failures of these activities. Each city can compile lists of different formats and length including all possible stakeholders depending on its own dynamics. TOOL 2 > Get to Know the Inhabitants > Page 60 It is particularly important to conduct an in-depth study of who might be the actors of the cultural sphere. These actors might include numerous institutions and individuals ranging from culture departments of local administration to civil society organizations, cultural centers to independent artists. CASE STUDY 1 < İstanbul 2010 Cultural Heritage and Cultural Economy Compendium < Page 54

Getting to know the inhabitants is crucial to ensuring participation in planning and implementation processes. Following the list of all stakeholders in the city, the next step is prioritizing them based on our project areas. The starting point of the prioritization is a long list including individuals and institutions in the city. Potential stakeholders are analyzed in order to situate the individuals, institutions and different groups within the process. TOOL 3 > Stakeholder Analysis > Page 61 It is easier to analyze stakeholders by placing them on a biaxial graph based on their interest and influence on planning and implementation processes. The position of an individual or institution on the graph will determine what level and scope of communication is required with that particular actor in the process. It is necessary to get to know those stakeholders who emerge as the main actors of this project, that is to say those with both high interest and influence closely, and learn how they feel about the project and how they will respond to our efforts. Furthermore we have to devise methods to include them in the process in the most effective way and build the best communication
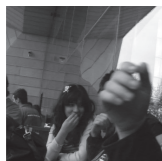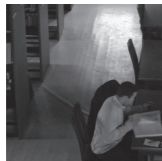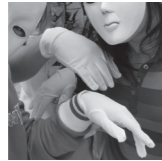
TOOL 2

Get to Know the Inhabitants

PUBLIC ADMINISTRATION UNITS

Central and local government representatives in the urban cultural sphere:
City Directorate of Culture and Tourism
Special Provincial Administration
Metropolitan Municipality (and if applicable) Department of Culture
Provincial Municipalities Departments of Culture

PUBLIC CULTURE INSTITUTIONS

Cultural institutions under central and local governance:
Cultural Centers
Museum Directorates
Library Directorates
State Fine Arts Gallery Directorates
City Theater Directorate
State Theater Directorate

LOCAL CIVIC ORGANIZATIONS

Civic organizations working with local governance:
City Council
Local Agenda 21
Agenda 21 for Culture

CIVIL SOCIETY ORGANIZATIONS

Local arts and culture NGOs:
Associations, foundations and unions

PRIVATE SECTOR REPRESENTATIVES

Organizations representing the private sector in the city:
Chambers of Commerce and Industry
Other Professional Organizations

EDUCATIONAL UNITS

Academicians and students from relevant departments of the university
where applicable:
Fine Arts Faculty
Conservatory
Communications Faculty
Social Sciences Institute
Other art education units and courses in the city

OTHER ACTORS

Independent non-organized actors in the city:
Artists, researchers, inhabitants...

TOOL 3

Stakeholder Analysis

Take their needs into consideration
Make sure you take into consideration the needs and demands of stakeholders in this area.

Actors!
Make sure you closely monitor the stakeholders in this area and collaborate with them.

Keep them informed
Do what is necessary to inform stakeholders in this area about your work.

Be aware
Make sure you take into consideration the opinions and suggestions of the stakeholders in this area to the extent that you inform them about your work.

INTEREST

INFLUENCE

ACTORS

Make sure you closely monitor the stakeholders in this area and you collaborate with them.
- Focus your work around this group.
- Ensure their participation in governance and decision making bodies.
- Keep in regular contact and get their input.

TAKE THEIR NEEDS INTO CONSIDERATION

Make sure you take into consideration the needs and demands of stakeholders in this area.
- Contact them regarding your work and get their opinion.
- Try to increase their level of interest.
- Aim to move them to the Actors area.

BE AWARE

Make sure you take into consideration the opinions and suggestions of the stakeholders in this area to the extent that you inform them about your work.
- Make use of their interests by ensuring their contribution in different fields.
- Initiate contact and get their opinion on their area of interest.
- Remember that they are your potential supporters and goodwill ambassadors.

KEEP THEM INFORMED

Do what is necessary to inform stakeholders in this area about your work.
- Keep them informed via communication tools such as press releases, websites, email bulletins, neighborhood meetings.
- Try to ensure that all residents are informed of the process to the extent possible and undertake activities to involve them and facilitate their participation in the process. (EA)

While the horizontal axis on the graph indicates the interest level of the individual or institution in the project; that is how much the project will influence individuals or institutions they represent, the vertical axis measures how influential the individuals or institutions are in shaping the project or directing its track. For instance it is very likely that the mayor has a strong influence on the subject. On the other hand while children have a great stake (interest) in the project, they will not have a lot of influence in the preparation process of the project. However, knowing children's needs and priorities will contribute to the content of the project.

Do not forget that the status of individuals and institutions you have identified through the stakeholder analysis are not static. Engaging in effective and participatory communication processes with these stakeholders will allow you to shift their positions on the graph based on their changing interest and influence as necessary.

Different methods might be proposed to collect the input and recommendations of different groups within the city. One on one interviews, surveys or focus group discussions are as effective methods as meetings and workshops bringing together all actors to create a platform for exchange. TOOL 4 > Personal Interviews > Page 64 Here, the institution coordinating the process has to decide to apply one or a few of the possible methods it considers most effective given its knowledge and experience of the city.

It is important to ensure that the actors involved in participatory processes such as one on one interviews or group work possess diverse qualities, that they are made up of people from different urban departments and fields, so that these processes bring together actors that are defined as stakeholders who will directly be affected by the process from within and outside the city, and that a free and neutral space is created where everyone can openly express their subjective experiences and opinions. TOOL 5 > Participatory Methods > Page 65 Methods such as focus group discussions, workshops, brainstorming sessions are exercises that will involve a facilitator who can be referred to as the moderator. CASE STUDY 2 > Anadolu Kültür Focus Group Discussions > Page 68 What is essential in these exercises involving a facilitator who supports the monitoring of the process, is to enable a discussion incorporating the knowledge and experience of stakeholders at the maximum level to encourage an objective assessment. Therefore, the methods to bring together city actors can be designed taking into consideration the preliminary input of stakeholders. Through participatory methods, it is possible to devise case specific solutions as opposed to generally accepted rules. CASE STUDY 3 > Participatory Planning and the Case of Çanakkale > Page 70 Thus the stakeholders will be able to devise means to identify and resolve the city's problems, while also solidifying practices of learning and working together. CASE STUDY 5 > Izmir Culture Workshop > Page 87

TOOL 4   Personal Interviews

Personal interviews should be conducted on issues in which learning about the personal opinions of urban stakeholders is important. These interviews can be designed in ways ranging from completely informal and non structured conversations to close ended surveys. The more structured the interviews are, that is to say the more standardized the format of the questions and potential responses are, the easier it becomes to make comparisons, interview times are shortened and the interview process is simpler for the interviewer. However, at the same time this limits the profusion of information that can be obtained through the interview. How structured the interviews should be depends on the nature of the question posed.

IN DEPTH INTERVIEW

If the purpose of the interview is to understand the contextual framework and processes pertaining to how a certain issue has evolved, how it has been shaped by people, how it has changed over time, rather than simply what the issue is, in depth semi-structured interviews consisting of open ended questions are recommended. This method is usually employed when there is not too much available information on the nature of the issue in question. Rather than approaching the issue based on his/her own predictions, the researcher tries to find out the views of relevant actors (subjective interpretations) and their approach. If the questions of interest are shaped qualitatively such as *how, why, through which process*, the use of in depth interview techniques are appropriate.

SURVEY

More structured interrogation methods should be employed if the aim of the interviews is to find out what a group of individuals generally think about a given subject; that is if the goal is to reach overall generalizations rather than exploring an issue in depth. If there is available previous information on the issue in question, surveys can be prepared using this data. If the questions of interest are structured quantitatively such as *how much, how often, how frequently*, it is appropriate to use surveys. Since survey questionnaires are registered without changing the format or order of the questions, it is important to pay attention to the content and order of the questions and make sure the questions will be understood clearly in the same way by the entire target group. *(AÇ)*

TOOL 5   Participatory Methods

FOCUS GROUP DISCUSSIONS

Focus group discussions entail an informal yet *focused* interaction on a given topic in a small group (minimum 4, maximum 12 people). The researcher assumes the role of the *facilitator* and introduces the subject, makes necessary arrangements to ensure the equal participation of everyone and the flow of conversation. However, the conversation should not be directed to or focused on the facilitator. The question-answer format should be avoided to ensure group interaction flows as naturally as possible. These types of exercises aim to collect information regarding group dynamics, attitudes, perceptions, approaches, cultural assumptions or decision making processes. This method is not appropriate for potentially sensitive issues, understanding personal perceptions, ideas or attitudes. Such issues will be better investigated through personal interviews or surveys. While establishing homogeneity (similar qualities) among participants invited to each focus group discussion will facilitate a more in depth discussion of the issue, heterogeneous (diverse qualities) groups will enable the emergence of a wide array of diverse opinions on the issue. When the objective is to explore both the depth aspects and the diversity of the issue, more than one focus group discussion should be conducted on the same issue and each group should be homogenous in itself. The power dynamics within the group should be taken into consideration. For instance having superiors and their subordinate public servants in the same group might lead to spending too much time on the opinions of supervisors or a display of consensus preventing subordinates from adequately speaking their mind. It may also be necessary to form separate groups for subgroups who might have difficulty freely expressing their thoughts due to local cultural characteristic, traditions or habits or to make sure they are not left in the minority within the group. Focus group discussions allow for *natural conversation* which entails expressions and usual communication patterns pertaining to the local group, leading to the presentation of more in depth and detailed ideas as a result of group interaction, a depiction and clarification of points of agreement and disagreement. While this method provides us with significant information regarding the communication styles of stakeholders among themselves, we should bear in mind that it will not reveal personal thoughts or feelings of participants in their entirety. *(AÇ)*

FACILITATOR'S ROLE IN PARTICIPATORY METHODS

- The person assuming the role of the facilitator in focus groups or workshops should get input from all stakeholders within the framework of established rules, without interfering with the content, even if s/he is an expert on the issue.

- The facilitator should be neutral and someone all stakeholders will respect.

- As much as the role of the facilitator within the process depends on himself, it is only useful to the extent that it is also espoused by the group. To this end, it might be beneficial for the facilitator to be proposed by a representative from the group.

- In order to reach outputs through healthy discussion, human relations and conflict resolution skills should be employed.

- If the facilitator has participated in the group with a different social identity before, s/he should assume the responsibility after dispensing with this identity.

- The facilitator is responsible for time management to ensure everybody participates in the discussion; s/he should allocate time for fruitful debate, yet in cases of repetition or one to one dialogue s/he should warn the participants and proceed for further participation.

- The facilitator should direct the discussion with questions of why and how to ensure the conversation reaches a certain depth and maturity.

- Holding preliminary meetings with participants before the workshop, getting information about the stakeholders will have a positive impact on the process. Knowing the stakeholders and institutions and their experience allows the facilitator to consult these people and ask for their input when necessary.

- Since the output depends on deliberation in the group, the facilitator should make sure the presentation reflects the opinions of the entire group, and open different ideas up for discussion.

- The facilitator should explain the exercises in each session clearly, and go over the outputs at the conclusion of the session to get reconfirmation.

- S/he should work with a support team for documentation of the discussion and ensure that the conversation and group work is recorded as comprehensively as possible.

- S/he should make sure that the physical needs of the workshop space are met, and eliminate conditions that will forestall individual or group work. (Adjusting the room temperature so it is neither too hot nor cold, providing the equipment for the group work and a quiet space, organizing a light lunch break for full day groups, setting up a self service water, tea and coffee stand so the group is not interrupted, etc.) *(GDO)*

CASE STUDY 2

Anadolu Kültür Focus Group Discussions

Focus Group Discussion, Kayseri, 2004

Anadolu Kültür, in collaboration with Istanbul Bilgi University and European Cultural Foundation, launched the conceptualization and working process aiming to contribute to local cultural policy initiatives in November 2004 with a national meeting in Istanbul. The activities that were launched in Kars and Kayseri following the meeting were also extended to Edirne, Çanakkale, Mersin and Antakya in the later months.
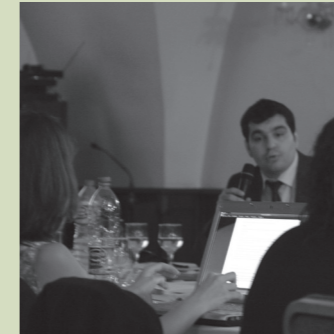
Focus group discussions were employed as the research methodology aiming to investigate each city's needs and potential in the sphere of culture before conducting workshops in the cities. The reasons for the choice of this particular method included creating an opportunity to establish a platform for dialogue and discussion among inhabitants, and involving a step to facilitate face to face communication, spending time together and getting to know one another. The focus group discussions were led by the project team comprised of experts and researchers from Anadolu Kültür, Istanbul Bilgi University, Sabancı University, Koç University, Doğuş University, Istanbul Foundation for Culture and Arts (İKSV) and Turkey Economic and Social Studies Foundation (TESEV).

Prior to focus group discussions, academicians and researchers visited the cities to establish contact and collect names to be invited to the focus group discussions. During these initial visits, the project team visited the governor's office, municipality, university and local NGO representatives and collected information on city dynamics, current priority areas on the local level and potential cultural actors to participate in the focus group discussions. The names obtained during the meetings constituted the participants list. The interviewees were encouraged by the team to suggest new names who were knowledgeable about the city and willing to participate in the process. Thus the list of potential participants was expanded and the research team increased had a quality pool of participants to choose from. The research team chose to work in a neutral space open to the public and remain at equal distance to all potential local power holders. To this end the focus group discussions were held in hotel meeting rooms. Each focus group lasted approximately two hours and was recorded.

The focus group discussions were led by the project team comprised of experts and researchers from Anadolu Kültür, Istanbul Bilgi University, Sabancı University, Koç University, Doğuş University, Istanbul Foundation for Culture and Arts (İKSV) and Turkey Economic and Social Studies Foundation (TESEV). The activities that were launched in Kars and Kayseri following the meeting were also extended to Edirne, Çanakkale, Mersin and Antakya in the later months.

These recordings were later transcribed and the information obtained was used by researchers for city analysis.

Focus group discussions were conducted with women, youth, NGOs, artists, local businesspeople, and public servants in these cities. It was ensured that different socio-economic groups were represented among focus groups conducted with women and youth. In each group, men and women were equally represented to the extent possible. For example, a business woman met during the initial trip to Antakya was asked "Do you know any other businesswomen? Can we get their contact information?" in an attempt to increase the number of businesswomen participants in the local business group. Again in Antakya, for the youth group, graduate students from Antakya Mustafa Kemal University Fine Arts Institute were reached through a contact person and the contact information of a group of young people interested in the city's cultural life and willing to discuss cultural issues was obtained. A call was made to the youth group of Local Agenda 21. Thus, after the criteria for the focus groups were identified by the researchers, the goal was to form groups accordingly via local actors in the city. However, in Kayseri for instance, it was difficult to find businesswomen to participate in the local business group. Even though contact was made with several people, only two women participated in the focus group.

At least six focus groups were conducted in each city. Each group was homogeneous within itself, however since the compositions of groups conducted throughout the city varied, it was possible to assure a heterogeneity across the board. However, it should be kept in mind that when homogeneity is mentioned, it is in reference to only one or two criteria central to the research. For example, while business people were homogenous to the extent that they were all business people, they constituted a heterogeneous group in terms of the nature or scope of their businesses, as well as gender. *(ÜZK-AÇ)*

Evaluation of
focus group discussion outcomes
Antakya, 2010

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CASE STUDY 3

Participatory Planning and the Case of Çanakkale

Workshops, Çanakkale, 2009

Presentation of workshop results to the group
Çanakkale, 2009

Participation in cultural life does not only entail participation in cultural activities, it also involves active participation in decision making, planning and implementation processes in the urban cultural sphere. In the realization of cultural rights, cities are the stage, city inhabitants the actors, and local governances the counterpart. However, the emphasis on participation in legislation and regulations to promote inhabitants' participation are often not sufficient for an effective practice of participation. During the planning process, it is necessary to incorporate various participation methods such as meetings, discussions, focus groups and in-depth interviews in order to determine the priorities and needs of the local population. Furthermore it is important to devise diverse and creative methods to ensure the representation of the priorities and needs of disadvantaged groups in the given local context. We can discuss Çanakkale as one of the best practices among Anatolian cities in terms of ensuring participation and reflecting inhabitants' needs and priorities in planning and implementation processes.

Before the 2005 Municipality Law reform encompassing participation of local population in decision making processes, transparency and accountability, the Çanakkale Municipality launched the process of developing participatory policies in collaboration with civil initiatives. The Çanakkale Municipality, in addition to the strategic plan it was required to draft within six months of local elections in the scope of the Municipality Law, also began to work with Çanakkale Local Agenda 21 to prepare an action plan that would involve the city residents with participatory methods. The aim was to increase the quality of services provided to citizens and devise a plan to be implemented together with various stakeholders. To this end collaboration opportunities were explored in 2006. In addition to Çanakkale Local Agenda 21, Çanakkale Municipality, Çanakkale Onsekiz Mart University, Çanakkale Governorship, Çanakkale Chamber of Commerce and Industry, Çanakkale Chamber of Agriculture, Çanakkale City Council Executive Board and various civil society initiatives and NGOs played an active role in drafting the Action Plan. The Action plan combining research and implementation was realized in three primary stages: (a) analysis

"Social priorities are identified in the plan and methods, tools and mechanisms to achieve the objectives are determined taking into account existing resources. It does not seek to respond to everything; the more important and pertinent decisions, actions and projects are identified and underscored."

City Documents

of the current situation in the city, (b) vision and mission reports and expectations, (c) actions, plans and projects.

Various working groups were formed in this process and meetings were organized with the participation of civil initiatives, organizations, institutions and individuals in the city. Announcements were made to all inhabitants via mobile screens on public buses, local TV and radio stations. In order to increase participation, the meetings were held in different venues such as the Community Center, Civil Defense Directorate, Democracy Workshop and Çanakkale Commodity Exchange.

Excerpts from international documents steering the project such as the European Declaration Urban Rights, Local Agenda 21 Document, MDGs were compiled in a booklet titled *City Documents*, printed and disseminated. Before the projects were finalized, the proposed activities were published in different formats (books, booklets, brochures) and shared with relevant institutions, organizations and individuals, and disseminated to inhabitants in public spaces. In order to collect final comments and recommendations, a summary brochure of the plan was drafted and disseminated to all households alongside water bills with a request for feedback. Following all these stages, the Çanakkale City Action Plan was finalized on December 18, 2008 and approved by the city council. *(ÜZK)*

www.canakkale.bel.tr

Did you expect residents to come to you in the participatory process or did you also take measures to ensure participation?

How and in what stage can those left outside be included in the process?

Did you effectively make use of the appropriate communication tools to reach inhabitants?

Did you reflect the cultural diversity in the city as you identified participants for the focus group discussions?

Are there those left outside the stakeholder list?

Did you work to increase interest in the stakeholder analysis?
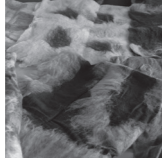
A city analysis conducted with the participation of diverse representation and expertise is essential not just for creating long term sustainable and enduring outcomes, but also for inhabitants to champion the process.

Even though as the first two steps it is important to identify infrastructure and actors using various research techniques for the planning of the urban cultural sphere, the data from the city research is obviously not enough by itself to get to know the city. In order to move from the existent conditions in the city to the phase of identifying goals and objectives, it is first necessary to conduct a city analysis in light of the data; that is to propose problems and solution recommendations in the framework of certain cultural issues. Who undertakes this analysis using what methods is as significant as the task itself. Where we stand among actors and our distance to others determines the framework of the project. Whether we are one of the administrative units in the city or one of the civil actors, what is important here is to bring together inhabitants and different groups in an inclusive manner and sustain an equal distance from all parties. While the general tendency is to conduct the city assessment with actors involved in our institutional agenda around our own structure, a city analysis conducted with the participation of diverse representation and expertise is essential not just for creating long term sustainable and enduring outcomes, but also for inhabitants to champion the process. TOOL 5 < Participatory Methods < Page 65 As mentioned in the previous section, which actors we will bring together and involve in the planning and implementation processes will vary according to our objectives. No matter with what methods and tools we incorporate the needs and recommendations of urban actors in the process, what is crucial here is to be able to identify and present the dynamics of the existent situation objectively with its positive and negative aspects, assessing it as both insiders and outsiders. CASE STUDY 2 < Anadolu Kültür Focus Group Discussions < Page 68 It is possible to determine the city's primary cultural needs and problems regarding cultural life by asking the inhabitants themselves and then trying to devise solutions and programs to overcome these accordingly.

Evaluating the city analysis together with stakeholders is important in terms of identifying the issues, understanding the background of the prevalent urban approach and establishing our justification. It is

also necessary to incorporate cultural discussions on the national and international levels, as much as cultural issues stemming from the city's local characteristics and dynamics while identifying problem areas and potential solutions.

In this context, before making assessments regarding the advancement of cultural life in the city, it is important to constantly remind ourselves of certain crucial cultural issues and questions. It is also necessary for each participant contributing to the analysis to identify the problems in the sphere of culture and arts from his/her perspective and/or from the standpoint of the group s/he represents, while bearing in mind the multifaceted dimensions of cultural issues and the city's cultural life. Obviously since each city will be assessed in itself, the issues and questions may vary depending on the city dynamics.

The main issues in the city can be addressed in the context of the relationship between the dynamics of inhabitants' social and cultural life and the political, economic and cultural agenda beyond the city. It is most relevant to review certain basic issues including the vivacity of the urban cultural sphere, the driving forces behind the city's interaction with the international context, inhabitants' participation in cultural production, consumer tendencies for arts and culture products, cultural rights, communication between different actors in the city. It is necessary to take into consideration issues pertaining to youth and children in all our activities, since even though they are not defined as primary actors in the cultural sphere, they are the groups that will be affected the most from the changes in the city in the long run.

TOOL 6 — Problems and Solutions

CULTURAL ISSUES
Participation in cultural production
Cultural supply
Access to cultural products
Consumer trends for cultural products
Collaboration between cultural institutions
Cultural diversity
Cultural heritage
Culture tourism
Development of cultural industries
Creativity in the city
Cultural rights
Cultural sustainability
Communication and audience outreach
Use of public space for culture and arts
Art education
Artist circulation
Disadvantaged groups and art
Youth and the city
Children and art

PROBLEMS
What are the main problems in the cultural sphere in the city?
What are the reasons for these problems?
What is the impact of these problems?
Whose problems are these?
What are the priority problems?

SOLUTIONS
What are the alternative solutions for the priority problems in the city?
What do I want to change in the existing cultural life by resolving the city's problems?
Who will the solution of these problems affect and to what degree?
Will this impact and change be espoused by inhabitants?

SWOT analysis can be employed as a tool for planning and organization in the evaluation of the cultural structure of a city and its vicinities. SWOT is the acronym for Strengths, Weaknesses, Opportunities, Threats.

After compiling input from various actors in the city regarding the existent situation, problems and needs, it is important to combine all the data, register the advantages and shortcomings of the urban cultural sphere, assess opportunities and obstacles in order to devise policy recommendations. In this context, SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis, which combines various questions under certain headings, can be employed as a tool for planning and organization in the evaluation of the cultural structure of a city and its vicinities. TOOL 7 > SWOT Analysis > Page 79 SWOT analysis is used for a systematic investigation of the city structure and primary determinants. This method can be employed on different levels to analyze a city, institution, technique, process or situation. It is possible to identify the strengths and weaknesses of a city, process or situation and determine the external (political, economic, socio-cultural and technological) opportunities and threats and thus evaluate the situation and make a future oriented analysis. CASE STUDY 4 > Antakya City SWOT Analysis > Page 80 Since the SWOT analysis results will constitute the backbone of the subsequent planning process in the cultural sphere, questions such as with whom and using which methods the analysis will be conducted, what will be the points of focus are a significant breaking point. In this respect, the most appropriate method of bringing actors together as outlined in the previous section must be employed and ideas and recommendations of diverse groups should be integrated into the analysis from the outset of the project. STEP 2 < Get to Know Inhabitants < Page 59

INTERNAL ANALYSIS

QUESTIONS

• What are the cultural opportunities in the city?
• What are the talents-positive attributes of arts and culture actors in the city?
• What are our advantages?
• What are we good at?
• Which resources can we tap into easily?
• Which of our qualities appear strong to the outside?

STRENGTHS	WEAKNESSES
OPPURTUNITIES	THREATS

QUESTIONS
• What are the shortcomings of the city?
• Which aspects of urban cultural architecture and actors need to be developed further?
• What are we bad at?
• What should we avoid?
• Which resources will be difficult to tap into?
• What appears as our weakness to the outside?

• What are the opportunities in the cultural sphere?
• Where are the good opportunities?
• What are the emerging processes and trends in the urban context?
• What is the direction of debates in the sphere of culture and art?

• What are the obstacles before our progress?
• What are the factors detrimental to the city and policies?
• What are threats to the city in terms of development?
• Have the conditions for success changed?
• What are obstacles to collaboration and communication in the city?

EXTERNAL ANALYSIS

Following the analysis, responding to the four questions below will provide a guideline for planning:
1. How can we sustain, use and develop our strengths?
2. How can we eliminate, fix, strengthen, improve our weaknesses?
3. How can we make the best use of opportunities?
4. What kind of a defense mechanism can we devise against threats, how can we eliminate threats?

CASE STUDY 4

Antakya City SWOT Analysis

The first SWOT analysis for Antakya was undertaken by experts based on the outcomes of focus group discussions, and was reviewed and finalized by participants in subsequent meetings. This two phase method constituted a participatory starting point for citywide efforts and enabled inhabitants to more readily espouse the process.

Following the focus group discussions conducted with the participation of youth, women, local governance, university, public agencies and institutions and civil society representatives in Antakya in 2007, the project team comprised of experts from Anadolu Kültür, Istanbul Bilgi University and Doğuş University prepared a SWOT analysis study based on the research and interviews conducted in the city. The results of this SWOT analysis were shared with city inhabitants alongside the outcomes of focus group discussions at a meeting, during which the SWOT analysis was reviewed and revised by inhabitants. The inhabitants who evaluated and discussed the outcomes undertook a city analysis based on this data. Certain additions were made to the table prepared by experts and some headings were removed.

As the second stage of the analysis, proposals for activities, projects and events were developed together with participants in order to enhance strengths and improve weaknesses based on the final version of the SWOT. The selected proposals were collected under subject headings and project groups were founded to work in depth on each issue. Oral History Workshops, Contemporary Art Workshops with High School Students and An-takya Taki-Teki-Toki Exhibition, Performance Workshops and the International Antakya Biennial can be enumerated among projects and activities developed and implemented by residents in accordance with issues identified as priority areas by the city during the SWOT analysis in Antakya. These projects focused on *cultural diversity* which was identified as a strength and *limited collaboration among NGOs* which was identified as a weakness by inhabitants in the SWOT analysis. It was aimed for at least two civil society organizations to collaborate for each project and for the activities to reflect the cultural wealth and diversity of the city. *(ÜZK)*

1st Stage: The SWOT Analysis by experts based on focus group discussions

2nd Stage: The final version of the SWOT analysis reviewed and approved by inhabitants

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1st phase

STRENGTHS
- Cultural diversity
- Accumulated experience of different cultures living together
- History of civil cooperation
- Very rich ancient history
- City identity and urban awareness
- Various cultural and economic products and qualities
- Economic welfare
- Absence of social conflict, in particular the stability of not having received much migration
- Rich NGO legacy
- Women's participation in urban social and cultural life

WEAKNESSES
- Growing commercialization leading to a decline in civil awareness
- The university's limited cooperation with the city
- High real estate estimates leading to a profit oriented approach to cultural heritage
- Despite the presence of many local NGOs, their individual or familial gain oriented approach to culture
- Problems in leadership

OPPORTUNITIES
- The university
- Expert and capable craftspeople
- Countless products: laurel soup, culinary arts, textiles, olive
- The potential of generally under-advertised religious, cultural and nature tourism
- The prevalent consensus among inhabitants regarding the need for the documentation and preservation of the city's historical life style
- Being a border city and openness to cross border collaboration

THREATS
- Lack of motivation
- Being a border city

2nd phase

STRENGTHS
- Multiculturalism
- Cultural wealth
- Gender equality
- Emphasis on education
- Participation in social life
- NGO activity
- University
- Urban awareness
- Local media

WEAKNESSES
- Cultural wealth/parallel lives
- Lack of infrastructure
- Lack of collaboration between NGOs
- Weak communication with the university
- Migration: the absence of a common urban culture and awareness
- Absence of memory
- Environment: trash/traffic/pollution
- Demise of architecture/urban sprawl
- Lack of motivation
- Local media
- Lack of planning

OPPORTUNITIES
- University
- International collaboration
- International funds
- Tourism /culture

THREATS
- Being a border city
- External migration
- Regional developments
- The profit oriented approach to cultural heritage

Did you discuss in detail methods to enhance the city's strengths?

Are you certain that you have presented the weaknesses of the city openly and honestly?

Did you take into consideration the needs, problems and proposals of different groups in the city?

Did you consider the abstract needs of inhabitants in addition to their concrete needs?

Does cultural diversity in the city constitute a dimension of your plans and efforts?

Did you take into consideration the public spaces in the city and opportunities for culture and arts?

Did you explore all the emerging cultural issues in the city?

While aims define the ultimate point we want to reach in the sphere of culture and art by solving problems, objectives refer to concrete and measurable targets we have identified to this end.

The identification of basic needs and problems in the sphere of culture and arts is the first step towards responding to them and devising solutions. What is important here is to refrain from trying to solve all problems at once. Prioritizing problems allows us to develop solutions accordingly. When prioritizing issues, it is important that the starting point comprises the common standpoints of different actors in the city as opposed to the partial agenda of certain institutions and structures. CASE STUDY 4 < Antakya City SWOT Analysis < Page 80 Successfully devising collective priority solutions will depend on whether the prioritization of issues is undertaken with a participatory method.

City inhabitants will be the ones immediately affected by any change in the city. CASE STUDY 12 > Çanakkale 2010 > Page 126 Yet determining which activities will be realized for which urban groups primarily, which inhabitants will benefit from which services and which groups will be affected positively or negatively by the solutions to certain problems is an important step to ensure all our plans and activities reach the right objectives. In this respect it is recommended to identify target groups and beneficiaries at each step. CASE STUDY 8 > Kars City Guide > Page 100

Following the assessment and prioritization of cultural needs, problems and proposed measures, short, mid and long term aims and objectives are set. Establishing concrete recommendations for the solution of priority problems will facilitate the ascertainment of aims and objectives. Aims and objectives can be determined by responding to some guideline questions. TOOL 8 > Aims and Objectives > Page 86 While aims define the ultimate point we want to reach in the sphere of culture and art by solving problems, objectives refer to concrete and measurable targets we have identified to this end. CASE STUDY 5 > Izmir Culture Workshop > Page 87

TOOL 8   Aims and Objectives

AIMS   What do we want to achieve with the change we create by addressing the issues at hand?
What will change in the cultural sphere if these issues are resolved?
What do we expect to achieve in the long run?
What is the ideal state that will transpire with the solution of problems in the long run?
Do each of the aims stem from one of the issues?

OBJECTIVES   What are we concretely trying to achieve or realize by addressing the issues?
What will be the concrete changes in the cultural sphere if these issues are resolved?
In which specific issues will change be instigated?
Which competencies will those participating in and realizing the process acquire?
What are the long-term, mid-term and short-term objectives?
Are each of the objectives derived from the aims?
Are the objectives specific, measurable, attainable and relevant?
Are the objectives time bound and site specific?
How can the progress towards achieving the objectives be measured?
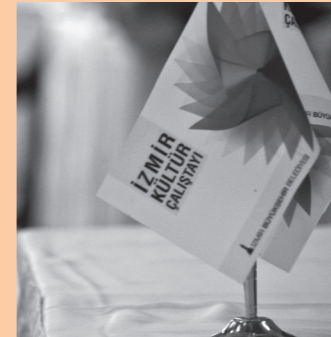
The Culture Workshop took place on 24 October 2009.

Izmir Metropolitan Municipality organized a culture workshop on 24 October 2009 with the aim of determining the future of culture and arts in Izmir with a participatory manner. The participants gathered to discuss in a democratic and participatory manner both qualities that would promote Izmir as a center for culture, arts and design on the one hand, and strategies to connect it to the Mediterranean cities network via culture on the other. The meeting aimed to establish realistic objectives to develop a comprehensive culture strategy for Izmir and to achieve concrete outcomes.

During the preparatory phase of the workshop geared to realize a participatory cultural planning model in Izmir, a background paper was drafted to inform invitees about the city. In addition to delineating the aims of the meeting, this text also included basic information and a summary analysis of the cultural infrastructure of the city, actors and participation in order to serve as a background document for the workshop. This background paper outlining the aim and context of the meeting was disseminated to a group of approximately 120 people including culture and arts actors, experts, designers, artists, educators, public and private institution representatives, national and local opinion makers in the sphere of arts and culture, media representatives living or working in Izmir or engaged with or working on Izmir though they reside elsewhere alongside the invitation from the Izmir Municipality. The workshop was realized on 24 October 2009 at the historical Gasworks in Izmir with the participation of approximately 100 people.

The meeting program was designed to include a plenary session, workshops and presentations of workshop results. Following the keynote speeches outlining the framework of the meeting during the plenary session attended by the Mayor of Izmir and all participants, the dynamics, diversity, problems, needs of the culture and arts sphere in Izmir was discussed. In the workshops following this extensive exchange of ideas, participants found the opportunity to discuss in more detail the cultural and artistic life in Izmir and its various expressions.

Urban design working group, Izmir, 2009

Cultural policies workshop
Izmir, 2009

It is important to prepare and disseminate such a publication on outcomes of the meeting promptly over the course of the next few months in order to keep the issue on the participants' and inhabitants' agenda.

Participants divided into six predetermined groups for the workshops. Workshop topics were decided based on Izmir's needs and the municipality's vision.

While forming these groups, heterogeneity was as much a factor as group members' engagement with the subject. Participants who were suspected might not be as productive in the same group were placed in different groups. As a speaker and deputy were selected for each group, it was ensured while that the speaker was from Izmir, the deputy would be from another city. Obviously these appointments and selections derived from the participants list were revised according to the participants coming to the meeting. The established groups were encouraged to work according to their own dynamics. Following a two hour session, the working groups on cultural policies, fine arts 1 (literature, theater, cinema), fine arts 2 (visual arts, music, performing arts), cultural heritage, urban planning and cultural industries each prepared a presentation to be delivered at the closing session. Consequently, a situation analysis, identification of problem areas, and concrete recommendations to overcome these problems were identified in these six major fields.

The proceedings of the meeting and a transcript of sessions were compiled in a book by the Izmir Metropolitan Municipality and shared with the participants and the public. In line with the meeting outcomes, the priority measures to realize the cultural vision of Izmir were compiled under two main headings: making an inventory delineating the tangible and intangible cultural heritage, actors, institutions and activities and organizing meetings of widespread participation on the policy and practice roadmap in their respective fields of expertise with arts and culture actors living and working in the city.

In the meantime three major objectives and corresponding work areas were identified following a discussion of problems and proposals emerging during the sessions:

Cultural policies workshop, Izmir, 2009

Conference room, Izmir, 2009

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1. **Culture, Arts and Design Metropolis**
To promote cultural structures, cultural production and consumption as the lever of urban development and social inclusion.
To devise an objective for the city to be renowned not only for its cultural heritage, but also with the initiatives in the sphere of contemporary art. The promotion and development of creative industries, in particular design, with the awareness that cultural momentum can only be sustained as an element of economic development.

2. **Active Membership of the Mediterranean Cities Network**
To transform Izmir into one of the most influential centers in the revival of the cultural renaissance in the Mediterranean. In this framework to make Izmir the Eastern Mediterranean center of the interactive network to be formed with cities such as Barcelona, Venice, Marseilles, Thessaloniki that have distinguished themselves with their cultural breakthroughs over the last 10-15 years.

3. **Participatory Cultural Policy and Practices**
The realization of initiatives in the culture and arts field with the support and contribution of the largest masses. Special consideration of children and youth in all prospective projects and activities. To incorporate capacity building components such as training and workshops in all activities.

In the framework of these objectives, a number of concrete recommendations were issued including landscaping of the Agora-Kadifekale Culture Walkway, founding Izmir City Academy, organizing artist exchange programs with Mediterranean cities, launching Izmir Arts and Culture Awards, instigating an independent culture fund, opening book stands in parks, expanding cultural activity communication and outreach throughout the city, publishing city culture publications, establishing temporary art spaces, making use of Kültürpark, training public officials and cultural staff on cultural management. These proposals were incorporated into the meeting report for consideration in the upcoming Culture Action Plan. *(EE)*

Did you check feasibility while establishing priorities for the city?

Did you ensure that objectives are specific and measurable, and that they correspond to aims?

Did you take into consideration that achieving small scale objectives in the city will generate reference for broader objectives?

After identifying aims and objectives for the city, did you maximize outreach to share them with inhabitants?

Did you make sure to distinguish between aims and objectives?

Are you certain that the priorities are not only the priorities of a certain group, but rather collective issues for the entire city?
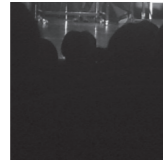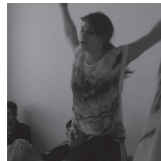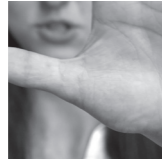
CITY ACTION PLAN

In accordance with the Municipality Law no.5393 in Turkey, for municipalities with a population 50.000 it is mandatory to make development plan, and if relevant a five year strategic plan and annual performance program in line with the regional plan. The strategic plan is drafted with the integration of input from universities, trade associations and relevant NGOs and goes into effect upon approval from the municipality council.

A strategy is the means to reach a previously established target. In this context, strategic planning is a long term action plan designed to realize certain goals. The Strategic Planning Guide for Public Administrations published by State Planning Agency in June 2006, states that, "Strategic planning refers to the road between the point the institution is at and where it aspires to be. It entails a long term and future oriented approach." The institution has to determine its aims, objectives and methods to achieve these. After identifying cultural objective for the city, a city action plan outlining how these will be achieved in the urban cultural sphere is drafted. The culture and arts city action plan may be designed as a component of comprehensive strategic plans designed by municipalities to address urban issues in general, or they may be drafted individually. At this stage, it is important to go beyond the requirement for local administrations to draft strategic plan towards urban planning, and highlight which dynamics these plans should take into consideration for long term feasibility and the necessary steps. It is important to stress at this point the importance of the active participation of local organizations such as the City Council and Local Agenda 21, as much as the public administration units in the city in developing these plans. CASE STUDY 3 < Participatory Planning and the Case of Çanakkale < Page 70

In the arts and culture planning and implementation process, after compiling needs, problems and recommendations with a participatory method, analyzing the cultural dynamics of the city and identifying actors to partake in the process, we had established aims and objectives. All this data is combined in the city action plan to develop a roadmap. TOOL 9 > City Action Plan > Page 95 Action plans include concrete steps to be undertaken for urban cultural transformation and development and the methods to be employed; that is how to achieve aims and objectives.

While making the city scale cultural development plans the city's geographic, demographic, economic and cultural infrastructure and opportunities as identified through the initial research and analysis must be taken into consideration.

Action plans include concrete steps to be undertaken for urban cultural transformation and development and the methods to be employed; that is how to achieve aims and objectives. While recommendations proposed urban actors in response to needs and issues might constitute the starting point for projects programs to achieve aims and objectives, inhabitants may also be provided with the opportunity to submit project proposals with an open call.

An effective action plan is expected to be in line with aims, attainable and measurable. CASE STUDY 6 > Çanakkale City Action Plan > Page 96 As for the plans and objectives pertaining to the cultural sphere within the city action plan, developing them with the appropriate methodology with a participatory manner is one of the ways to ensure that they are applicable and sustainable. CASE STUDY 7 > Çanakkale City Museum and Archives > Page 98

The main question while devising the action plan is how to determine the projects and programs to be implemented to achieve the primary objectives. As mentioned previously, recommendations proposed urban actors in response to needs and issues and combined using a variety of methods, might constitute the starting point for projects. CASE STUDY 4 < Antakya City SWOT Analysis < Page 80 Developing project proposals with such a participatory manner is important for safeguarding collective priorities and gain. TOOL 5 < Participatory Methods < Page 65

Another method for determining projects and programs is to provide cit izens with the opportunity to submit project proposals. To employ this method the areas of work identified in line with the aims and objectives are announced to the inhabitants and civil actors in the city are invited to submit project proposals. CASE STUDY 12 > Çanakkale 2010 > Page 126 The open call methodology may be employed as a useful tool to ensure the participation of inhabitants in the conceptualization and implementation phases of creative and production processes, with a transparent coordination and the review of applications based on accountable criteria with the assistance of independent consultants. Additionally it is possible for various actors in the city to come together to develop and implement more comprehensive projects for the city's collective benefit. CASE STUDY 8 > Kars City Guide > Page 100

Action plans include concrete steps to be undertaken for urban cultural transformation and development and the methods to be employed; that is how to achieve aims and objectives. While recommendations proposed urban actors in response to needs and issues might constitute the starting point for projects programs to achieve aims and objectives, inhabitants may also be provided with the opportunity to submit project proposals with an open call.

TOOL 9   City Action Plan

	Aims	Objectives	Expected results	Proposed projects	Relevant institutions and partners	Duration	Explanation
1							
2							
3							
4							
5							
6							
7							
8							
9							

Çanakkale City Action Plan

Çanakkale City Action Plan is defined as an urban memorandum of understanding outlining the responsibilities, commitments, objectives and actions of institutions, agencies and interest groups and serves as a guideline for policies and implementation.

The City Action Plan, which aimed to increase quality of life and environment in the city, ensure sustainability; realize the individual and social development of Çanakkale inhabitants in the shortest period of time, using only necessary resources, strived to enable service providers and beneficiaries to devise policies together in a participatory manner for the Çanakkale city center.

In order to support extensive participation in the development of the City Action Plan, the following units partook in the organization: Stakeholder Parliament (Çanakkale City Council) Executive Board, Consultant, Secretariat, Coordination Committee, Working Groups, Plan and Project Support Team and City Information System.

Working groups within this organizational chart were very important since they entailed the participation of inhabitants. It was decided to form working broad based groups under the following headings and that they be divided into subgroups according to emerging needs.
1. Çanakkale Economy Working Group
2. Çanakkale Cultural and Social Working Group
3. Environment and Infrastructure Working Group

Please see the next page for two main policy areas and corresponding work plans from the arts and culture component of the Çanakkale City Action Plan drafted by Çanakkale *Cultural and Social Fabric Working Group*. The Çanakkale 2010 project was developed and implemented by inhabitants based on the City Action Plan and the focus groups and workshops conducted in the city. *(ÜZK)*

Additional headings in accordance with the specific needs and composition of the city may be added to the city action plan as long as the core structure of the plan is maintained. *Actions from institutional programs* included in the Çanakkale City Action Plan is such an additional heading.

Outcome reports of city action plan working groups

www.canakkale.bel.tr

	Policy Headings	Expected results	Activities	Activities in institutional programs	Proposed projects	Stakeholder institution and partners	Duration (Month)
1	Creating objective conditions to ensure all cultural stakeholders to get acquainted and engage in social communication and interaction.	Establishment of a pluralist city culture synthesis	Developing programs in which different groups engage in cultural production together		Project to develop joint cultural programs	Municipality, University, Provincial Administration, City Directorate for Culture and Tourism, City Social Services Directorate, City Directorate of National Education, Unions, NGOs	12
2				Projecting diversities in the social mosaic: Çanakkale Novels		University	12
3			Encouraging different constituents to engage with cultural products produced and presented by one or more of the other cultural constituents		Project to promote a cultural product developed and presented by one or more of the cultural actors to other constituents	Municipality, University, Provincial Administration, City Directorate for Culture and Tourism, City Social Services Directorate, City Directorate of National Education, Unions, NGOs	12
4					Project to render a cultural product created and presented by one or more cultural actors more attractive for other constituents	Municipality, University, Provincial Administration, City Directorate for Culture and Tourism, City Social Services Directorate, City Directorate of National Education, Unions, NGOs	12
5	Ensuring equal opportunities in access to cultural products	Ensuring all inhabitants effectual use of cultural products	Effective outreach and promotion of cultural activities	Improving communication systems of institutions and organizations	Yerel TV, radyo ve gazetelerin kültür programı ve etkinliklerini etkin olarak duyurma kapasitesini geliştirme projesi	Directorate for Culture and Tourism, Municipality, University, Provincial Administration, Unions, NGOs, media outlets	12
6				Effective use of mass communication tools on the city level	Capacity building project for all institutions and organizations to effectively promote cultural programs and activities	Directorate for Culture and Tourism, Municipality, University, Provincial Administration, Unions, NGOs, Local vocational chambers, trade and business associations	12
7			Encouragement of disadvantaged groups to benefit from cultural products		Project to promote access to cultural products for lower socioeconomic levels	City Council, Directorate for Culture and Tourism, Municipality, Universtiy, Provincial Administration, Unions, NGOs, Local vocational chambers, trade and business associations	12
8					Project to extend access to cultural products to newcomers to the city	City Council, Kent Konseyi, Directorate for Culture and Tourism, Municipality, Universtiy, Provincial Administration, Unions, NGOs, Local vocational chambers, trade and business associations	12

Enhancing and Sustaining Collaboration in the City:

Çanakkale City Museum and Archives

While with respect to its overall land area Çanakkale is an agricultural city, according to Turkey Statistics Agency data, 1.8% of the city center and provincial districts work in agriculture, while 82% is in the service sector. Important factors influencing Çanakkale's socio-economic development are migration, military and commercial activities, rapid urban profit oriented construction, tourism around the city and a developing university. Population in the city center is on the rise since the 1990s. In addition to this population increase, Çanakkale is one of the cities under pressure of tourism. Since 1994, urban cultural infrastructure has been developed with the objective of employing a participatory method.

The idea to found the Çanakkale City Museum and Archives was developed during civil initiatives' efforts to improve the city's cultural infrastructure. The process begins when the civil initiative comes together as the Çanakkale Local History Group in dialogue with History Foundation in 1999. Certain projects launched in the city in 2000 catalyzed efforts to research various themes around the city and revealed that documents pertaining to the city were not well preserved, they were scattered and not shared with stakeholders and the public, and accounts of those who had witnessed the city's history were disappearing. The idea of a museum was also proposed in the scope of local governance policies explored by Çanakkale Municipality and the civil initiative during the process of introduction and application of Europe's sustainable and participatory development approach. When Çanakkale became one of the founding members of the Union of Historical Towns of the European Union forming linkages between *preservation* and *development* in 2000, the initiative increased its joint efforts with Çanakkale Municipality. As a result ideas around city museums were developed in the scope of the Union of Historical Towns activities, the decision to found a city museum was taken by Çanakkale Municipality, and this decision was incorporated into the Çanakkale City Action Plan developed by the City Council in 2008. The Çanakkale City Museum and Archives were opened in March 2009.

The Çanakkale City Museum and Archives organizes permanent exhibitions, bimonthly temporary exhibitions on urban themes, weekly Wednesday discussions, conferences and since May 2010 a training activity titled *We are Visiting Museums*; it continues to undertake oral history research and documentary initiatives, concerts are held in the museum. The *Fetva* magazine on urban issues is published bimonthly and disseminated to inhabitants free of change. The museum also interacts with inhabitants in other urban spaces besides the museum building.

The Çanakkale City Museum and Archives is striving to devise a new means of communication for the city. Strengthening communication with inhabitants is a component of the museum's efforts to expand its exhibitions, activities and collections. In the scope of the collection building process, elder inhabitants collaborate with the museum through oral history research; elder citizens who are engaged through museum activities donate

Çanakkale City Museum and Archives Building

The actors involved in the development of the city's cultural infrastructure alongside public institutions and the university is comprised of the civic initiative including members of civil society organizations which are a driving force in the city. The idea to found Çanakkale City Museum and Archives was developed during the initiative's efforts to improve the city's cultural infrastructure.

personal items to the collection in the process, and record their memoirs.

The oral history research with inhabitants enables them to form a direct and close relationship with the museum. The relationship ensues in people donating family relics to the museum, thus establishing their preservation and contributing to the expansion of the museum collection. At the same time people who come to see their family history in the museum increases the number of visitors.

During the organization of temporary exhibitions, special attention was devoted to outreach activities targeting diverse professions, identities, age groups, neighborhoods in the city by conducting oral history research with interest groups and promoting their participation in the exhibition preparation process. Additionally, for exhibitions specifically targeting children, the children themselves were encouraged to contribute with work about the city. In this context, it is important for children to meet with city leaders and elders and get to know public spaces. *The City from Children's Eyes* exhibition realized twice is an event series towards this objective.

The most significant impact of the Çanakkale City Museum and Archives on the city is its contribution to creating the environment enabling research, outreach and collaboration with groups throughout the city on various themes concerning the city history.

The municipality and civil initiative which played an active role in all these activities in Çanakkale and the city museum process aimed to create a space pertaining to city inhabitants and urban cultural infrastructure. It is important for such initiatives concerning intangible cultural heritage of the city to be preserved by local governance in the long run as well. While it does not involve all different segments throughout the city, the civil initiative represents a seed group coming together to enrich and advance cultural life in Çanakkale. In order for the numerous activities such as the City Museum and Archives initiated by this group to be sustainable, it is important to increase inhabitants' participation in a more inclusive manner. *(HUÇ)*

www.canakkalekentmuzesi.com

Çanakkale City Museum permanent exhibition hall

Çanakkale City Museum and Archives conference room

Kars City Guide

The Kars Strategic Plan, which was developed following a series of meetings throughout 2005-2006 with the participation of numerous institutions, organizations and NGOs working in Kars, was finalized on September 4th 2006. The focus group discussions and meetings held with inhabitants contributed extensively to the establishment of aims, objectives and activities in the spheres of culture, art, and tourism which was one of the subheadings in the scope of the plan. One of the shortcomings noted in these meetings was the lack of a comprehensive city guide reflecting the cultural and historical diversity of the Kars. Kars City Guide, which was compiled with a participatory method and the content of which was developed and edited by researchers, authors and photographers from Kars, was the first concrete step towards launching local cultural policy efforts in the city and expanding them in a participatory manner.

"Beyond a guidebook, [Kars City Guide] is a collective work... It is the outcome of a quest Kars inhabitants embarked on to describe their own city. It is a book in which inhabitants depict their city with all their impartiality, and salute their visitors..."
Kars City Guide – Back cover

The participants, who thought that the existent publications on Kars fell short of reflecting the city's diversity since they were written by outside authors, proposed that the Kars City Guide could be prepared in a short period of time, with a limited budget and maximum participation. This demand was included in the Kars Strategic Plan. The Kars City Guide, which emerged following the stages of needs assessment based on SWOT analysis, planning, project design and implementation, became a product which was prepared in a participatory and collaborative manner by a number of NGOS and independent culture actors throughout the city.

In the meetings it was decided that Kars City Guide should be prepared by Kars inhabitants and the preparation process should be open to volunteers. The book had four local editors each responsible for different chapters of the book and an editor in chief from Istanbul. Thus, it was ensured that the guide was also reviewed from an external perspective. The contributors were also people who contributed to the city's social, cultural and political life.

Workshop in Kars

Six working groups were formed by inhabitants who participated in the meetings and additional names they proposed. Approximately

Kars City Guide working group

40 Kars inhabitants who wanted to contribute to the guide came together at the meetings launched in January 2007 and facilitated by Anadolu Kültür. Various city guides were examined and the outline of the book was developed based on the format of other city guides and volunteers in each group divided the chapters among themselves according to their interests. The structure and content of the book was discussed and various research and resources were shared during the meetings organized in the city. Concurrently, local photographers took photographs of the city and city maps were produced. Following the six month preparation process which enabled inhabitants to work together and deliberate, the final draft of the book was ready for the editing process.

This Guide was the collective product of a project ran by many authors and editors. The content of the guide was built upon the considerable amount of resources that facilitated access to information on the city, personal observation and commentary. As the book was being prepared, even during the most heated discussions, inhabitants benefitted from the process by sharing their creativity and increasing their knowledge with mutual understanding.

The Kars City Guide was launched in November 2007, and the English version was published in February 2008. The guide is disseminated to those interested in Kars. A website was set up to increase the outreach of the guide. *(ÜZK)*

www.karskentrehberi.com

Did you accurately evaluate the feasibility of the city action plan?

Did you design the activities in the action plan in a manner to encourage collaboration among various actors in the city?

Did you make the necessary effort for local governance and inhabitants to espouse the city action plan?

Are the actions proposed in the action plan sustainable?

Did you allocate sufficient time for each step and activity?

PROGRAMS, PROJECTS AND ACTIVITIES

The activity plan is developed by detailing concrete steps and activities under projects outlined in the action plan. Accurately assessing the resources we will need, and organizing them in a certain time and budget framework will also guide us in monitoring the implementation.

Once the city action plan is finalized and projects to be implemented in line with the objectives are determined, detailed planning and implementation tools are necessary for each project and program. To this end an activity plan delineating the concrete steps and activities in accordance to the action plan is developed. CASE STUDY 6 < Çanakkale City Action Plan < Page 96 At this stage the time and physical, human and financial resources necessary to realize the activities are determined. Accurately assessing the resources we will need, and arranging them in a certain time and budget framework will also guide us in monitoring the implementation. TOOL 10 > Activity Plan > Page 106 For the activity plan it is essential to identify what type of activities will be organized under each project, the various stages of implementation, how the steps will be interconnected, what the concrete outcome of each step will be, what is needed for each step and how to manage the time and human and financial resources necessary for implementation.

Based on the activity plan developed for the proposed actions in the planning process, tasks under each activity are detailed and work plans are drafted. Tasks beyond the activities are also included in the work plans. Supporting or additional responsibilities such as fundraising, communication, and reporting should also be delineated in the work plan. After the main and subheadings of the activities are established and situated in a time plan, human resources to be allocated to each activity are assessed. A detailed job description is drafted for each task and working conditions are established. Following the completion of these stages, people within or outside the team who meet the criteria are appointed to the tasks. Throughout the entire activity planning and implementation process, the communication process among the city, with other cities and the international context should also be taken into consideration. CASE STUDY 9 > DirectLink > PAGE 112
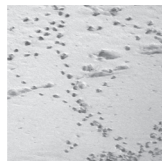
TOOL 10

Activity Plan

TIME
What are the main activities (activities constituting the basis) of the project?
Where, when and by whom will the main activities be realized?
What are the sub-activities under the main activities?
Where and when will the sub-activities take place?
What should be the type and order of the activities to be organized?
What are the starting and end dates of activities?
What are the opening and closing activities?
How will the preparation processes be shaped and how long will they take?
Is starting an activity dependent on the conclusion or launch of another activity?
Are the activities manageable and feasible?

1. Year

	Activities/Time	1st month	2nd month	3rd month	4th month	5th month	6th month	...	Division of labor
1	Main Activity 1								
1.1	Sub-activity 1.1								
1.2	Sub-activity 1.2								
1.3	Sub-activity 1.3								
	.....								
2	Main Activity 2								
2.1	Sub-activity 2.1								
2.2	Sub-activity 2.2								
2.3	Sub-activity 2.3								
	.....								
3	Main Activity 3								
3.1	Sub-activity 3.1								
3.2	Sub-activity 3.2								
	Other								
	.....								

Which institutional structure will assume leadership in the solution processes of identified problems and what sort of partnership mechanisms will be developed are important questions. This institutional structure, which should increase collaborative participation among various actors in the city both in the planning and implementation coordination, may be one of the local governance or public administration units, while it can also be a local civil coalition that can perform this function. What is important here is to determine the most suitable structure to coordinate the process towards realizing the objectives and create a team under its leadership with the right composition which is need oriented, experienced, knowledgeable and open to collaboration.

HUMAN RESOURCES
By whom?
Who will the managing institution and teams be comprised of?
Who will assume leadership in the coordination of the process and projects?
Who will facilitate communication with partners and determine the right methodology?
Which institutional structure is most suitable umbrella for the most effective implementation of the process?
Who will realize the activities?
What are the roles and job descriptions among the implementing team for the activities?
Who can assume these roles?

With whom?
Who will be the partners in the process?
Whose support is most necessary for the coordination of the process and projects?
Who can we collaborate with in the city?
Who might oppose the implementation of the projects?
Who may be suitable project partners?
What are the partners' roles in the process?
Who outside the city may contribute to the process?

It is necessary to decide from the outset which institutions and individuals the coordinating body for the planning and implementation of the process can collaborate with, with structures may be partners in resolving the problems and engage these institutions and individuals in the process from the beginning. CASE STUDY 3 < Participatory Planning and the Case of Çanakkale < Page 70

It would be useful to make a list of potential partners from both within and outside the city in accordance with the objectives and contact them. The inclusion of partners' recommendations and expectations in the process is significant for the sustainability of implementation and a broader sense of ownership by more people and groups throughout the city. CASE STUDY 7 < Çanakkale City Museum and Archives < Page 98

Following the delineation of the phases, timetable and human resources for activities under the projects, the necessary resources in terms of equipment, materials, space, infrastructure, documents, etc. are identified. The activity plan is expanded in line with the questions enumerated below and turned into a budget corresponding to the financial requirements for the given resource. The estimated budget which is calculated during the planning process is regularly cross checked with the expenses to update the actual budget. In order to cross check actual expenses with estimated expenses, all expenses must be documented regularly and compared with accounting records.

FINANCES
What are the necessary resources to realize implementation steps?
What are the conditions for the access and use of these resources?
How much of these resources will be needed for each step?
What are the budget items for the realization of main and sub-activities?
What is the estimated value of each budget item?
Where can I obtain the in kind or financial resources?

Kentte uygulanan kültürel proje, program ve etkinliklerin iletişimi, tüm iletişim faaliyetlerinde olduğu gibi stratejik bir bakış açısı ve planlama gerektirir. Bu planlama durum tespiti ile başlamalı, kültürel programın hedeflerini, bu hedeflere hangi yöntemlerle ulaşılacağını, hedef kitle ve paydaşları, hangi uygulamaların yapılacağını, uygulamaların iletişiminin hangi araçlarla sağlanacağını, bu uygulamaların zaman planını, programın başarıya ulaşıp ulaşmadığının hangi kriterlere göre değerlendirileceğini ve elbette programın bütçesini içermelidir. İletişim, tüm bu süreçler içinde dikkate alınması, farklı boyutlarda, çeşitli araç ve yöntemlerle yürütülmesi gereken, tüm sürece eşlik eden temel bileşenlerimizden biri olmalıdır. TOOL 11 > Tips for Effective Communication > Page 110 Bu bağlamda her bir adımda farklı boyutlarda ve çeşitli kentli gruplarına yönelik olarak çift yönlü bir iletişim çalışması yürütülmesi önemlidir. CASE STUDY 10 > Youth Studies > Page 116

Kentlilerin uygulanacak proje, program ve etkinlikler hakkında yeterli ve doğru içerikte, doğru zamanda bilgilendirilmesi, bunu yürüten kurumların (yerel yönetim veya diğer paydaşlar) güven sağlaması için hayati önem taşır. Kentte neler yapıldığının, bunların neden ve nasıl yapıldığının kentliler tarafından anlaşılması ise etkin ve stratejik iletişimle mümkündür. CASE STUDY 12 > Çanakkale 2010 > Page 126Kentsel gelişim ve kentlilerin yaşam kalitelerinin yükseltilmesi için iletişimin tüm uygulama süreçlerinin bütünleşik bir parçası olarak ele alınması gereklidir. Kültürel hizmet ve etkinlikler kentlilerin birer birey olarak gelişimine kayda değer katkı sağlar ve dezavantajlı olarak nitelendirilebilecek grupların aktif katılımının önünü açar. CASE STUDY 8 < Kars City Guide < Page 100

TOOL 11

Tips for Effective Communication

Even though the stages of planning and realization of the communication of cultural services, projects, programs and activities may vary according to the scope of the initiative and characteristics of the city, they all operate through certain basic dynamics.

ASSESSMENT
The evaluation of communication activities conducted in the past, identification of successful and unsuccessful methods and presentation of lessons learned from each practice.

TARGET GROUP
To determine whether the communication activities of the cultural projects and activities throughout the city reach the intended target group; which age group, social class, education level and vocational groups are targeted and to what extent their expectations are met.

COMMUNICATION STRATEGIES
Deciding which aspects of the plans and implementation to reach objectives set for the city will be emphasized and highlighted, and establishing communication methods accordingly.

COMMUNICATION TOOLS
Deciding which of the communication tools such as website, publications, media (press conferences, press releases, news features and interviews), and printed material (posters, brochures, pamphlets, outdoor spaces, direct mail etc.) will be used throughout the planning and implementation processes.

EVALUATION
To establish the criteria to measure and evaluate the successes of communication activities, to evaluate the success of the communication process based on inhabitants' participation rates in planning processes and activities.

Basic principles to follow in the communication of all urban planning and implementation processes:

1. Engage in open, citizen focused communication encouraging dialogue.

2. Use simple, clear, understandable language in all communication tools.

3. Adopt an objective communication approach transcending short term political concerns; distinguish between communication and propaganda.

4. Establish two way communication channels that will facilitate the inclusion of inhabitants' thoughts and comments on programs, projects and activities.

5. Develop a guide or website depicting all cultural services and activities, how inhabitants' can access and benefit from these.
6. Designate a special section in the institution's (NGO or local governance) periodic bulletin or newsletter featuring cultural activities and programs.

6. Designate a special section in the institution's (NGO or local governance) periodic bulletin or newsletter featuring cultural activities and programs.

7. Inform and train institution staff on cultural activities and programs.

8. Associate your name with cultural programs; use the institution's visual institutional identity appropriately and consistently in cultural programs' communication tools.

9. Use the local media effectively.

10. Use social media networks to reach particularly the younger population. (BG)

CASE STUDY 9

DirectLink

Cultural Dialogue through Art

DirectLink: Turkey-Europe Art Bridge for Intercultural Dialogue project was realized between August 2007 and September 2008. The project was implemented by Istanbul Bilgi University and santralIstanbul, with the collaboration of Anadolu Kültür and supported by the European Commission Turkey Delegation.

DirectLink was conceptualized as a networking, collaboration and capacity building project with the participation of European art institutions, networks, event organizers and artists, cultural managers and organizers from six cities in Turkey. The ultimate goal of the project was to introduce artists from Turkey and Europe, provide the opportunity for an exchange of experiences, and in the long term, build capacity for participants to collaborate with a variety of both local and international artists.

Project partners were Proje La Friche (Marseilles, France), Duncan Center (Prague, Czech Republic), Red House (Sofia, Bulgaria) and Anadolu Kültür (Istanbul, Turkey), with the contributions of Contemporary Performaning Arts Initiative, Bant Magazine, Fabrikartgrup and Goethe Institute.

The target groups for the project were identified as independent arts and culture actors in Anatolia, art initiatives, contemporary artists, art institutions, arts and cultural managers, festivals and independent organizations, and the objective of the project was defined as to create a meeting space for artists, art institutions and administrators, groups and independent organizations working in the field of contemporary art in Anatolia, and similar artists, art initiatives, festivals and organizations in Istanbul and Europe to facilitate direct communication and interaction.

The following activities were undertaken in the scope of the DirectLink project:

Comprehensive research to create a cultural and artistic profile of Anatolian cities: The first step was to select the cities to participate in the project. Here a variety of diverse criteria were taken into consideration. One of these was for the selected cities to be in a disadvantaged position in terms of access to contemporary art networks. However, at the same time it was important for the city to have individuals or initiatives that could collaborate with European artists. Additionally it was decided that there should be people or

City visit, Antakya, 2007

organizations to initiate contact with the city. Based on all these and other additional criteria the initial list was narrowed down to 14 cities: Adana, Afyon, Antakya, Bartın, Batman, Çanakkale, Eskişehir, Gaziantep, Kars, Mardin, Nevşehir (Ürgüp), Mersin, Urfa and Trabzon.

Site visits to select cities to collect more information: Preliminary communication was established with the 14 cities to be visited. Here contacts were established through a snowball system. That is to say the people and institutions suggested by the initial contact became references for further new connections. Furthermore, basic internet research was also utilized. This simple system was quite effective in finding the main actors in each city. As the methods applied in this project sought to reach the most active and prominent actors in the culture and arts sphere, it meant the possibility of sidelining less prominent individual efforts. In projects where such an outreach is necessary the visits and meetings to the city can be increased. Following activities in the city and participating in them can also be a method to make contacts and reach actors in the background. After appointments were made one on one meetings were held in the cities. These intimate meetings were necessary to directly describe the process face to face, overcome prejudices, and make a connection. Additionally the one to one and face to face progress of the process minimized sensitivities or helped to resolve them rapidly, thus increasing productivity.

Documentation of the process

Organizing meetings with arts and culture institutions and actors in the select six cities and establishing local contacts: It was decided to continue the project in six of the 14 visited cities: These cities were Kars, Mardin, Eskişehir, Trabzon, Nevşehir (Ürgüp) and Antakya. Communication was strengthened in each city and a *contact person* was designated. Thus the organization process was simplified both for the project team and the city inhabitants.

Organizing meetings with producers and actors working in the sphere of culture and arts in the select six cities and establishing local contacts: Internal communication among the city's cultural and

Guest and local musicians, Kars, 2008

Body workshops with children, Trabzon, 2008

artistic actors was established in the preparatory process for the meetings. In some cities, meetings were organized to enable actors working independently or in small groups to come together with other actors and exchange ideas.

Perhaps even more important than promoting a partnership or production, these meetings served to overcome prejudices. From another perspective, they provided the space and opportunity for people participating in the preparation process to express themselves. Parties listening to one another was also the first step of ensuring reciprocal communication and trust. In the process of the DirectLink project which aimed to contribute to a wide communication network, small and medium scale communication networks were established which were valuable achievements in themselves.

Organizing meetings and activities in project cities with the participation of artists and other influential cultural actors from Europe, Istanbul and Anatolia: In these meetings which were the highlight of the project again direct communication played a crucial role. With the contribution of participants from Istanbul to this end, a mutual bond was established in the chain of intent, effort, support and solidarity. The meetings, workshops and activities throughout the project were videotaped. It was aimed to use these both for input towards evaluation, and also for promotion and communication activities later on during the project. It should be kept in mind that for such an effort to be undertaken means of communication following the conclusion of the project should be determined beforehand and the necessary preparations should be made. Photographs and voice recordings were the other methods employed to document the project **Evaluating the outcomes of the city site visits and meetings and organizing the final project gathering:** This meeting was initially planned to take place in Ürgüp, one of the project cities. However in order to increase the project's visibility, strengthen participants' contact with Istanbul and increase participation from Istanbul, it was eventually decided to hold the meeting in Istanbul. Considering all these justifications, it could be said that the decision was a

Kars, 2008

Mardin, 2007

communication decision. It was important for participants to come together in an environment where none of them were the host, share their experiences, and transmit the new energy and momentum they gained from the project with each other. The final meeting of DirectLink realized on September 6, 2008 also enabled some of the cities which had not participated in the same project to come together

Establishing the framework to sustain contemporary art dialogue between institutions in Turkey and Europe: DirectLink was able to sustain and achieve the objective it set forth at the outset throughout the process, however carrying this objective beyond the conclusion of the project is a challenge. While the idea to start an interactive website for participants from Europe and Turkey to sustain unmediated contact was proposed, this could not be realized effectively. Even though the contacts DirectLink aimed to establish between Europe and Turkey could not be strengthened adequately, perhaps the other connections that emerged in the process were even more significant. Participants experienced communicating with each other and working together. Certain new initiatives, associations, societies emerged from this. Partnerships, collaborations were established between the cities. The simplest yet most useful output was the compilation of a contact list including all the cities. This list was disseminated and thus the activities and objectives in the six project cities and Istanbul were shared. The 113 page project book and DVD copies of the project film were the most widespread communication tools used after the completion of the project. *(EA)*

Youth Studies:

On the Local Level and All Together

Kısa Dalga (Short Wave) fanzine workshop, Istanbul

In the scope of the project youth in five cities founded groups to monitor public services available to youth. The groups which collected data on the outreach of services, their accessibility, content and satisfactoriness, also reported their experiences during the process. In the framework of the monitoring project municipality youth centers, youth centers under the General Directorate of Youth and Sports, youth parliaments under city councils, EU offices in universities and institutions providing services to university clubs were monitored.

The Youth Studies Center, which adopts the reality that youth lead a diversity of lives; that the definition of youth only as an age group leads to a static definition of youth stripping them from a time and space relationship, asserts that it will not be possible to speak of a democratic society and state without the involvement of youth themselves in policies and programs to meet their common needs which differ from other segments of society; believes that a constant evaluation of youth's relationship with power systems such as family, the state, education institutions can provide significant data regarding the changing identity and needs of youth, was founded upon a partnership protocol signed between Community Volunteers Foundation (TOG) and Istanbul Bilgi University in November 2005. It launched its activities in August 2006. It continues its activities under BİLGİ Civil Society Studies Center.

One of the two initiatives organized under the Youth Studies Center challenges the framework of opportunities presented to youth by state institutions and municipalities as delineated by laws and regulations. It asks questions on how the legal framework is implemented, the scope of existent services, the relationship between the legal context and implementation and interaction among stakeholders.

The project titled *Adrese Büyüteç* (Magnifier to the Address) is an advocacy project aiming to improve services targeting youth using a participatory monitoring method. In the scope of the project youth in five cities founded groups to monitor public services available to youth. The groups which collected data on the outreach of services, their accessibility, content and satisfactoriness, also reported their experiences during the process. In the framework of the monitoring project municipality youth centers, youth centers under the General Directorate of Youth and Sports, youth parliaments under city councils, EU offices in universities and institutions providing services to university clubs were monitored.

The pilot implementations of the Magnifier to the Address project were completed between August 2007- May 2009. Since January 2010 the project has been extended to 15 cities.

Kısa Dalga workshop, Istanbul

Youth Centers Networking Project site visit , Batman, 2009

www.genclikcalismalari.org
www.kisadalga.org
www.adresebuyutec.net
http://adresebuyutecgunlugu.blogspot.com

The cities in which the monitoring project is currently being implemented in the scope of the Magnifier to the Address project under TOG organizations are Aksaray, Ankara, Erzurum, Hatay, Istanbul, Izmir, Kars, Kocaeli, Kilis, Konya, Malatya, Mersin, Muğla, Samsun and Trabzon.

The Kısa Dalga (Short Wave) Youth Center, which is another initiative under the umbrella of the Youth Studies Center, had emerged in the framework of a model youth center continuing its activities in Eyüp on the community level with local youth work. Here, innovative methods are used for the implementation of needs based activities at the BİLGİ Santral Campus.

The aim of the center is to create a variety of social spaces with youth for young people to be able to express themselves around the state of *wellbeing* they define for themselves. In this framework, Kısa Dalga organizes three month workshops in various areas directly pertaining to young people's lives such as different fields of art and themes of citizenship, participation and human rights.

Expanding its efforts launched in 2008 in Istanbul, Kısa Dalga Youth Center widened its activities to Anatolia and realized a networking project with seven youth centers under various institutions in five different cities throughout Turkey. The partner youth centers in the Youth Centers Networking Project were: Samsun 19 May Youth Center (TOG), Batman Youth and Culture House (GAP Administration), Gaziantep Youth and Culture House (GAP Administration), İğne Deliği Youth Center (TOG), Istanbul Kısa Dalga Youth Center (BİLGİ Youth Studies Unit), Mardin Youth and Culture House (GAP Administration) and Istanbul Pembe Ev Youth Center (TOG). The aim of the project was to enable youth centers operating in different cities based on diverse needs and motivations to benefit from one another's experience and share methods used to support the intercultural learning process of youth serviced by the centers. In addition to becoming a tool for youth organizing, the networking project also led to the diversification of cities' cultural qualities via young people. In the two youth gatherings organized in Batman and Mardin in the scope of the project products such as fanzines, dance performances, theater plays and short films were created in the workshops organized by youth. *(NÖ)*

Are you certain you have realistically assessed factors of workforce and time in the program, project and activity design and planning?

Did you make sure programs are flexible enough to interactively transform?

Did you devote enough time to devise creative communication solutions to promote your activities?

Did you undertake the continuous communication effort necessary to ensure regular participation in cultural activities and events in the city?

Did you utilize the necessary channels for two-sided and effective communication with inhabitants?

Did you plan you programs, projects and activities in accordance with the objectives in the action plan?

Did you present the necessary resources for implementation in an updated and accurate manner?

STEP 7

EVALUATION

The evaluation of the processes is realized using existent research, reports and data, as well as the accurate documentation of outputs at each stage and the resulting data analysis.

The regular monitoring of implementation processes realized according to project planning and design; collection and reporting of data; a comparative analysis of monitoring results and the objectives established at the outset are at least as significant as implementation itself. Monitoring and evaluation results that can be obtained through a variety of methods that help assess if the implementation is progressing in line with the plan or not. TOOL 12 > Monitoring and Evaluation > Page 123 This way the reactions to and outcomes of urban projects and programs can be determined at an early stage and there is the opportunity to intervene when necessary or acquire lessons learned for future implementation. Actually, the evaluation results of program implementation are one of the most significant resources for us in terms of planning our next steps in the city. CASE STUDY 11 > Kars Arts Center > Page 124

The evaluation of processes is realized using existent research, reports and data, as well as accurate documentation of outputs at each stage and the resulting data analysis. In addition to collecting information on the different stages of the process through direct observation and surveys, it is also possible to conduct in depth interviews, meetings or focus group discussions to measure the impact of the activity on the target group and other participants. Employing one or more of these methods, both an internal evaluation on the teams' performance and an external evaluation of the outcome and impacts of the process is conducted. Some guideline questions may be followed for monitoring and evaluation.

The evaluation of cultural planning, program, project and activity processes on the city scale may be conducted in a way to accompany the implementation at regular intervals form the beginning to the end and the evaluation of data collected at the conclusion of the implementation. CASE STUDY 12 > Çanakkale 2010 > Page 126 While evaluations contribute to the learning process both within the organization and on the city level, they are also important for providing input for potential future projects, programs and activities.
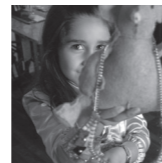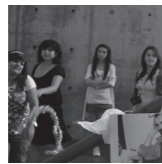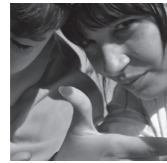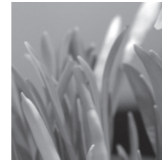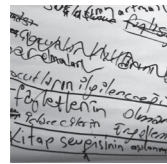
While monitoring is undertaken by implementation teams within the organization, conducting the evaluation project in collaboration with an external expert working with the team will prevent any bias that might have occurred in the team to interfere with the process. At points when internal evaluation remains inadequate, there are also cases where monitoring and evaluation are undertaken externally in a participatory manner. The monitoring and evaluation results provided by certain groups to monitor services in the city can also be used as input for implementation.

One the other hand, how the evaluation results will be used should also be considered. That is to say beyond conducting the monitoring and evaluation and shelving the results, effort must be undertaken to make them a significant component of the learning process through the necessary measures established throughout the process. While the results may be shared with the public as a booklet, brochure or report, they should also be readily accessible on the institution and partners' websites.

Sharing evaluation results can also be regarded as a tool facilitating a two way communication. Process evaluations can be compared to examples from other cities to compare learning methods and approaches. This book is essentially conceived as a tool for such an evaluation and outreach process. The tools and case studies in this book present the positive and negative aspects of various planning and implementation processes in project cities with the aim of providing a resource to enable other cities to benefit from these processes.

TOOL 12 — Monitoring and Evaluation

MONITORING AND EVALUATION

Can we take the steps we planned?
Is the implementation realized according to the plans?
Are there any unexpected results emerging during implementation?
What are the reactions of those participating in the process and the target groups?
Have all the objectives included in the plan been achieved?
What are the discrepancies between the objectives and outcomes and achievements?
What are the reasons for the discrepancies between the objectives and outcomes and achievements?
Did the steps serve the objectives as planned?
Did we create change in the city with our projects and programs?
Has the process had unexpected impact on the target group?
What are the lessons learned from the process for our organization and the city?
Has the process had unexpected results?
Did the programs, projects and activities serve the objectives set out for the city?
How will the sustainability of the programs, projects and activities be ensured?

For whom?	For whom are we doing the evaluation?
Who?	Who will collect the data?
When?	When will the data be collected?
What happened?	What data will we collect from the process?
How will it be used?	How will the evaluation results be used?

Kars Arts Center Experience

As much as the evaluation of the process which resulted in the closing of Kars Arts Center is of interest to those who have played a part in this process, it is also useful for those who want to learn from this experience and design their own processes with these warnings in mind.

The activities of Kars Arts Center (KSM), which was founded in February 2005 by the Kars Municipality with the support of Anadolu Kültür, continued until the new local government coming to power with the March 2009 local elections reinstated the center to The Directorate of Community Education. A joint effort by local governance and civil society, KSM was conceived as a production and performance space to host various arts and culture activities in Kars. To this end, for four years, interviews, recitals, exhibitions, concerts and performances in various fields of art were realized at the center. The space was also used for activities organized by civil society organizations and schools. As the only art center in Kars, it was aimed for KSM to also become a space to facilitate regional cultural collaboration in the long run. This perspective was shaped in accordance with the objective of making Kars a city of peace and culture in Caucasia, as endorsed by the local government of the time.

Why was the life span of KSM, supported by the Municipality, civil society and cultural institutions outside of Kars, short? The question of why such a space working to diversify the culture and arts activities available to Kars inhabitants and develop regional cultural collaboration could not be endure in Kars should also be evaluated for lessons learned by other initiatives and NGO-local government partnerships. The initial apparent reason is that the newly elected mayor at the local elections did not prioritize cultural investments and KSM in his program. However, certain underlying dynamics were also instrumental in the process. In this context researchers from Anadolu Kültür, which was one of the actors partaking in the process, conducted an evaluation study on the brief story of KSM. To this end stakeholders who participated in the process were identified and in depth interviews were conducted with them, KSM's program was assessed based on its relationship with inhabitants and the extent to which it responded to the cultural needs of the residents. As much as the evaluation of the process which resulted in the closing of Kars Art Center is of interest to those who have played a part in this process, it is also useful for those who want to learn from this experience and design their own processes with these warnings in mind.

Kars Arts Center, 2008

Kars Arts Center multi-purpose hall, 2008

Workshop at Kars Arts Center, 2008

In the process with is initiated through a partnership between Kars Municipality and Anadolu Kültür, the Municipality designates a Community Education Center and begins to operate it as a cultural center. In this set up, the Municipality has a crucial position. In the period between 2000 and 2009, everybody who undertook a project in the field of arts and culture and came from outside of Kars would encounter the Municipality as the local focal point. This open approach not too prevalent among local governments in Turkey, which allowed for partnerships from outside of Kars and innovative initiatives, was one of the most important factors in the development of the art scene in Kars. At the same time, this situation may lead to the Municipality doing almost everything in the urban cultural sphere and thus a reluctance on the part of local actors to act independently and the inability of civil cultural initiatives to exist without the support of the Municipality. There were civil initiatives in Kars and they undertook noteworthy efforts and organized activities with the support of the Municipality. However, these initiatives were undertaken by only a few individuals and did not extend throughout the city. This was why collaborative practices did not flourish in the city, and after a while it also led to a problem in the transfer of authority. Therefore, it was confirmed once again that despite the best intentions and commendable plans and activities, unless the right teams are formed and administration is overgiven, it is not possible for institutional structures to be sustainable.

Despite all these challenges in organization and management, KSM, particularly through the individual efforts of a handful of people, hosted laudable and important arts and culture activities for Kars. However, the activities in Kars could not generate a regular audience from the city in general. Here the importance of having a bottom to top process or encouraging local participation during the conception phase and the need to take into consideration the level and direction of the demand in order ensure more effective participation at KSM activities should be emphasized once again. The experience of the case of KSM will be worthwhile to the extent that it leads arts and culture centers in Kars or other cities in Turkey to question their own structures or take into consideration the above discussed factors in their future planning. *(EE)*

www.anadolukultur.org
kpy.bilgi.edu.tr

Çanakkale 2010

Citywide Communication and Collaboration
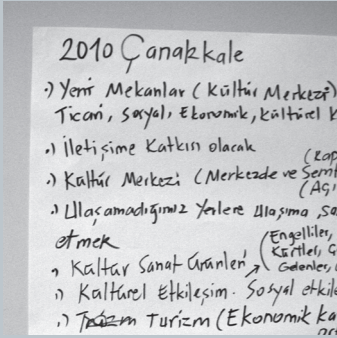
The first draft of the Çanakkale 2010 idea, 2009

Çanakkale 2010 was proposed by city inhabitants during the workshops organized in Çanakkale in the scope of the Invisible Cities: Building Capacities for Cultural Policy Transformation in Turkey project. Actors from Çanakkale founded the Çanakkale 2010 initiative to undertake this project. The aims of Çanakkale 2010 were defined as: (a) to bring together events and activities organized throughout the city under one umbrella; (b) more effectively publicize these activities throughout the city; (c) to discuss the city's cultural dynamism with the local population and outsiders to develop the city's participatory cultural policy.

To this end Çanakkale 2010 was realized through three main activity areas: The first one of these was the city discussions conducted under the title of *12 themes for 12 months* to devise Çanakkale's cultural policies in a participatory manner. Themes identified by inhabitants were discussed respectively over the course of 12 months and at the end of each month a manifesto was drafted on the given theme. The second activity area of Çanakkale 2010 was to organize the ongoing and future culture and arts activities in the city in a thematic framework and revive the artistic movement space in the city. The third and final track was the Spring Fest.

The selection of Çanakkale 2010 to the United Cities and Local Governments (UCLG) best practices library took place subsequent to an application process. The submitted Çanakkale 2010 proposal passed the initial review to become one of the 65 best practices worldwide. Following this process an independent expert was appointed by UCLG and Coimbra University (Portugal) Social Studies Center to evaluate both the project and the process and draft a report.

The Çanakkale 2010 experience also generated interest in the international arena. The project was independently evaluated to be included in the *best practices library* of United Cities and Local Governments (UCLG). The evaluation was conducted in collaboration with the Social Studies Center of the Coimbra University (Portugal) under the Social Inclusion and Participatory Democracy Committee of UCLG. With an open call worldwide, cases were solicited to be included in the Best Practices for Social Inclusion Library. The independent evaluation process was launched when the application depicting the Çanakkale 2010 experience was selected to the best practices list.

To this end an evaluation of the process and results was conducted based on interviews with the project team and a review of the printed material. The independent expert who coordinated the evaluation process also conducted in depth face to face interviews with the mayor

2ⁿᵈ Çanakkale Biennial, 2010

There was no difficulty in accessing people and information, and synthesizing and interpreting this information during the evaluation process. The expert's existent dialogue with the interviewees enabled the creation of a sincere, trust based atmosphere for the interviews. Therefore, it was possible for the researcher to work in a manner both maintaining the distance for an objective evaluation and the proximity to accurately and fully interpret the material. In this respect, the evaluation both proceeded smoothly, and resulted in a quality assessment.

of Çanakkale and Anadolu Kültür program coordinator, in addition to the Çanakkale 2010 project team and reviewed print resources on Çanakkale 2010.

Besides questions pertaining to the process such as "how did Çanakkale 2010 emerge?" or "How did you envision the division of labor?", the questions posed by the expert also included those regarding the target group and actors such as "did the division of labor expand over time? Did new people, institutions join the process? How?" or "Did you reach groups other than the target group during the implementation phase?" In addition to asking relevant interviewees questions like "what are the participatory elements of the project? Who participated in the implementation?" regarding how the participatory method was designed, the experts also posed questions asking for the respondent to comment on lessons to be learned from this case, challenges, potential of sustainability and which methods would be necessary for it to be replicated.

The project team and Anadolu Kültür were aware of the importance of creating a participatory process and they directed the project accordingly. The Çanakkale 2010 initiative worked to ensure the broadest and most inclusive participation possible from the outset of the program. The promotion of Çanakkale 2010 was part of this effort. A logo and slogan symbolizing the cultural diversity of Çanakkale was designed. The fact that the logo and slogan which had been a contested issue was eventually embraced by all was interpreted as a symbol of Çanakkale 2010's participatory approach not excluding any cultural structures. This memorable logo and slogan were used in the communication activities of all events throughout 2010. Again on all informative printed material the names of project team members, coordinators' cell phone numbers and the contact information of the Çanakkale 2010 office were included. In addition to these direct communication channels, local radio and TV stations, websites and the municipality's open air facilities were utilized. All activities and events were free of charge and most of them were broadcasted on local television.

The project management team maintained an open approach, allowing for discussion and criticism at forums or unplanned informal meetings. It was acknowledged that each city has its own unique operating principles and the way to do good work in Çanakkale was through extensive conversation and discussion.

In the end the aim of all the discussions and discussants contributing to the process was the same: to make Çanakkale a better city. This is a good example of the positive impact of shared experiences in building trust. The efforts, which were initiated by a group of invited volunteers and NGOs, expanded as the project progressed and new people were added to the project team.

2nd Çanakkale Biennial, 2010

The 12 themes for 12 months identified at the outset were always maintained, however the program was kept flexible for the addition of new activities. By responding to all suggestions and contributions, the project team facilitated prompt revisions of the program. With the continuous logistical and organizational support provided by the Municipality, the Çanakkale 2010 team was able to focus its efforts on content and developing a participatory method.

The most notable success of Çanakkale 2010 is that it did not await participation, but sought it out. Spaces chosen for the 2nd Çanakkale Biennial were purposely spread out through the entire city. Artists' studios were transported to especially Roma neighborhoods. The Şeffaf Beygir Film Festival adopted a similar approach and organized screening by putting up screens in each neighborhood square. The children's biennial entitled My Friend Biennial was organized in conjunction with the Çanakkale Biennial with an outreach to new and young arts and culture actors.
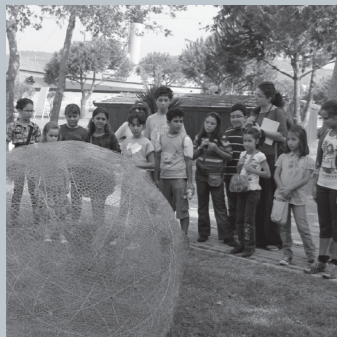
My Friend Biennial, Çanakkale, 2010

The major outcomes and achievements of Çanakkale 2010 can be summarized as follows:
- Applying the participatory method in all fields.
- Utilizing all potential communication tools and channels with an accessible language and style in the communication strategy.

Evaluation meeting, Çanakkale, 2010

- Increasing inhabitants' urban awareness by promoting local cultural assets around 12 themes.
- Establishing an effective work organization without turning into an institutional structure by ensuring a effective division of labor and focusing on outcomes.

There were two challenges to be overcome in the Çanakkale 2010 process. One of these was the relatively small administration team. The core team consisting of seven people was responsible for all activities, in addition to their designated tasks. This led those in management positions to have to focus on the operation, and not be able to devote enough time to content. However, it was not possible to expand the core team to reduce the workload. The second challenge was inadequate resources. The project financially supported by Çanakkale Municipality and Invisible Cities: Building Capacities for Cultural Policy Transformation in Turkey project did not have a big budget for additional new activities. Furthermore, the fact that the project team comprised of volunteers who could only devote their own free time to the project led to burn out in the long run. This led to a decrease in the momentum of activities and level of creativity during the second six months of the project, also with the influence of summer months and volunteering conditions. Under these circumstances sometimes NGOs and support from the university came to the rescue.

During the efforts undertaken throughout 2010, it was underlined that opening up the horizons and drawing the interest of different groups did not guarantee consistent participation in itself; that a continuous effort was necessary to include inhabitants in the process and different methods should be tried out . It could be argued that the effort put forth and alternative means employed throughout Çanakkale 2010 activities instigated a productive background for the development and implementation of participatory local cultural policies and enhancing dialogue and communication among different stakeholders in the city on the one hand, and they also constitute an example for other cities on the other. *(ÜZK-AI)*

*www.canakkale2010.org*
www.cities-localgovernments.org

Was a situation analysis conducted prior to the activity for comparison during the evaluation process?

Did you consider appointing an external expert from outside the city for an objective evaluation study?

Were the cultural implementation processes in the city monitored in detail?

Do you document cultural events and activities and make archives accessible to inhabitants?

Do you comprehensively monitor and report developments regarding the process and content?
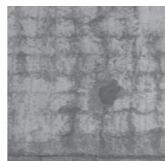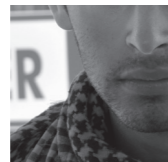
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REFERENCES

AND LISTS

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Completed her undergraduate studies in Management Engineering at Istanbul Technical University and graduate studies in Photography at Marmara University Faculty of Fine Arts. Worked with various culture and arts institutions in Istanbul on project development and fundraising. Between the years 2006-2009 while working as a teaching assistant at Istanbul Bilgi University (BİLGİ), Cultural Management Program, she has coordinated some projects for santralistanbul. As part of *Invisible Cities: Building Capacities for Local Cultural Policy Transformation in Turkey* project, she has worked as researcher and trainer in Anatolian cities. Took part as a researcher in İstanbul 2010 Cultural Heritage and Cultural Economy Compendium research team and prepared evaluation reports on Performing Arts Field and Music Industry in Istanbul. She is currently teaching in BİLGİ Cultural Management and working for Diyarbakır Arts Center and cultural policy projects in Anadolu Kültür.

Ülkü Zümray Kutlu

After her graduation from Darüşşafaka High School , she received her BA and MS in Sociology from Middle East Technical University (METU), Ankara . Both at METU and University of Essex Human Rights Centre , where she obtained her second master's degree, she conducted research on refugees and their social and economic rights. Upon being awarded the London School of Economics (LSE) fellowship, she worked as a research fellow at British Parliament and conducted research on anti-terrorism laws and minority rights in the UK after 9/11. She worked at Human Resources Development Foundation (HRDF) and Turkish Economic and Social Studies Foundation (TESEV). She was the Anadolu Kültür Project coordinator of the project "(In)visible Cities: Building Capacities for Cultural Policy Transformation in Turkey " and was responsible from the field work that is conducted in Antakya, Çanakkale and Kars . Kutlu co-edited the KPY Yearbook 2010 with Cas Smithuijsen, and the book "Çanakkale 2010: A Story of a Year". She is currently working on her PhD at Istanbul Bilgi University Department of Political Science titled as "A Right Based Approach to Cultural Policy Making in Turkey : Cultural Rights and Wrongs" and the Coordinator of the Local Cultural Policy Programme at Anadolu Kültür.

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Completed his undergraduate degree in Geography and graduate degrees in European Cultural Policy and International Cultural Relations. Worked as researcher for Autonoma University, Barcelona, Interarts Foundation and Barcelona City Council Culture Institute. Focusing on cultural policy and local development, Pascual is currently the general manager of Agenda 21 for Culture. Teaching cultural policy and management in Catalan University, he has been a jury member in the election committee for European Capital of Culture for 2010, 2011 2013 and 2016.
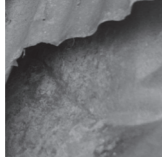
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Born in Ankara in 1981, brought up in Istanbul. Following two years of Prehistory program in Ankara University enrolled in Anadolu University Faculty of Communication Sciences and graduated with BA in Film and Television. Earned her graduate degree with her thesis entitled *New Ways of Seeing: Perception and Manipulation of Film in Digital Media* from Kadir Has University, Communications Studies Program. Started working as a teaching assistant at Istanbul Bilgi University Art Management Program. Continues working on film and television with an emphasis on audience theory, film criticism and new ways of viewing.

Aslı Çarkoğlu

Graduated from Boğaziçi University Department of Psychology with her BA degree in 1993. Continued her education at Perdue University, USA with MA and PhD degrees in Family Studies. Following her post-doctoral studies in medical anthropology she returned to Turkey in 2004. Since 2005 she is teaching at Doğuş University Department of Psychology. Her scientific research is focused around coping with chronic illnesses in families, teenage cigarette consumption behavior, application of qualitative methods in Turkey, and subjective prosperity. Çarkoğlu conducted focus groups in Kars, Kayseri, Edirne, Mersin, Çanakkale and Antakya between 2005-2006 and was a consultant for *Invisible Cities: Building Capacities for Local Cultural Policy Transformation in Turkey* project.

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Graduated from Istanbul University, Information and Document Management Department in 1999. Received her graduate degree with her thesis entitled *Role of Art Museums in the Information Society* from Yıldız Technical University Museology Program. She is continuing her PhD dissertation titled *Building Urban Identity Through Museum Public Relations* in Marmara University Faculty of Communication Department of Public Relations. During her undergraduate studies she interned in Istanbul Central British Council and New Jersey Berengfield Libraries. During her graduate studies she worked as specialist in MEF Schools and founder librarian in Istanbul Modern Library and as arts and culture reporter in various institutions. Currently works on museum communication and documentation.

Bârika Göncü

Born in Karaman in 1958. Following her education at Üsküdar American Academy for Girls and Boğaziçi University Department of English Language and Literature, started working professionally in public relations for institutions, including Istanbul Foundation for Culture and Arts, Istanbul Turco-

British Association and Santral Holding. Since 1997, she is working as a communication consultant at BG Communications, of which she is the founding partner and president. Since 1998 she is also a part time lecturer in the Public Relations Program at Istanbul Bilgi University.

Ayça İnce

Ayça İnce completed her BA and MA degrees in General Sociology at the Mimar Sinan University, and her MSc. Cities, Space and Society at the London School of Economics and Political Science. Currently she is a PhD Candidate in Sociology at Mimar Sinan University. She is working as a lecturer in Cultural Management Program, and coordinator in the Cultural Policies and Management Research Center (KPY) at Istanbul Bilgi University.

Gökçe Dervişoğlu Okandan

Dervişoğlu Okandan, having studied in Sankt Georg Austrian Girl's School and Austrian Commercial School completed her studies in Istanbul University (IU) Faculty of Economics and Austria-Innsbruck University. Between the years 2004-2006 she worked as consultant for strategic management, scenario techniques for Turkey's foremost firms, prepared and conducted participatory approaches. In 2006, after assuming the role of Assistant Director of Istanbul Bilgi University Design Culture and Management Program, Dervişoğlu Okandan completed her dissertation titled *The Role of Art as a Strategic Communication Tool* with the IU, Faculty of Business Administration, Department of Management and Organization and Copenhagen Business School Art & Leadership Center. In November 2008 she was appointed Associate Professor at BİLGİ, Faculty of Communication. She is currently teaching Creative Industries, Introduction to Art Management, Organization Structure and Human Resources, and Cultural Institutions in Cultural Management Graduate and Undergraduate Programs.

Neslihan Öztürk

Born in 1980, Öztürk worked as field coordinator in Community Volunteers Foundation, organizing university students locally and realizing social responsibility projects between 2002-2006. During 2006 she stayed in Latvia and worked for the European Volunteer Service (EVS) in a youth center. After 2007 she coordinated various projects on education and organization in Youth Studies Unit, and worked in Short Wave Youth Center. She currently coordinates Video Activism Project in Youth Studies Unit.

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LEGISLATION

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