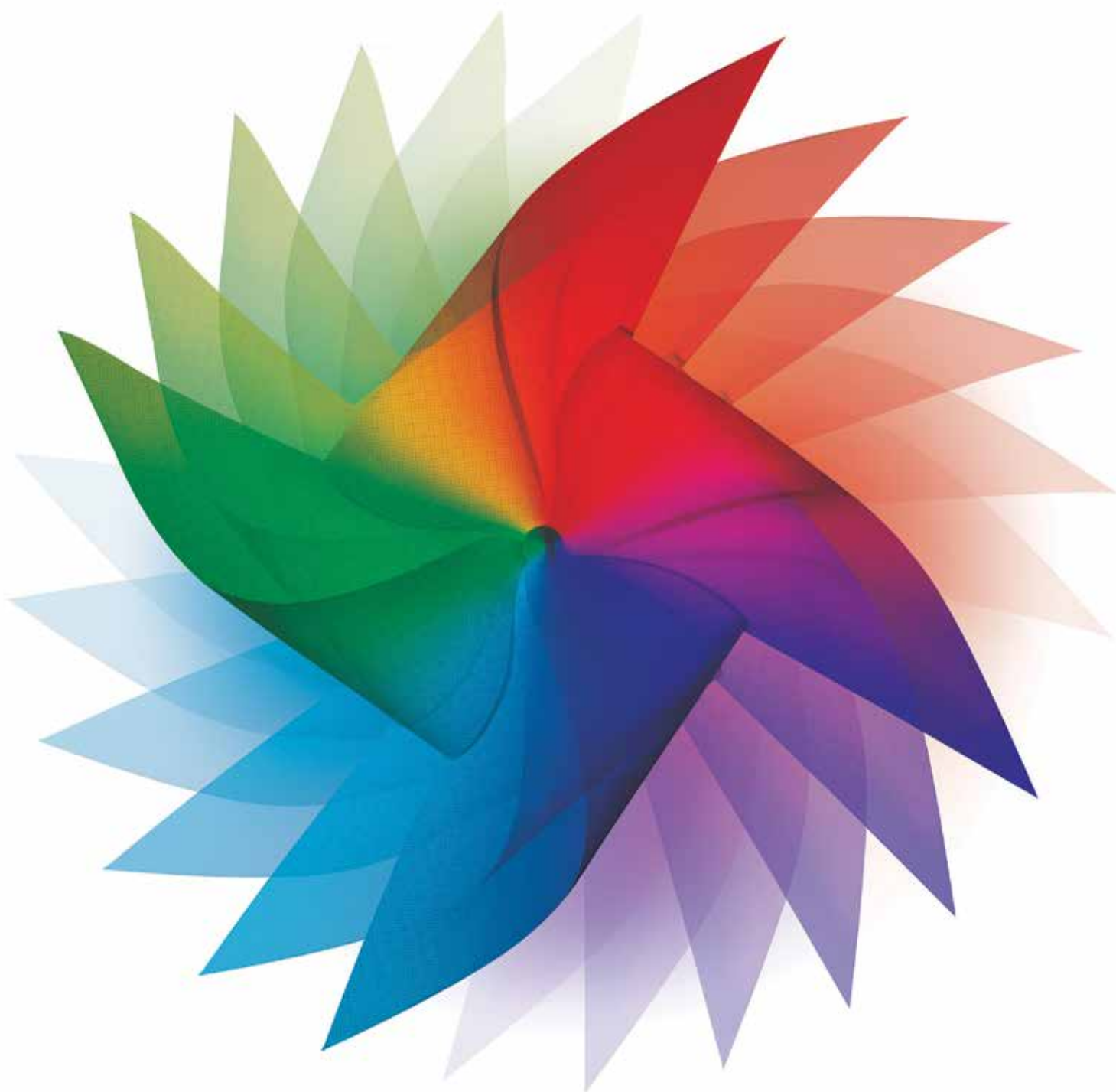


# İZMİR CULTURE WORKSHOP

24 October  
2009







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Izmir Metropolitan Municipality Mediterranean Academy  
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## Preamble

This book can be considered as a 'retrospective work', which summarizes the debates that have taken place in İzmir Culture Workshop in 2009. One of the most important points underlined in the debates was to make İzmir a part of the network of Mediterranean cities. The other was formation of a 'City Academy' to improve the city's contribution to the production of theoretical and practical knowledge through activities of research, education and practice in social sciences and visual arts. İzmir Mediterranean Academy was established on the ground rules defined in İzmir Culture Workshop.

Ayşeg l SABUKTAY



## İZMİR CULTURE WORKSHOP

24 October 2009

## An Urban Administration Model

*"In human history, cities are the first places to experience democracy. The Aegean Region, where İzmir is located, has witnessed the birth of democracy. The spirit of freedom among İzmirians is rooted in this tradition. İzmir has been a civilized city all along, blending a myriad of religions and cultures in mutual respect. To İzmirians, a co-existence or fusion of various cultures is not viewed as a threat but as richness; they cherish the importance of the dynamism and creativity brought about by difference. The modern concept of democracy, which allows each person to live the life and culture one wishes, is inextricably bound with the identity of İzmir and its inhabitants.*

...

*The respect given to different identities is a well-entrenched value shared by all İzmirians, and this entails receptivity to modern perceptions of democracy. Furthermore, a practice of democracy that is merely reduced to casting vote at elections alienates the masses and enables authoritarian trends to develop. Such practices drag us into the depths of another discussion around the concept of democracy. Instead of a passive 'individual' that solely ratifies political authority and takes no further part in the political process, our age engenders an active 'citizen' that participates in decision-making and implementation mechanisms, continuously monitors the political power holders, and sees politics not as a burden imposed on an elite but as a virtue. Therefore, the value of 'participatory democracy' increases day by day to replace purely structural consent-oriented democracy.*

*With this theoretical knowledge in mind, we have undertaken the duty to protect and enrich the İzmirian identity that encapsulates respect for differences. Furthermore, we have taken important steps towards building participatory urban democracy in İzmir. Most of the decisions, investments and projects that we have carried out have the co-signatures of non-governmental organizations related to our city. We have planned the forthcoming period of our service to be a transition period towards participatory democracy. With the help of our fellow citizens, we aim to lay the ground to build an urban democracy that will stand as an example for all Turkish cities."*

**Aziz KOCAOĞLU**

(29 March 2009, Local Election Manifesto for İzmir Metropolitan Municipality)



preparatory  
steps



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## PREPARATORY STEPS

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## AIMS, VISION AND OBJECTIVES

The main reason for convening the İzmir Culture Workshop under the auspices of İzmir Metropolitan Municipality (IMM) could be summarized in one sentence as follows: with the collective participation of culture professionals, culture actors, and artists, to look for ways in which İzmir -a center for culture with a long history among Aegean, Mediterranean and Anatolian civilizations- could again be transformed into a city of culture, i.e. an international 'metropolis of culture, art and design' conforming to its Mediterranean identity in order to make it eventually a "global city." In other words, the Culture Workshop has been convened to discuss the factors that may boost İzmir's standing as a center for culture, arts, and design as well as the conditions and methods to connect the city to the larger network of Mediterranean cities by means of culture. As the third element to complement this vision, a democratic and participatory perspective has been adopted.

In line with this aim, a group of 120 participants –consisting of culture, arts, and design actors, artists, teachers, officials from public and private institutions, national and local opinion makers in culture and arts, and media representatives- have been invited by İzmir Metropolitan Municipality to participate in the workshop. Participants have received Guidelines for Culture Workshop, a document that explains the aims and framework of the workshop. The workshop brought together 91 participants on October 24, 2009 at the Historical Gas Factory. Officials from the Ministry of Culture's Department for Museums and Historical Heritage also attended the workshop as observers.

### **The Culture Workshop has been founded on the following intellectual premise:**

- > Identifying the current status and position of İzmir in the field of culture and arts within the larger contexts of Aegean, Turkey, and Mediterranean;
- > Identifying the needs and priorities of citizens in the field of culture and arts;
- > Forming collaborations between İzmir and other prominent culture capitals of the Mediterranean such as Barcelona, Marseille, Venice, Rome, Athens, Thessaloniki, Alexandria, and Beirut with the prospect of co-organizing culture and arts projects;
- > Improving and diversifying cultural and artistic activities to boost the cultural infrastructure of the city; taking the necessary steps to stimulate the cultural life in İzmir in a planned manner and to encourage scientific-cultural production;
- > Protecting and developing the historical and cultural heritage of İzmir; re-fashioning the city center in line with culture tourism in order to boost İzmir as a culture and arts destination across Turkey and the Mediterranean,

> Laying the ground for the development and implementation of various projects concerning local culture policies through a participatory and governance-based approach, which encourages the participation of citizens in all procedures.

Taking this intellectual premise as a departure point, we aimed to define realistic targets to build a thorough strategy and policy of culture for İzmir with the prospect of obtaining concrete results.

The İzmir Culture Workshop is the first step towards identifying a culture strategy and policy for İzmir with a participatory approach. We aim to continue the workshops with in-depth studies and diverse methods, and find ways to include the persons and institutions that have not been able to participate in the Workshop in order to make sure they become actors in the process. Our objective, thereby, is to lay the ground for İzmir's cultural development.

## METHOD

Preparations for the İzmir Culture Workshop were coordinated by İzmir Metropolitan Municipality consultants, namely İlhan Tekeli and Serhan Ada, as well as Municipality officials. The Workshop was designed in three parts: a plenary session, workshop sessions, and workshop presentations. The plenary session, open to all participants, began with an opening speech by the Mayor of İzmir Metropolitan Municipality, Aziz Kocaoğlu. Following the workshop moderators Serhan Ada and İlhan Tekeli's speeches on the framework of the workshop, the participants discussed the dynamics, diversity, problems, needs, and requirements of the city's culture and arts scene. After these introductory addresses, the workshop sessions were focused on the evaluation of İzmir's culture and arts scene as well as its various aspects by the participants. Participants' collective consideration of possible solutions was encouraged in these sessions.

The main objective of the workshop sessions was to identify priorities for planning a cultural strategy, which is to be implemented in line with the city's vision and targets for culture on a national and international scale. While identifying these priorities, taking into account the current status of the city within the culture and arts scene at large has been crucial.

Participants have been grouped into six working groups:

1. Workshop on Culture Policy,
2. Theatre-Cinema and Literature Workshop,
3. Visual Arts, Music, and Performance Arts Workshop,
4. Cultural Heritage Workshop,
5. Urban Design Workshop,
6. Workshop on Culture Industries.





### **Apollo Statue**

Apollo statue was discovered in 1680 in İzmir. 2:16 meters in height, made of marble the size of a tree snake coiled on the figure depicted as a young man leaning against his hand on the stump. Sculpture is currently on display at the Louvre Museum's Greek, Etruscan and Roman section.

Diversity of interests and specializations was an important factor in forming the workshop groups. In the two-hour multi-track sessions, the groups were encouraged to evaluate İzmir's status from the vantage point of their fields of expertise under such headings as cultural infrastructure, culture and arts actors, consumption of culture and art products, participation, etc.

To prepare the framework of the İzmir Culture Workshop, a group of professors and students from Istanbul Bilgi University conducted research and fieldwork coordinated by Serhan Ada. These reports were distributed to the participants along with the Guidelines (Appendix 2).

After the workshop sessions, the spokespersons from each group presented their opinions and suggestions in the evening plenary. The aim was to analyze the current status of İzmir, identify problems and suggest urgent and practical solutions in six main areas.

The proceedings from the presentations were sent to all participants for editing.

The first decision to come out from the meetings that followed the Culture Workshop was to demand the return of historical objects related to İzmir exhibited at the Louvre Museum. The Mayor of İzmir Metropolitan Municipality, Aziz Kocaoğlu, has been given the authority by the Workshop to carry out the necessary procedures.

### **Statue of Jupiter**

Jupiter (Zeus) statue was found in 1680 in İzmir. The lightning on the right hand of the statue was added in 1686 by Pierre Granier.

The marble carved sculpture is 2:34 meters in height. The sculpture is currently displayed at the Louvre Museum's Greek, Etruscan and Roman section located in the ground floor room A.





## EXPECTATIONS

The debates in the scope of the izmir Culture Workshop provided a perfect opportunity for experts to thoroughly reconsider the current status of izmir as well as its historical, cultural, artistic, and tourism infrastructure from geographical and humanities perspectives.

izmir Culture Workshop was a shared discussion platform to seek suggestions for implementing a culture and arts oriented development plan. The focus of the workshop was to define a new, culture and arts oriented, tourism-related development model as well as policies and projects that will give a roadmap for culture industries in izmir.



Our main expectation from the izmir Culture Workshop was the following: defining the geographical, human, cultural and historical aspects of the city; identifying opportunities in line with today's conjuncture; determining problems and proposing concrete suggestions for their solution. The primary objective of the izmir Culture Workshop was to ensure the development of the city in the field of culture and arts as well as providing a starting point in izmir's journey to establish itself as a Culture, Arts and Design city within the Mediterranean basin.



morning.  
session



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**MORNING SESSION**

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**Aziz KOCAOĞLU**

Mayor of İzmir Metropolitan Municipality

Dear guests, culture and art professionals, scientists that have travelled from various parts of the country to answer our call to make İzmir a city of culture and arts. At the outset, let me thank you on behalf of all my fellow İzmirians and the Metropolitan Municipality of İzmir for joining us here today and providing your support in the realization of this culture workshop. I wish that our joint efforts would open up new horizons and new roads of development.

Why did we need to convene İzmir Culture Workshop? Why are we organizing this workshop? The idea that since 1980, İzmir has not developed enough to fulfil its true economic and cultural-artistic potential has become widespread in Turkey. In the face of this impression, we have been governing the city since 28 March 2004 with a municipal approach that values local development as a method, aims at urban progress, and seeks to define projects in line with the roadmap of this vision.

As you all know, the spatial and social structure of our country has changed with the increasing migration rates since the 1960s. Back then, the population was around 35 million, around 70 to 75 per cent of which lived in rural areas, while 25 to 30 per cent lived in cities. Today the ratio of rural dwellers decreased to 20 per cent, while the ratio of urban dwellers went up to 70 per cent – the situation has almost reversed. In the meantime, the national population was doubled going from 35 million to 70 million. In the face of this huge transformation and increase of population, our country has faced numerous problems up to now. We have only recently come to realize that we need to deal with cities dotted with crudely built neighborhoods, shanty towns, and shacks on the river beds, which have been transformed to roads by municipalities only to make the conditions worse for flooding each time it rained.

As seen in many cities across the country, İzmir has to encounter with an enfeebled economy, which hasn't been developing substantially. Rural-urban migration has generated many social and cultural problems. People coming from the provinces of Anatolia, Aegean, Black Sea and Southeast have gathered in certain districts, neighborhoods or streets of the major cities. Even though their descendants have been living in İzmir for three generations now, they still identify themselves with their origins. "I am from Sinop, Afyon, Sivas, Balıkesir, or Konya" they say. Perhaps they have never seen Sinop in their lives, but they have continued living within the confines of that narrow conception of solidarity and fellow citizenship. Development is a totally different phenomenon. Economic development is a must, but in order to sustain and entrench the economic development, you should carry out many projects to raise urban awareness and individuality. If you cannot achieve urban consciousness, then it becomes impossible to talk about metropolises.



With the social and cultural policies that we have implemented for the last five years, we aimed to plant the seeds of urban consciousness and to bring together people from all sections of society to meet each other. We have conceived and implemented projects relevant to these aims. Elections are touchstones for a politician. We have received good returns for our social policy in the 29 March 2009 local elections when we triumphed and won the municipality for another period. We became first in all rural areas and suburbs. However, this is not enough. We have realized these projects by relying on our own resources. We have realized them with the support of our friends and academics from İzmir.

As you know, cities were marred by the rapid increase of population. There was no planning; or else, plans could not be implemented. We have made a strategic plan for the city until 2017. Simultaneously, we have drawn a master development as well as a transportation master plan in an area of 550 thousand hectares for the city. Nowadays, we are working on a master plan for water resources. In today's workshop, and in the projects to follow, we will try to draw up a strategic plan or a roadmap to make the city a hot spot for culture and arts. We welcome your contribution as scientists, artists and culture professionals to depict İzmir's current status and identify the priorities to make İzmir a city of culture, arts, and design.

İzmir is a city that loves the street. İzmirians love spending time on the street and in public spaces. You can always bump into İzmir's opinion leaders at Pasaport, around the waterfront in Kordon, or elsewhere at the city center. With its love for the street, its embrace of various cultures, and its 8,500 years of history, İzmir provides an outstanding advantage to sow and spread urban consciousness. I really like the saying "İzmir is situated at the westernmost tip of the East, and at the easternmost tip of the West." Home to progressive, compassionate, joyous, smiling, tolerant and jovial people, İzmir deserves culture and arts projects that are vital components of its development.

In our five years of government, we have also realized several small-scale projects. A telling instance is the current venue that we're gathered: the Historic Gas Factory was once electricity and later a gas power plant. We built Ahmet Adnan Saygun Arts Center in the historical trolleybus atelier in Güzelyalı, the highest quality concert hall in Turkey. We have built a Natural Life Park in Sasalı and a City Forest in Inciraltı. Furthermore, we have established the Homer Valley along the Bornova Stream, which has served as a water source to the city and has therefore been allegedly protected by the Amazons. It is believed that the legendary poet Homer lived there. We will continue designing and implementing more projects with your support, collaboration, and guidance.

Most recently, we have finalized the conditions for an Opera House to be built on an area of 24,000 square meters on the shore in Karşıyaka. We have assembled a jury and we will shortly open a project competition.





Here again, we want to implement the roadmap to be drawn by the participants today and ensure that the city achieves the culture and arts identity it deserves. Undoubtedly, 'becoming a brand city' or 'becoming a global city' are fancy phrases. But we also need to take concrete steps. There is a famous saying that goes for İzmir in the Mediterranean basin. They say, "İzmir is the pearl of the Mediterranean." We should aim to achieve a certain level of accomplishment in arts and economy firstly in the Mediterranean, and then in Europe. With the Mediterranean wind swelling our sails, we should then seek Europe's support and aim at becoming a world city. We believe we can achieve this target by climbing the stairs one by one with determined steps. If we avoid zigzagging, we believe we can make it sooner than we imagine.

I would like to conclude my speech by thanking you first of all for being here, for providing your support, for sharing your ideas, and for joining the discussions on this beautiful autumn day. I invite you to İzmir again, and again, to realize good projects collaboratively. I would like to imagine that we could be an example to our country in the field of culture and arts. Thank you once again.



**Serhan ADA**

Workshop Chairperson

Hello, welcome. I would like to talk briefly about the framework of our one-day meeting. This meeting which has brought these people together is very important. I believe we need to make the most out of this gathering of people who think about İzmir and who produce about İzmir in a former power plant, which has been converted into a cultural center by the local authority. However, before I start my speech, I would like to briefly talk about the current state of culture policy in Turkey. In 2007, the Ministry of Culture advised the European Council that Turkey was ready to prepare a national culture policy report and to undertake all responsibility thereof. This meant the start of the following procedure: a national report would be prepared by Turkey's Ministry of Culture and Ministry of Foreign Affairs. This report would then be presented to the culture policies scheme of the European Council. In the meantime, independent inspectors assigned by the European Council would visit Turkey to monitor the process. Turkey currently holds the 29th position within European countries. For example, our neighbor Russia has already submitted its national culture policy to this scheme. For the last two years, officials from Ministry of Culture, Ministry of Education, several departments and the National Library have been working on the culture policy report.

I want to give you the latest update. Experts from the European Council will visit Istanbul on November 1-7 and launch a series of pre-inspections and briefings. This means, by the end of 2010 or beginning of 2011, a cultural policy will have been completed, inspected by the EC experts, and made available for every citizen. At least, this is what they plan. It is crucial to view the involvement of EC experts not as an external intervention but as an exemplary model to see which mechanisms should be put in place to ensure the functioning of measures in policy documents. Experts that have previously worked in this area are coming to talk to culture actors and make suggestions.

The workshop that we're having here today fits within this framework. And, this framework does not encourage a unilateral identification of national policies, such as Ankara making the decisions and drawing up a plan to be implemented across the country. On the contrary, there is some space for innovation, creative ideas and new methods put forward by local cultural policies to illuminate the way, and more importantly, to provide guidance to cultural policies at larger national scale. Given this framework, our meeting today is highly relevant and important at a time when local cultural strategies are to be formed.

Yesterday, I was reading an article by our beloved professor İlhan Tekeli. He presented this article this week at a meeting in İzmir on the many ways to think about the differences of İzmir. Tekeli spotlighted the distinctive characteristics of İzmir. As I was contemplating on İzmir's distinction, I was reminded of this fact: an İzmirian, no matter where she comes from, generally protects her past,



while at the same time, she never shies from self-criticism. She is always very generous when it comes to self-criticism. This particular characteristic could be a point of departure for our meeting today. When it comes to culture industries or arts, what we want to achieve is usually more important than what we could achieve. Perhaps, 2019 should be the determining factor, rather than 2009 today. I am sure the delegations here have a lot more to say on this. In fact, I know from the responses that I have received after the workshop call that quite a few participants have already started taking a note on that. The workshop will be very helpful to illuminate what is to come.

Among the documents that we have distributed to you, you'll find the outcomes of all the meetings with the leading culture institutions in İzmir. My two academic colleagues, namely Dilek Tunalı and Mehmet Kahyaoğlu, who are working for Ahmed Adnan Saygun Cultural Center of İzmir Metropolitan Municipality, have contributed immensely. I should also acknowledge the contributions of my colleagues at the Culture Management Department of Istanbul Bilgi University.

We have a wish for this collective effort. You have seen in our Mayor's speech that there are substantial initiatives at the level of local administration. There is a clear vision. Yet it is equally important to encourage the active participation of civilians and the youth to steer our mission in the field of culture. I would like to underline two points from our Mayor's speech. The first one is İzmir as a city of streets. I would like to add to that "the sea". French historian Fernand Braudel also saw the Mediterranean as a land of sea and soil. It is impossible to tell when the sea penetrates into the earth, or when the earth fills up the sea. Second point that I would like to emphasize is, İzmir as "the westernmost tip of the East, and the easternmost tip of the West." These two points set the tune.

Our meeting today will suggest some clues for economy, alongside culture and arts. I want to remind you that culture economy has been deeply effective in İzmir's past, more than today. Lastly, I want to emphasize that culture enriches social harmony, participation, and peace, but it can also address politics and make a statement in the political arena. I wish a very productive day to us all, and I hope we can envision some strong prospects while keeping the vibrant history of the city in mind. Thank you.



## İlhan TEKELİ

Workshop Chairperson

I will add a few remarks very briefly. I believe it's you who should talk, and I don't want to steal your time. I feel it's important to underline before we start that today's workshop is not a "fire-and-forget missile", that means, the workshop is intended to be one part of a long process to follow. As Serhan before me has already mentioned, some work has already been done with the participation of municipality consultants and municipality officers. We have come to this point after a period of comprehensive preparation. In your folders, you will find a document that describes our 'vision.' Today, the Mayor gave a speech that manifested his devotion to this vision. I believe it will be helpful to organize today's talks around three points that were raised in the vision. If our discussions could constellate around these points, it will be a lot easier to operate.

**1. First and foremost, the vision conceives İzmir as the city of culture, arts and design.** This emphasis is strong, but not easy to achieve. If we want to take big steps to see the city excel beyond its potential today to an interesting position nationwide, we have to take this objective seriously. Achieving this objective would also carry the city to a respectable position worldwide. It's never enough to say 'İzmir is a city of industry', or 'İzmir is a city of commerce', or of port. Taking concrete steps is important to achieve this difficult objective. As Serhan also said, this is not something to achieve tomorrow. We need to focus on long-term planning.

**2. The second point underlined in the vision is to make İzmir a part of the network of Mediterranean cities.** The emphasis on the Mediterranean is interesting. İzmir is a big city among these Mediterranean cities in question. Other such big cities in this network are Barcelona, Athens, and Alexandria. This large network of cities has shaped the Mediterranean civilization. The idea is to achieve the first objective by utilizing close relations with the Mediterranean network. I would like to disclose an aim embedded in the first objective. The real aim here is to transform İzmir's international relations across the Mediterranean basin into a social capital, and then to take this difficult step. I think this could be a very interesting point of departure. In today's discussions with all these creative and vibrant minds, I believe we could come up with some recommendations to enhance this strategy.

**3. The third point that I want to highlight from the Vision is the emphasis on participation instead of hierarchy.**

All steps will be taken within this perception of new democracy.

Looking at all these three objectives, it is impossible to avoid exhilaration. Of course, the starting point is culture- and arts-oriented, or creativity-oriented.





This starting point is not specific to İzmir, it is a point where all cities must start from in order to develop. With increasing leisure time, culture industries and cultural events grow rapidly, and eventually form the basis of economy. In this vision, there isn't only an attraction to culture, but also an economic perspective. Today culture industries are monopolized by Istanbul. They need to be decentralized and spread to other cities across the country. İzmir could be one of these candidates. We will try to keep the following structure: in the morning session, we will have a general discussion on this vision. We will discuss the feasibility of this vision. Afterwards, we will go into workshop groups. We will brainstorm to come up with recommendations to achieve this vision.

The participant lists for groups will be displayed on the doors. Our colleagues have prepared these lists to ensure an interdisciplinary discussion. The idea is to bring together people from diverse backgrounds and disciplines. We believe such rich diversity will ensure vibrant discussions and creative outcomes.

By way of an example, let's take 'Urban Design' group. There is one point that was mentioned both by the Mayor and by Serhan Ada. They both underlined the importance of the street for İzmir's social life. Going out --not being confined to one's household-- was highlighted as an important aspect of citizens' quality of life. Here, there is a discussion point for Urban Design group, which could work on creative suggestions. For example, they can discuss whether streets should then be like the streets of just another city, or should they be enriched with popular cultural activities, or other activities? Undoubtedly, there are several ways to approach a question. The main thing in a workshop is to practice as many ways as possible to encourage creativity. This is our expectation from the workshops.

Since our time is limited and we still have a lot to discuss, I kindly ask each speaker to keep their comments brief so that more participants could have a chance to talk.



## MORNING SESSION – PLENARY SESSION PROCEEDINGS

Following the opening speeches by the Mayor of İzmir Metropolitan Municipality Aziz Kocaoğlu, and the Culture Workshop chairpersons Serhan Ada and İlhan Tekeli, thirty-six participants have spoken in the plenary session.

The speakers have shared their opinions and suggestions regarding the following in line with the vision defined and emphasized in the opening speeches;

- General situation of culture and arts in İzmir,
- Annexing İzmir to the Mediterranean cities network,
- İzmir's cultural relationship with its neighbors,
- The relationship between economy, industry, and culture,
- İzmir as a design city,
- City Academy and University of Design,
- İzmir's image-making and branding,
- The role of İzmir Metropolitan Municipality in defining culture policies, and other actors,
- Use of public space in İzmir,
- Art on the street,
- The influence of İzmir Port on culture,
- Stressing the importance of children and the youth in arts education,
- The need and methods to boost culture consumption,
- Evaluation of cultural heritage,
- Urban design and art applications.



## SPEECHES

**Emin Mahir BALCIOĞLU**

The problems that İzmir is facing are in fact shared across the Mediterranean cities. On a closer look, it is possible to see that Naples, Geneva, Athens, and Alexandria have lost their old cultural identity due to large waves of immigration. These cities are facing the same problems as İzmir. Only Barcelona has managed to evade the results of all these problems in the last 20 years. It has managed to redefine itself. In fact, it may be helpful to analyze the example of Barcelona more closely, because Barcelona and İzmir have a lot in common. Barcelona has also received a lot of immigrants. It has always tried to keep its Catalan identity. For the last 20 years, it has aggressively and very actively promoted the image of Barcelona worldwide. I think İzmir is a candidate to become the Barcelona of the East. But usually the problems that İzmir faces are not specific to İzmir. Almost all Mediterranean cities have similar problems. I know Naples really well, and it's a really horrendous example. In fact, Naples is a strong and culturally rich city. But it has completely disintegrated and cannot hold its texture together. İzmir has a little more advantage from that perspective, which must be underlined strongly.

**Nuri ÇOLAKOĞLU**

Firstly, I would like to thank everyone who has taken the initiative to organize this workshop and all those who have contributed in its organization. As a citizen since 1940, I sadly watch İzmir becoming increasingly overlooked and becoming less important day by day. The only metropolis that doesn't have a football team playing in Turkey's premier league is İzmir. We need to think very deeply into the reasons for that. Maybe we can question some aspects of İzmirians' conception of their lifestyle. Culture and the arts is a very good starting point but it has to be part of a bigger effort. İzmir must be redefined and repositioned. Just as İlhan Tekeli has emphasized in his speech, culture and the arts are a derivative of the economy. Culture and the arts only thrive in rich economies. If the Renaissance started in Italy, it was mainly due to the Genovese and Venetian pirates. First, there must be an accumulation of wealth so that culture and the arts could flourish. Therefore, I believe, if there's to be a big advance in İzmir in the field of culture and the arts, it has to be planned in parallel with other big advances. The city has to be redefined to attract investment and its roots as the oldest settlement in the region should be emphasized. The rich history of the city should be highlighted as proof that İzmir would be the protector of world culture heritage. Building culture and the arts on the basis of this image would be a better, truer venture. Today, this workshop is very important, but I believe it should be supported with simultaneous efforts to redefine İzmir. And, it should be expanded to a large area. For instance, there were only two bookstores in İzmir in the 1960s. Nowadays, the number of bookstores is





increasing rapidly. I take great pleasure in seeing bookstores opening even in smaller towns around İzmir. Therefore, I think, perhaps our conception of culture and arts should also include “side-streets” and encourage participatory models in larger contexts.

### **İlhan TEKELİ**

I have just been informed by the Mayor that they had already set up an economic coordination group six months ago, and that they had been preparing “strategically” for a step forward. I wanted to share this piece of information with you.

### **Suat CAĞLAYAN**

I would like to thank İzmir Metropolitan Municipality for organizing this meeting. I also would like to thank the Department of Culture. After a very decisive period of five years, after a period of maturation, after a period of maturation of culture, we are now witnessing a birth. But raising a baby after the birth is very difficult. You must make sure the baby lives. I am a pediatrician -- that explains my perspective. Creating a culture habitat is a revolutionary idea, and we see that our esteemed Mayor is making a great effort. This is pleasing because we know that if he decides to do something, he will eventually achieve it. We have seen it in the last five years of his being the mayor. Culture policy should be the first item on each and every agenda today. It is the most important subject that we need to talk about. No matter which perspective you start from, all workshops today will eventually talk about culture policies. To devise their conceptions of culture policy, each workshop will start from the question, “what should be the main culture policy?” The outcomes would definitely include urban design, the intersection of fine arts and public space, with an emphasis of making the good items visible and not the bad ones. Of course, there will also be an emphasis on bringing children and university students in contact with art. I believe introducing children to art is the most important matter that outweighs all discussions about superstructure to be carried out here. Therefore, each and every sub-group in this workshop, regardless of their primary focus, should discuss the involvement of primary schools. We must bring our children in contact with urban elements, historic elements, cultural heritage, oral culture and fine arts. Our children must learn about them and get to know the urban, historical, and archaeological heritage. Collaboration with the Ministry of National Education is a must. Secondly, in one of the documents given to us today, I have seen the suggestion for establishing a city academy. Surely this is very exciting, but I have a crazier suggestion: A culture, arts, and design university. This could seem a daring idea, but founding such universities should not be very difficult for the aim of stimulating ideas and creativity. But, will the Municipality do this? In fact, it can, perhaps through a foundation. This could be a foundation for culture, arts, and design. It could be a dynamic organ



of the Municipality, too. In this case, with the involvement of such an active and forceful institution, such undertakings might be arranged more easily. This could also be a culture and arts council. Such a council could be very useful and helpful for the Municipality in managing the project and implementation phases of all decisions. Here today, we will come up with many ideas, and perhaps even these discussions will make up a book in the future. I would suggest, instead of a book, we should come up with an action plan, which includes no more than three bullet points that are realizable, viable, and concrete. Founding a university, a culture and arts council, or a culture and arts foundation could be one of them. I believe only the Municipality's Directorate of Culture and Arts could shoulder such a burden. Given that the directorate includes social work, and sports, it may not be able to keep up the hard work with its limited staff. Therefore, such an organization would be very helpful indeed.

### **Serhan ADA**

I need to share something with you: In principle, we have decided not to disclose the discussions here to the public without your permission. Therefore, first we will send all the minutes to you for your approval and then we will publish everything. But, again, our primary target today is to produce an action plan. I hope such concrete suggestions will continue coming up later in the group discussions.

### **Nuri BİLGİN**

Surely each participant provides an analysis from his or her own perspective. I will also provide an analysis from the vantage point of my field of expertise. I have been asking the same question for years concerning universities and academics: What prevents people from consuming products of culture? Is it the shortage of equipment, or opportunities? Now and then, quite a few quality culture products appear, be it in the field of visual arts or sciences. There are always some activities going on. And then, the question comes down to: who will show interest? Then classes are cancelled and students are taken to the activities in order to fill up the hall. Therefore, the problem is not the quality of the activities offered, but the motivation of ordinary people to show interest, to buy, or to consume these cultural products. I believe this will be the main problem we will be facing in all the projects we want to undertake in İzmir. Nuri Çolakoğlu tried to mention this in his speech. We need to look closer at the lifestyles of our citizens. There is a personality type in literature, called the 'aesthetic person' – meaning someone who goes to concerts, exhibitions, cinema, opera, ballet, and theater. Is this a very special type, or something else? Research shows that cultural consumption is different from physiological consumption in that it is "learned". This means you consume only after you learn to consume. Therefore, the question we need to work on should be: what should we do for people who lack this habit? We can generate many commis-



sions, councils, academies, products, opera buildings, and the like. But we will eventually have to face the question: who will buy this?

### **Efdal SEVINÇLİ**

What I am going to say in a minute will be shared by almost all of us. In other words, almost all of you know most of the things I am going to say. This workshop, which is convened with the initiative of our esteemed Mayor, does not concern a perspective for the future. It concerns the İzmir that will be created in the 21st century. We know İzmir as a city of commerce, but thinking about the city's future values, we can see that it has never been outstanding for its trade capacity in 80 years. We can also see that it has never been able to sell anything other than figs and grapes. There is something certain: İzmir cannot sell its history. I think İzmir will be way stronger and more successful once it achieves this. I cannot see here, for instance, Akin Ersoy, the archaeologists that have worked on the Agora ruins. I can see many worthy people, but İzmir's history begins with the Agora, Kadifekale, and Karşıyaka. If we cannot turn Ancient İzmir into a marketable culture product, I believe we cannot go far from remaining a modest trader of figs, grapes, or limited industry. The Port of İzmir will not let us go far. We should envision a future that is enriched by our city's cultural history. We need to stick to this vision in the suburbs and in the center alike. In the suburbs, we need to teach children and the youth the cultural history of the city. This is what we should market.

### **Mehmet CORAL**

The main characteristic of İzmir is its feminine quality – just like Istanbul, İzmir is a feminine city. For instance, old historians call Istanbul 'Vasilisa' – which means the 'queen of all cities.' İzmir, is a feminine city. This characteristic quality should stand out. I should remind you of the famous poem by Cahit Külebi: The women in İzmir smell of the sea, and the sea of İzmir smell of its women / İzmir smells of women and the sea." As an inhabitant of İzmir, I have a request for our esteemed Mayor. For me, the year zero of İzmir's recent history is the great fire of 13 September 1922. The Çakaloglu Inn, which carries the signs of this horrid fire, should be transformed into a Museum of the Great Fire. It might be christened as 'The Human Condition', too. Such a museum would shed light on the recent history of İzmir. A miniature model of pre-1922 İzmir can also be commissioned and exhibited at the museum so that the inhabitants, the visitors, and culture-arts audiences in İzmir would understand the meaning of the notorious saying 'infidel İzmir.' My third suggestion concerns awarding a Prize for Literature. When cities have their own prizes, they become increasingly popular. A competition could be organized to include artworks on İzmir and Aegean. The prize could be named 'Mediterranea.' The former NATO headquarters is the perfect place for a prospective Opera House. A music festival might be organized with the title İzmir Music Festival. A sculpture symposium might be



convened. A logo and a catchphrase might be produced for İzmir – for instance New York is nicknamed the ‘Green Apple’ Choosing a Latin catchphrase could attract more attention worldwide, such as Augusta Aegeana (The Queen of the Aegean) or Magnum Opus Mare (Masterpiece of the Sea). Alternatively, a Turkish suggestion would be ‘The Daughter of the Breeze.’

### **Muzaffer İZGÜ**

A society without child readers can never become a society with adult readers. Whatever we do, we start with planting the seeds of readership. Let’s start with kids. Let’s build prefabricated sheds for book exchange at various spots across the city. If we can fill them up with 200 books, that’s enough for a start I would say. If we can put 2 tables and 8 chairs, I believe İzmir will achieve bigger targets in 10-15 years. I don’t believe any society without the habit of reading can achieve anything special. Reading should start at an early age.

### **Solmaz ÜNAYDIN**

I believe this workshop, which has been convened with the initiative of the Metropolitan Municipality of İzmir, is a major venture. I would like to congratulate the Municipality and our esteemed Mayor for gathering us here today. This gathering is not only the outcome of a concerted effort but also the start of a new phase. I agree with almost everything that has been said up to now. İzmir brings to mind an immense reserve of cultural, historical and touristic richness. This richness is not shared by the people of İzmir; it’s not properly distributed and used. One of the most important outcomes of this workshop today will be the proper use of this richness to serve the local inhabitants in the best way. It might be very helpful if certain mechanisms are put in place. I believe today’s gathering will serve this purpose.

### **Nevzat SAYIN**

Five or six years ago, the Metropolitan Municipality of İzmir started a competition for the Port. It may be helpful to go back to the reports and results of that competition. İzmir cannot be imagined without its port. It’s impossible to envision a culture-arts-oriented development without acknowledging the part to be played by trade, and specifically İzmir’s port in this matter. We participated in that competition. We explained that the design should not be limited to the perspective of urban renewal, but take into account on a larger scale the city’s potential role within the Eastern Mediterranean. Seen from this perspective, İzmir is the heart of Eastern Mediterranean, stretching from Thessaloniki, from the Aegean to Alexandria. You see something different when you look at İzmir from the land and from the sea. Therefore, I strongly advise a revision of all projects and our conception of the port. I agree with what Emin Mahir Balcıoğlu said about Barcelona, but we must also study how cities such as Rotterdam,



Amsterdam and Hamburg have made their ports a part of their cultural development.

### **Gönül ÖNEY**

In the light of what Suat Çağlayan and Muzaffer İzgü have stated, I strongly advise collaborating with the Ministry of National Education. I have been a member of the cultural heritage education commission at the European Council for 10 years, and it was particularly difficult to persuade the schools in İzmir to take action. There are plenty of cultural heritage projects under the auspices of the European Council. The schools benefit to a large extent from participating, and it's particularly beneficial for the cultural heritage education of the youth. This is very important: Cultural heritage awareness must be developed. These projects have not been embraced by the schools in İzmir. I have formed a working group from the departments of Archaeology and History of Art at Ege University. They have travelled to the schools and have given some voluntary seminars. But this has not been sustainable. After my retirement, all of these projects came to a halt. I think it would be helpful if we can make young people interested in this subject.

### **Alex BALTAZZI**

I would like to talk about the historical importance of İzmir as a port city among other port cities in the Mediterranean basin. İzmir was one of the largest export ports in the Ottoman Empire. The goods exported from İzmir made the city of Marseille flourish. It was the people of İzmir, and the people of Foça that founded the city of Marseille. They know the importance of our role in the city's history. Looking at our own history, I think it's wise to rekindle the image of İzmir as a port city. This would also contribute immensely to the development of culture. Residents of Amsterdam write to us and ask if we can trace the descendants of those who lived here. Unfortunately, we are also lack in a cultural inventory. We don't know which houses stood and which buildings existed along the waterfront, Kordon back in 1900. If we knew, then this could enrich our conception of cultural heritage and tourism. Some research is needed to develop the inventory of cultural heritage. Culture tourism is highly important and it's gaining importance every day. Tourism is about to become the biggest industry. Spreading and promoting our cultural heritage will contribute immensely to the development of our tourism. Alongside of that, I view the Museum – the Museum of Aegean Civilizations – with great pleasure. It's not difficult to turn İzmir into a tourism city. Tourists coming to İzmir want to see historical sites. For instance, İzmir doesn't have a Turkish bath, which is a major component of our history and culture. Tourists want such local experiences.

### **Özdemir NUTKU**

İzmir used to be way ahead of Istanbul. Why does Istanbul have the upper hand in culture and arts? Because 45% of local artists have migrated from İzmir. And why have they left İzmir? Because there isn't any institution where they can find jobs. There is no municipal theater, for instance, for professional players. Ahmed Adnan Saygun Art Center is a superb hall, but we need to remember that it's not buildings that produce art and culture but people. 80% of graduates leave İzmir, because they cannot get any jobs here. If a soap opera is going to be shot, it has to be in Istanbul. If a sponsor is needed for an arts project, it has to be sought in Istanbul. We have very recently started talking about the problem of investment in arts in İzmir. This was not an issue for previous local administrations. We need to find ways to keep established artists in İzmir, find jobs in local institutions; only then arts and culture can thrive in the city. Human beings need something more than animals. In the animal world, there is only birth and reproduction. Human beings have a conception of life that is interwoven with culture. We mustn't forget that.

### **Hüseyin YURTTAS**

İzmir is a trade city. It shouldn't be forgotten that İzmir is the capital of the Aegean. İzmir should lead the Aegean region in culture and arts. The metropolitan municipality has to carry everything to every corner of its municipality area. The suggestions here should speak to the entire area of İzmir, and take into account the entire region of Aegean. Otherwise, if all plans and projects remain one-sided, we'll be back in our vicious circle. I believe in the need to expand our perspective. In all activities, children and the youth must have the priority.

### **Hidayet KARAKUŞ**

If the education of kids has become a repeatedly emphasized issue, I suggest adding a bullet point concerning the involvement of the Ministry of National Education in the final declaration of the Workshop. In accordance with the latest amendments in regulations, physical education, music and drawing classes have been reduced. We want kids to go to the opera, theater, or cinema, but where will they learn to appreciate them? If this appreciation cannot be taught at an early age, then it is too late. I would like to remind you that if we cannot teach our kids the importance of culture and history, then we cannot find audiences to fill those buildings.

### **Süher PEKİNEL**

We have seen that arts and music education at schools is not sufficient. In fact, comparing it to Europe, it is possible to see that our musical education has come down to zero. First of all, we need to revive this interest. We have



started a musical education project with the Turkish Educational Foundation (TEV), which comprises training of poor children with high IQ levels. We have launched this project without any help. All our students have shown an immense improvement and have been very well trained in the history of music, history of the world, solfeggio, literature, and theater. I would like to draw your attention to this project as an example.

### **Görgün TANER**

Let me start with listing the main issues that need to be discussed:

1. Communication
2. Marketing models
3. Financial structuring
4. Human resources
5. Artistic content

Regarding artistic content, I mean ensuring a rich diversity of cultural products without ignoring the existing cultural differences. People should not consider cultural activities such as concerts and theater plays as free activities. These should be conceived as paid practices of artists, not as pastime activities where you go and eat sunflower seeds. We should also take into account the climate of artistic content in question. We must protect cultural heritage, emphasize this in the city in the best way we can, and understand the importance of İzmir's cultural heritage as part of world culture. However, we must also underline what İzmir's contribution could be to the world culture in terms of contemporary arts. I mean, what would İzmir's role be in our world? We need to determine what will come to mind when İzmir is mentioned? I would like to move onto vision. There were three main statements emphasized related to the vision. First of all, İzmir wants to stand out as a city of culture, arts and design. Secondly, it wants to connect to the network of Mediterranean cities. And thirdly, it wants to adopt a participatory vision, instead of a hierarchical one. These are very general statements, and I mostly agree. But, instead of striving to become a city of culture, arts, and design, İzmir should spotlight its own strengths and focus on those disciplines to become a leader in each of them. In terms of international integration, I believe we must start with asking ourselves whether the city has sufficient financial and human resources. Then, we must start taking steps at once to build these resources.

### **Gürhan ERTÜR**

First of all, I would like to discuss the problem of organizational structure. Organizational structure is the first heading in every discussion, but particularly for our subject, I would like to emphasize the importance of envisioning a type



of organizational structure that will not be affected by political/administrative changes. This is of vital importance given the efforts of everyone here today towards putting their energy into what would be a long-term struggle. Establishing and encouraging independent platforms in the field of culture is very important. It is equally important to keep their organizational structure open and easily adaptable. We all know the negative effects of public administrations and local administrations on culture in our country. There is also a lot of talking, gossiping. We need an organization that will free all of us of such a burden, an organization that follows successful models in the worlds. It is very important to approach culture with such a perspective. Ensuring the independence of such organizations will be the guarantee of their sustainability. However, it is not enough. We need a culture organization that prioritizes ideas, difference, creativity and design as well as protecting the criterion of independence. I say, let's stop talking about old-style organizations; let's stop talking about structures. Let's first start with opinions, reach agreement, and then move on.

The second point that I would like to make concerns the international scale of İzmir's culture policy. There are certain examples. We must find ways to open İzmir up to the world, and try to grasp İzmir from an outsider perspective. My suggestion along this line would be to establish an Association of Mediterranean Architects. There are similar examples in other cities. I think cooperating with Thessaloniki in this network is highly important.

My final point will be to emphasize the financing of these procedures. I think the financial aspect of this procedure should be handled with a different approach.

### **Şadan GÖKOVALI**

We can think about İzmir prizes. There are such contests as the best flowerpot, or the best balcony. These are fine initiatives, but they are not visible enough. There can also be a house contest. The architect could be awarded for the best house in town. Prizes could be diversified in dozens of categories.

### **Emel GÖKSU**

I think we shouldn't limit the emphasis on the cultural diversity of İzmir with the cultural activities for the youth. Given the influence of popular culture on the youth, which is its main target audience, it would be disadvantageous to design cultural activities along this line. What I want to underline here is that İzmir owes its formidable cultural diversity to the collective cultural production of all its inhabitants. İzmir is truly female; it has the image of a woman not only for its elegance but also for its free spirit. Women in İzmir can roam the streets freely. İzmir is also infantile; it welcomes all festivals with a child-like excitement and enthusiasm. The joy of its inhabitants betrays İzmir's juvenile spirit.



But İzmir is also elderly; it proudly carries a deep wisdom. All these aspects of the city prompt not only the design of cultural production but also the design of architectural spaces. It is very important to understand how the inhabitants use the city and produce culture instead of focusing on designing architectural spaces from top to down and contemplating on how to get people interested in them. I would like to emphasize this: İzmir could be symbolized by its Clock Tower or the historical mosque in Konak; but when you ask its inhabitants, for their daily lives, İzmir is the Şifa Pharmacy or the Bodrum Restaurant. This also shows how much we care about or share the common people's memory. When you draw a memory map, you see how urban spaces are shaped quite differently from our specialist look, and you see the clues of how to design them. I believe oral history should be given the importance it deserves. The memory maps reveal not only the wisdom of past but also the present use of the city by its women, children, and youth. It then becomes possible to draw a map of culture and a map of place use by ordinary people.

#### **Asu AKSOY**

I would like to talk about the vision. Women and children words came up quite a lot in today's talks, and perhaps all those remarks were right. I would like to add the aspect of İzmir taking a leading role. It would therefore be more fitting to reformulate the vision into a braver one. For example, the vision aims İzmir to become a culture capital in the Mediterranean. However, a braver aim would envision İzmir to highlight the Mediterranean as a culture basin. As Nevzat Sayın has underlined, İzmir has a very lucky hand due to its strategic position at a very large sea basin with a high potential for development, connecting countries and continents. İzmir can turn this yet underdeveloped area into a culture basin and claim to be its true capital. At this point, İzmir can consider free movement of artists, just like European Union. It can start a project that enables artists from the Mediterranean to move freely and produce together with their fellow artists in other Mediterranean cities. It can spotlight culture tourism, culture production and festivals. Currently there is no such cultural union across the Mediterranean basin. Here when we say culture, as Gürhan has already stated, we mean a lot more than the conventional definition of culture. We mean a larger framework which includes environment and urban renewal issues. We therefore need to adopt a comprehensive perspective with a coherent approach. But, who will be the actor? We should consider the Mediterranean basin as a whole and put each and every city in connection with one another. The cities in the Eastern Mediterranean, Western Mediterranean – all are in fact ready to collaborate with each other. Therefore, around the question of 'actor'ship, we need to reconsider the important part that the Metropolitan Municipality could play. However, we should also take into account the need for new governance practices, the lessons learnt from the Istanbul 2010 experience, the new definitions of governance, and as Gürhan has pointed out,



the definition of independent initiatives. We also need to take into account the immense importance of autonomy and financing in art.

### **İsmail Hakkı KESİRLİ**

In the current issue of İzmir Life magazine, there is an article “Who demolished the Kordon?” I believe we must not forget the economy no matter what project we undertake. My suggestion is this: To me, İzmir is a city of creative people. We should get everyone involved in this Workshop through a website. If our target is the youth, we should get their opinions, too. Also, it is important to ensure the sustainability of this undertaking.

### **Ayşegül KURTEL**

We have organized İzmir’s first international contemporary art festival ‘Port İzmir’ and we are planning to organize a second one. This festival uses open-air public spaces. Sustainability in this matter is very important. Since 2003, we have been carrying out some important work at K2, the Contemporary Art Center that we’ve founded in İzmir. Our project now concerns the mobility of artists. I believe İzmir has a strong potential and it can provide a fresh contribution to the culture-arts world. For a long time now, there hasn’t been any improvement in this city. This means, in fact, that there is a strong potential waiting to be developed. We must benefit from this situation.

### **Ayşe Nilhan ARAS**

If our primary target audience is the inhabitants of İzmir, then we must find a way to get them to participate in all the activities. We should draw a roadmap that includes national education institutions and craftsman associations should be encouraged to participate. Cooperation with neighborhood leaders should also be considered. İzmir loves living on the street; I agree with that, but it’s very important for all the inhabitants of İzmir to feel that they’re part of this program. If we can achieve that, then we can ensure İzmirians care about their city.

### **İbrahim YAZICI**

If we want to discuss İzmir’s future, then we should start by discussing its position in Turkey. Is İzmir really a driving force? Or, is it true the talented and the educated people leave İzmir? We should also discuss whether we value quantity or quality. There are a lot of bookstores but we have difficulty in finding academic publications. We say we want to collaborate with other port cities and make İzmir a center of attraction. Mediterranean cities are very colorful, but they share a common disadvantage: idleness. We take Rome, Naples and Athens as example, but we need to do something different without spoiling the provincial character, too. I am thinking about the cultural activities in smaller cities in Germany – big exhibitions and opera performances. We should be able to do



these in İzmir, too, but without spoiling the city's character, just like Barcelona.

### **Semih KAPLANOĞLU**

I don't know what to make of the phrase 'the city of culture, arts and design' – it's a very audacious statement. In order to achieve this, one needs to establish strong ties with the city's past. The example of Barcelona has been cited several times, but we must also ask ourselves, "Do we have Gaudi in İzmir?" What infrastructure is there to ensure this achievement? We must seriously ask ourselves. In my opinion, not a Western-oriented, but an Eastern Mediterranean-oriented perspective could be a better starting point for İzmir. Nevzat has pointed out the port. I immediately thought of the Thessaloniki Film Festival – I go to this festival quite often for my job. Thessaloniki has transformed its entire port area into a culture-arts zone. Instead of the West, they look to the Balkans. Thessaloniki has taken the Balkans as its target audience when defining its idea and formation of culture. I think the same could be feasible for İzmir with an Eastern Mediterranean perspective. I would like to add one last point: In the last 10 years, the old factories and mines of the Ruhr Valley have been transformed into workshops, residences, and theater halls. They have offered incredibly favorable opportunities to artists. This project is something we might watch closely. It urges me to think what we have to concretize the 'city of culture, arts, and design' concept. I think of Bergama, Ephesus, Selçuk, Sardes, Kula, Birgi and Tire. These sites should be contained in such a concept with their local culture, ecological quality, architectural character, and daily life. I think these mustn't be overlooked.

### **Mehmet SOYER**

We have transformed 10,400 square meters into culture and arts zones, 4,500 square meters of which are closed spaces. I would like to underline this achievement. We should remember that İzmir has powerful resources for culture and arts, and we should also remember that İzmir is a city between the East and the West. What would İzmir's position be within the Mediterranean basin? It is very important to consider this in concrete terms, and start everything with children.

### **Bedri KARAYAGMURLAR**

The local administration's initiative in convening this workshop in order to stimulate cultural and artistic production in İzmir is highly valuable. Due to mistaken policies in the past, the cultural texture of the city has deteriorated. It is very important to restore this richness. İzmir has a strong urban memory, such as Agora. Such places are carriers of local memory. The city should have a vision that protects its own values. We can only then start imagining and constructing the İzmir of the future.





As a final note, I would like to attract your attention to something missing in the folder. I couldn't see Dokuz Eylul University's Buca Faculty of Education in the list of visited institutions. I would strongly advise that you consider adding them; they have departments of painting, music, Turkish, and literature.

### **Korhan GÜMÜŞ**

The main issue is the revival of urban politics, which has been reduced to secondary importance in the 20th century. We can perhaps put it this way: How are we going to adopt the 21st-century urban administration model when living in a city that has been formed by 20th-century logic with its institutions, technocratic structure, and the like? The real problem, in my opinion, is this. On the one hand, we want to rehabilitate the 20th century heritage without throwing it away, or making it useless. We need to transform and redefine this technocratic logic, which has been brought to the cities by the 20th century as a model, into a tool that can push forward urban development in line with the expectations of the 21st century. Here we're talking about the new status of culture. Culture is no longer valid as one part of this compartmentalized public thinking. Nor does it surrender to market mechanisms, or function as a field feeding on ideology. Culture is today an exercise for developing ideas on the future of the city. The concept of 'strategic culture', which has become quite a buzzword, pertains to such practices. This has two facets: the first one is relativity. In the face of compartmentalization, culture has become a new instrument for nurturing a relational logic. Amidst all these culture institutions and culturally familiar practices, this conception claims that in fact everything is culture. Culture has come to encompass everything. Nothing is left that does not fall into the field of culture. In order to produce this relational logic, the administrative authorities are faced with the challenge of going beyond words and consultations; they are expected to create interfaces. Institutions should be created along this line. The second facet is plurality. How can the city embrace pluralistic thinking? Cultural heritage is really important, and archaeology must receive the importance it deserves. Culture policies should be researched and followed closely.

### **Dinçer SEZGİN**

When you compare İzmir with İstanbul, or Ankara, the city comes across as a provincial town. The activities in İzmir are not covered by the national press; I believe this is a great disadvantage for the city. But with this gathering here, I believe İzmir will soon become a culture and arts city.

### **Elmas DENİZ**

The biggest problem in İzmir is a strong feeling of authority and age hierarchy. Any city that becomes a part of the culture industry eventually reaches out to



its consumers. It is mostly the youth. But if you choose the policymakers from another age group and from another class, then you create a huge problem, which prevents you from reaching out to your real target audience. Up to now, local administrations have not given any priority to culture and arts, but it gives me great pleasure to see that they do now.

### **Mümtaz SAĞLAM**

The real problem of artists and art producers in İzmir concerns being overlooked on a national scale. But İzmir has sufficient artist potential to overcome this lack of interest. The city has closed in on itself due to its local media, and has remained unable to fulfill its potential. Art activities here should be given a chance to promote themselves.

### **Oğuz ADANIR**

This is not İzmir's problem; it is Turkey's problem. Since the 1960s and 70s, due to the influx of immigrants, urban culture has been weakened to a great extent. The workshop here concerns reclaiming urban culture. It is necessary to connect every part of the city to culture and art activities. The duty of the Metropolitan Municipality would only be to coordinate the process. Either the Municipality will build certain structures at the level of infrastructure and trust them to non-governmental organizations, or it will manage them alone if it can.

### **Kenan GÖKKAYA**

Whatever we do, we must consider the people of İzmir. Nothing that fails to take the people into account will succeed. The only way to go from the local to the global is through listening to the demands of the people. Once we have achieved this, we can see İzmir develop.

### **Aytül BÜYÜKSARACI**

We had a shortage of venues, but this is being solved. After the AASSM, now a new Opera House is being built. I want some poster displays to be placed around the city so that activities could be promoted. It would also be very nice if ticket booths could be placed around the city.

### **Tevfik BALCIOĞLU**

Today, there is competition among the cities of the world. It has become increasingly noticeable in the fields of architecture and arts. If İzmir is to take its place among these rivals, it should include worldwide actors. Does İzmir have sufficient economic strength to join this trend? And is this a good trend? This should be questioned, too. İzmir should know its particular characteristics, its strengths, and it should never compromise in the competition.



## **Serdar ATEŞER**

I see a risk in this vision. The concepts of nostalgia, culture and art make me a bit nervous because they are empty signifiers, and they are lazily taken to mean very straightforward things. There is a widespread tendency to solve our own problems with imported solutions. However, it is clear that this is not a helpful method. For instance, there are very noteworthy instrument makers in Izmir, but no research is being conducted about these craftsmen. Nobody knows the problems they are facing. Such ignorance is a big problem.







workshop  
presentations



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## WORKSHOP PRESENTATIONS

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## CULTURAL POLICIES



### Workshop Participants

Sevda Alankuş (Spokesperson), Asu Aksoy (Vice Spokesperson), Mustafa Avkırın, Oğuz Adanır, Emin Mahir Balcıoğlu, İsmail Mert Başat, Nuri Bilgin, Suat Çağlayan, Gürhan Ertür, Tuğrul Eryılmaz, Engin Geçtan, Osman Kavala, Zuhul Okuyan, Zuhul Ulusoy, Solmaz Ünaydın, Zafer Yörük (Facilitator), Irmak Bayındır (Assistant Facilitator)

### WORKSHOP RESULTS

The recommendations in the workshop have been elaborated by taking a starting point the idea that the cultural policies required by İzmir could be developed within the framework of a participatory vision to be generated through dialogue and negotiations among cultural actors, professionals and artists.

#### İzmir Metropolitan Municipality Cultural Policy Vision

- > Maintaining İzmir's contemporary position in favor of cultural diversity, as in the past.
- > Having an inclusive and unifying nature as opposed to being exclusivist and discriminatory.
- > Having the aim of integrating İzmir with the world starting, with the Mediterranean basin (Europe – Mediterranean, Euro-Med) while, on the other hand, maintaining its local, unique qualities.



## **İzmir Metropolitan Municipality 2010-2017 Strategic Plan Assessment**

> İzmir Metropolitan Municipality's cultural policy vision has been outlined as initiating 'a cultural mobilization to build an international center of culture, art and design' and 'to become the capital port city of Mediterranean culture and arts'. The topics that have been emphasized in this workshop regarding the road map towards the realization of this vision are as follows:

1. Establishing the strengths and weaknesses of all the stakeholders in the field of culture (urban sectors that fully reflect the institutional and cultural diversities of the city, such as the public sector, private sector, civil society organizations and foundations) and the determination of their needs.
2. Taking into consideration the evaluation of all stakeholders in the field of culture regarding the strengths and weaknesses of İzmir's cultural life.
3. Taking into consideration the evaluation of all stakeholders in the field of culture regarding İzmir Metropolitan Municipality's cultural vision and making any necessary short-term, mid-term and long-term revision accordingly.
4. Joint determination of strategic sectors and activities.
5. Consultation work to determine ways and means of promoting harmony, coordination and mutual feed-back between the strategic planning of İzmir Metropolitan Municipality and of all the stakeholders in the field of culture.
6. Following the participatory and inclusive vision evaluation, coordination and strategic planning work as outlined in the first 5 clauses, the realization, according to a clear timetable, of the revised short, medium and long-term cultural vision of İzmir Metropolitan Municipality after being shared with the public.
7. Taking into consideration the city of İzmir, together with the surrounding area, to develop policies for the conservation and development of the historical and natural character of its hinterland, which could lead to securing a partnership of the city center with the natural-cultural focal points in the surrounding area, primarily the Urla Peninsula.
8. Likewise, developing cultural policies by taking into consideration the fact that İzmir has been the historical capital city of the Aegean as a whole; thus facilitating the establishment of lasting cultural relations with other cities along the Mediterranean coast and ensuring that İzmir becomes a focus of attention.



## MAIN TOPICS

The Cultural Policy Workshop emphasizes the following issues by addressing the above mentioned articles:

**1.** Under the heading of strategic objectives in the realization of the cultural vision,

the following aims should be prioritized:

- > Instead of a content producing role, the Municipality's adoption of a capacity developing role, which promotes independent content production, and, to this end, empowering and enabling all the cultural actors – Capacity Improvement.
- > Adoption of contemporary practices by means of the provision of training in the field of cultural management for public administrators and staff - Training.
- > Ensuring that art and culture activities embrace the entire city and city inhabitants – Prevalence.
- > Facilitating the production of more in quantity and better quality art and culture activities by all the stakeholders – More independent production and creativity.
- > Ensuring widespread sharing by all the city inhabitants of art and culture events – More sharing.
- > The development of opportunities for involvement in art and culture events – More prevalent and sustained participation.

**2.** The vision of culture should be elaborated in the context of a wider framework, relating culture with the topics of urbanization, urban conservation and design, tourism, exhibition, foreign relations, green spaces, recreation areas and parks.

**3.** Initiating research to evaluate the degree of achievement of objectives regarding the realization of the cultural vision by independent and specialized institutions (universities may apply) at regular intervals. In this way, objective values could be obtained to assess performance in the attainment of cultural objectives, and the demand for cultural pursuits and successful examples could be established.

**4.** The assessment of the potential role of the media sector in the implementation of the cultural vision and engaging in regular consultation with journalists and representatives of the media sector in this context. - Relations with the Media.





## Strategic Methods for Strategic Goals

### CAPACITY IMPROVEMENT

1. The provision of the existing cultural institutions to assume duty and responsibility in the organization of various cultural events in the city.
2. Setting up mechanisms to promote the emergence of new art and culture initiatives and organizing contests. Formulating approaches to urban development and urban conservation, design, tourism, exhibition, urban infrastructure, green space and recreation areas, also as fields of cultural initiatives and getting involved in work to promote cultural institutionalization in these fields.

## **EDUCATION**

1. Promoting educational institutions to ensure the dispersal of educational activities that would nurture the art community.
2. Establishing national and international connections for public administrators and cultural staff to receive training on the issue of cultural administration, and carrying out training of the trainers in the city for this purpose.
3. Establishing educational and informative channels especially to nurture children's creativity via neighborhood based and mobile programs.
4. Expecting all art institutions to define educational programs for children as a feature required in all art activities.

## **PREVALENCE**

1. Setting up partnerships with local and district-based culture initiatives to ensure the involvement of the entire city and all city inhabitants in art and culture activities.
2. Integrating cultural infrastructures with urban development, conservation, design, tourism, exhibition, urban infrastructure, green areas and recreation areas at the planning stage.

## **MORE AND INDEPENDENT PRODUCTION AND CREATIVITY**

1. Encouraging İzmir's young artists and those working in the field of culture to produce more.
2. Giving responsibility to stakeholders and freeing content production in order to facilitate more production and improvement of art and culture activities for all the stakeholders.
3. To promote creativity, giving priority to district-based information center investments.

## **MORE CULTURAL SHARING**

1. The local government taking measures for coordination and promotion to secure mid and upper income level citizens' participation in and resource provision for artistic events.

## **MORE COMMON AND CONTINUOUS PARTICIPATION**

1. More functional utilization of spaces.
2. Implementation of activities, through continuity and institutionalization, of social inclusion and cultural sharing directed towards low income levels.
3. Elaborating programs to introduce cultural features of the city, participation



in cultural events and to form a peaceful cultural consciousness, particularly for children, youth and women.

### **Some Concrete Recommendations**

- > Formation of a multi-stakeholder izmir Culture Council to be participated in by cultural actors, artists and businessmen, thus bringing together the public and private sectors and NGO's with the aim of carrying out cultural activities in a sustainable and satisfactory fashion, and the formation of an executive Art and Culture Foundation from within this Council. The establishment of a City Academy to conduct scientific research.
- > The reconstruction of İzmir Metropolitan Municipality Culture and Social Works Directorate in a distinct identity as a Cultural Directorate and assigning the mission of this directorate as capacity improvement rather than content production.
- > The allocation of an annual support fund by the İzmir Metropolitan Municipality to support independent cultural initiatives.
- > Launching the Mediterranean Cultural Capital program to promote the Mediterranean wide circulation of artists and to achieve the perception of İzmir by Mediterranean artists as a cultural capital.
- > For the development of the city's cultural capital and the development of all city inhabitants to a capacity that disseminates a creative and peaceful energy in an entrepreneurial spirit, supporting the infrastructure, investment, participatory programs and initiatives that support access to information channels particularly for children and youth, and to encourage their creativity.





## CULTURE INDUSTRIES



## Workshop Participants

Müge Gürsoy Sökmen (Spokesperson), Serra Ciliv (Vice Spokesperson), Ayşe Nilhan Aras, Nedim Atilla, Selda Asal, Merih Dönmez, Ahmet Çakaloğlu, Nuri Çolakoğlu, Raşit Çavaş, Levent Çalikoğlu, Ayşegül Kurtel, İsmail Hakkı Kesirli, Deniz Sipahi, Mehmet Refik Soyer, Görgün Taner, Mustafa Uyal

Elfin Yüksektepe (Facilitator), Şervan Alpşen (Assistant Facilitator)

## WORKSHOP CONCLUSION

## Problems

**Communication Problems** Experienced in communication among the city's cultural actors.

**Urban Identity** Lack of connection with the sea and unawareness of the city and self.

**Human Capital** Low numbers of art and culture producers and consumers in İzmir.

**Participation** Low participation in art and culture activities.

**Timidity** Lack of sharing in the work done, Inability to extend communication outside İzmir. Art and culture production in the city is actually not inconsequential, but unambitious and quiet.

**Leadership** Opinion leaders and businessmen who used to back the industry and cultural life have withdrawn support.



## RECOMMENDATIONS

### 1- Culture Industries Road Map

- > The necessity of drawing up a road map with the participation of different sectors.
- > Young people should definitely be included in the road map.
- > Research should be conducted to determine the demand for İzmir's cultural roadmap.
- > When conducting this work, an autonomous organizational route should be adopted, that takes into account the public interest and encourages initiatives of the non-governmental sectors.

### 2- The City

- > Urban consciousness should be developed among the inhabitants of İzmir and this aim should be included in projects.
- > Ways to promote culture entrepreneurs should be looked for.
- > İzmir should not follow the model of Istanbul.
- > Harmony with the rapidly developing world must be ensured.
- > Awareness should be developed that small scale projects are just as important as large scale projects.
- > Developing an appreciation of İzmir's street culture through appropriate projects.
- > Investigation and promotion of what is unique to İzmir.
- > Elaboration of an answer to the question of 'what does İzmir add to world culture?' and promoting İzmir in certain areas according to this response.
- > The cuisine of İzmir consists of several cuisines that are clearly distinguished from one another. Taking this into consideration as a starting point, a definition of İzmir cuisine and carrying out specific studies for its inclusion under the topic of culture are recommended.

### 3- The Actors

- > Collaboration should be emphasized.
- > The necessity of business groups for the economic support of the cultural sphere
- > Municipalities should try to understand the city from a sociological perspective.
- > Local governments should encourage participation: structures to facilitate autonomous, civil and interactive methods should be looked for.
- > The importance of civil initiatives should be recognized: the community should improve the climate in which civil initiatives could flourish.



- > Autonomous structures that depart from the public or private sectors are required.
- > The freeing of public institutions from a unilateral overview of culture to embrace an interactive structure and vision, nurturing a democratic climate.

#### **4- Production-Consumption**

- > Recognition and redefinition of consumers and producers.
- > Generation of the awareness that artists can best produce their work in a climate that is fostered by other disciplines and the provision of opportunities within this perspective.
- > Encouragement of artists to work with local groups.
- > Support of exchange programs and collective production projects.
- > Developing the cultural management field.
- > Art and culture should be brought to the consumer. (An elitist and didactic perception of art is not appreciated in Izmir)
- > Using all of the available resources in response to demand.
- > Art should not be provided without charge; instead of providing it cheaply, it should be available at a reasonable price.
- > Not only the demands of the consumers, but also the demands of the producers should be taken into account.
- > Giving appropriate importance to marketing strategies.
- > Implementation of policies that reach the public directly.
- > Priorities must be determined correctly. The elaboration of a communication strategy.

#### **5- Youth**

- > The young consumer should definitely be recognized. Young people should be included in the roadmap and be guided correctly.
- > Encouragement of the emergence of young opinion leaders.
- > Elaborating special projects for the youth of poor neighborhoods.
- > Making sure that the Culture Workshop (Conf. etc.) receives feedback particularly from young people and becomes active in the universities.
- > Helping young people to be active in shaping policies.
- > The initiation of a volunteer art and culture movement in Izmir.



## CULTURAL HERITAGE



### Workshop Participants

Emel Göksu (Spokesperson), Deniz Ünsal (Vice Spokesperson, Alex Baltazzi, Bozkurt Ersoy, Cemil Koçak, Ersin Doğer, Gönül Öney, Günseli Tarhan, İsmail Öztürk, Meral Akurgal, Suay Aksoy, Şadan Gökova

Başak Erson (Facilitator), Özlem Kuşari (Assistant Facilitator)

### WORKSHOP CONCLUSIONS

#### Introduction

- The place of İzmir in the Aegean Region: Intersection – a pivotal point:
  - A natural corridor from East to West.
  - A corridor of history from North to South.
  - Life combined with a tangible and non-tangible heritage.
  - Common space: formation of the city's public space through the use of the seafront, Kordon and the Bay of İzmir.

Evaluation of these features as an opportunity for the inhabitants of the city to 'produce items of cultural value for the city' and 'items of economic value' (tourism, etc.)

- Prioritized fields in the cultural value production and reproduction:

**1.** Archaeological Sites and Sites of Archaeological Value: 16 ancient cities and their agricultural hinterlands that are under İzmir Metropolitan Municipality's jurisdiction.

2. Examples of Civil Architecture and Monuments.
3. Museums.
4. Cultural Meeting Points of City Dwellers: K lt rpark, the seafront, Kordon and the Bay of İzmir.
5. Other Items of Material Cultural Heritage.
6. Non-material Cultural Heritage.

## 1- Archaeological Sites and Sites with Archaeological Value

### Problems

- > Inadequate communication between experts and municipalities in the excavation work carried out on 16 archeological sites throughout the jurisdiction area of İzmir Metropolitan Municipality.
- > Sites with archaeological value located in the city center which are under pressure.
- > Problems of resources and exhibition.

### Recommendations

- > Visitors to excavation sites should be informed by visual resources and expert guides.
- > Determination of priorities in the excavation sites through the consultation of excavation team leaders with local government authorities,
- > Updating and ensuring the accuracy of information on the İzmir Metropolitan Municipality website.

Inner city sites and areas that the municipality(ies) are expected to regulate:

- > The Tomb of Tantalus.
- > Since the Hittite Relief located in Karabel on the Kemalpaşa-Torbalı highway may be destroyed, an impression of it should be made and measures should be taken to protect it.
- > Halkapınar Lake and the surrounding area: carrying out landscaping work towards the goal of transforming it into an extensive broad site for recreation and a museum area, taking into account historical references.
- > Excavations in the caves around Bornova Brook and connecting them with the landscaping of Homer Valley.

Connecting Yamanlar Mountain, Kız Lake, Belkahve Castle, walls and Cici Park with Altinyol.



## 2- Civil Architecture Samples and Monumental Structures

### Recommendations

- > Continuation of the Kemeraltı Project in collaboration with civil society organizations and academics.
- > Restoration of old buildings in Buca and Bornova
- > Repair of tobacco warehouses located in the city center and reusing them for cultural events and fine arts activities.
- > Taking into account that out of 3674 registered buildings in Konak about 100 have been determined to be components of public heritage (baths, inns, synagogues, etc.);
  - Making them functional.
  - Making them visible in the urban texture.
  - Restoring them.
  - Establishing an environment of unity and understanding.

## 3- Museums

### Findings

- > The National Library has more than one million books.
- > Rare prints and manuscripts in İzmir have an important potential.
- > The presence of very rich archaeological and ethnographic artifacts in İzmir that attract worldwide attention. These artifacts should be accessible and exhibited.
- > The inadequacy of the existing museums where the artifacts are currently exhibited and the lack of a sufficiently large sized museum outside of the metropolitan area.

### Problems

- > The inadequacies of the present museum regarding location, size, methods of exhibition, approaches to giving information and methods applied in the conservation of historical works.
- > The inadequacy and problematic state of the present concept of museology in terms of the mode of communication with youth, the outskirts of the city and the past.
- > The insufficiency of the exhibited works; difficulties in the storage of and access to the stored pieces.



## Recommendations

- > **Priority in consideration - Museums:** the museums offer an important opportunity for the improvement of city dwellers' involvement with their city, for the provision of support to the tourism sector, for the generation of academic and scientific knowledge.
- > **Architecture-Design:** Communication to the Ministry of Culture and Tourism of the opinion that for İzmir to obtain a large and monumental global museum, the museum's architectural design needs to be decided through competition.
- > **Place-Location:** Ensuring that İzmir Metropolitan Municipality, the chief actor in the determination of the location, consults experts regarding the construction of the museum at an accessible location.
- > **Exhibition:** The adoption of approaches that facilitate museums becoming arenas of dialogue and debate. The organization of an extensive number of provisional exhibitions in order to attract visitors back to museums. The development of exhibitions with themes and contexts that aim to bring a dynamic approach. Ensuring that exhibitions serve the educational function of the museum.
- > **Management:** The Municipality's adoption of a leading role and the provision of service support in the generation of resources.
- > **Expertise:** The development of related programs at universities should be seen as an opportunity for training specialists in museum management and communication.

Arrangement of excursions and conferences.

Provision of facilities for academics and researchers.

## 4- City Dwellers' Cultural Meeting Spaces

### Problems

- > Insufficient demand for art and culture.
- > Insufficient supply of art and culture

### Recommendations

- > Generation of the idea of public space in İzmir
- > The Municipality's improvement of its relations with institutions (professional organizations, universities, etc.).
- > Promotion of universities benefiting from the Ahmet Pirîştina City Museum; guidance of students towards conducting research on specific topics in the Museum.



- > More effective use of the Kültürpark area as an inner city park by increasing its green zone quality.
- > Redefining the seafront, Kordon and the Bay area, the city's most important meeting place, in way that emphasizes İzmir as a coastal city.

## **5- Other Material Cultural Heritage**

- > Utilization of the local-regional heritage in the context of contemporary design and production and the provision of support for this process.
- > Exhibition with a pluralistic approach of the local, unique, ethnic cultural heritage.
- > The Municipality's assumption of a guiding and facilitating role in achieving a structure for the Aegean Region that would reflect this region's primary status in weaving in Anatolia (museums, research institutes, and supply of support for the relevant departments of universities, etc.)

## **6- Non-material Cultural Heritage**

- > Construction of paths and access routes to facilitate the discovery by city dwellers of excavation sites and inner city archeological and historical areas.
- > Organizing 'history volunteers' to guide urban communities and groups (children, women, elderly, disabled, etc.) in the discovery of the city. (IMM's big sister-elder brother Project could be integrated with this)
- > Cooperation with other Mediterranean cities (museums, institutes, symposiums, etc.) to follow the common or relevant cultural heritage (e.g. marine culture, culinary culture, Levantine culture, etc.), both from a historical and a contemporary perspective.
- > Conducting research on local music forms such as Aegean, Levantine, Sephardic and Rebetico; the archiving of these works, promotion of their re-gaining their place in authentic entertainment culture, their use as potential assets in the quest for culture industries.
- > Viewing the Aegean and Sephardic cuisines as opportunities for developing the local economy.



## URBAN DESIGN



### Workshop Participants

Hasan Topal (Spokesperson), Nevzat Sayın (Vice Spokesperson), Serhat Akbay, Serdar Ateşer, Tevfik Balcıoğlu, Hakan Gencol, Korhan Gümüş, Emre Senan, Gürhan Tümer, Muzaffer Tunçağ, Tevfik Tozkoparan

Nurdan Demiray (Facilitator)

### WORKSHOP OUTCOMES

#### Recommendations

- > To ensure continuity in urban design, planning and application.
- > Taking into consideration location and focus areas as a topic of design in order to improve the quality of space in the city.
- > Ensuring the enrichment of the social dimension of living spaces with modest interventions in the city to facilitate quality designs and organization in urban spaces.
- > To ensure continuity of the urban design workshops.
- > The improvement of public spaces by concentrating on certain focus areas and gradually spreading this improvement throughout the urban area.
- > Bringing the accumulated knowledge that emerged through the international contest and the subsequent planning process of the new city center onto the agenda again and making all the cultural facilities located in this

zone the subject of a design process.

- > Taking into consideration the area consisting of the Gas Factory, Electricity Factory and Tekel buildings located around the Alsancak Train Station Square as an important urban focus area.
- > Following the removal of the fair functions to the new Fair location, rearrangement of the former exhibition halls in the K lt rpark by designing them as a center of attraction with cultural functionality (an area of museums to host exhibitions with the themes of art, migration, social history, ecology, marine, boats, etc.)
- > Continuation of excavation work, maintenance, repairs, design and arrangements in the historical area consisting of the Agora Archaeological Site, the ancient theatre, Kadifekale and Kemeralti.
- > The establishment of continuing relations by the authorities with creative parties and actors for the use of cultural sites and places.
- > Securing a perspective that opposes the removal of the residents and proposes their inclusion along with the design actors in the process of urban renewal and rehabilitation, which will be the most important item on the city's agenda in the near future.
- > Comprehension of the importance of order, cleanliness and constant care in the perception of urban design in order for the city to be one in which the city dwellers feel good about themselves.
- > Giving more emphasis to the dimension of design in the city's spatial development and ensuring the development of a vibrant architectural culture in decision makers. (European Urban Charter proposal)
- > The establishment of mechanisms to ensure the active participation of the city's residents in the decisions of cultural initiatives; enforcement of local and direct democracy.
- > The launching of pioneering projects for İzmir to become a 'City of Design' (Contemporary Design Museum, International Design Biennial, Design Cities Coming Together, etc.)
- > Perception of İzmir as a design city, the evaluation of present values from this perspective, renewal and re-planning of those values where necessary, the adoption and dissemination of the motto 'İzmir: A City of Design'.
- > To be a Mediterranean city of design, the establishment of a Mediterranean countries' design network and taking this as a starting point, organizing design competitions, exhibitions, festivals and fashion shows, giving awards.



## FINE ARTS 1

### Literature, Theater, Cinema



#### Workshop Participants

Özdemir Nutku (Spokesperson), Cem Erciyes (Vice Spokesperson), Övül Avkiran, Mehmet Coral, Semih Çelenk, Emre Çetinkaya, Hidayet Karakuş, Semih Kaplanoğlu, Dincer Sezgin, Efdal Sevinçli, Hüseyin Yurttaş

Hülya Alkan (Facilitator), Emrah Erda (Assistant Facilitator)

#### WORKSHOP CONCLUSIONS

##### Problems

- > The lack of İzmir's theater space, and institutions. (The absence of a Municipal Theater, the lack of municipal support for amateur theater, the lack of pedagogical supervision of children's theaters in İzmir, etc.).
- > Failure to sufficiently consult local arts and culture actors and institutions and support them – the local government always expects local artists and cultural actors and institutions to ask for work and support.
- > Lack of employment for artists in İzmir due to lack of infrastructure.
- > Dependency of the cultural centers on Istanbul in terms of economic support and communication.
- > İzmir's adopting the mentality of an 'importer' – letting people from outside İzmir have too much of a say in cultural and artistic matters.
- > The lack of activities designed to be of interest to new residents of İzmir by taking into account the changing profile of city dwellers.
- > The insensitivity of national (and even local) media to the artistic and cultural events held in İzmir.

- > Failure of the universities to take an active part in the cultural life of the city.

## Recommendations

- > To hold a broadly-based meeting with local artists and NGOs in order to establish their capacities and to determine what can be done together. To bring together the present production and search for ways to make it more visible. To support arts projects of the youth by scholarships.
- > Establishing coordination among arts events and art venues around İzmir and its districts. (E.g. planning shared activities such as the restaging in other cultural centers of a concert scheduled for the AASSM, holding an exhibition in other places, etc.)
- > To develop resident artists programs, which would encourage authors from abroad to stay in İzmir and produce their work here.
- > To organize an international children's plays festival and grant an award for writers of children's plays, which would attract worldwide interest.
- > To make Ahmet Piristina İzmir City Archive and Museum (APIKAM) noticeable again, to ensure the continuity of its publications and pursue successful and interesting activities, to set up sales spots for APIKAM publications.
- > To organize an open air festival on the streets during the long spring months.
- > For the developing film industry, to provide help for filmmakers in shooting films or TV series in İzmir, and to arrange a reference point to support the needs of producers.
- > To form autonomous structures, such as foundations, for the organization of international events and festivals, instead of having local governments' direct involvement in the organization of these events, thus achieving institutionalization and sustainability in art events.
- > To address deficiencies in the theater field.
- > To support existing international festivals in İzmir and to organize a new international film festival of Eastern Mediterranean cinema.
- > To organize competitions with major prizes that would represent İzmir's identity (in the fields of cinema, literature and theater).
- > To set up art workshops in the region covered by the İzmir-Aydın railway network (Birgi, Kula, Selçuk, Ephesus and Bergama).
- > To establish the coordination of İzmir Metropolitan Municipality events with district municipalities, thus ensuring repeat performances of these events.







- > Utilization of unused touristic facilities as 'writers' residences' and artists' workshops.
- > If Konak Municipality is not in a position to continue with their 'Poetry and Story Days' then responsibility for this should be assumed by İzmir Metropolitan Municipality.



## FINE ARTS 2

### Visual Arts, Music, Performance Arts



#### Workshop Participants

Bedri Karayağmurlar (Spokesperson), Elmas Deniz (Vice Spokesperson), Ay-tül Büyüksaraç, Selim Birsal, Serhan Bali, Sevim Çizer, Kenan Gökkaya, Bor-ga Kantürk, Fırat Kutluk, Bihrat Mavitan, Süher Pekinel, Ahmet Sel, Mümtaz Sağlam, İbrahim Yazıcı

Eylem Ertürk (Facilitator), Sibel Önterlikçi (Assistant Facilitator)

#### WORKSHOP CONCLUSIONS

##### Problems

- > Despite the presence of adequate space and infrastructure in İzmir, problems occur in the frequency and manner of their use.
- > Deficiencies in the communication of the existing arts programs – shortcomings in publicity and other ways of announcing events in the city.
- > Problems of connecting the investor with the audience.
- > Opera building's stage size, technical equipment and the inadequate audience capacity.
- > Failure to be responsive to popular expectations – lack of awareness by cultural institutions about what İzmirians (and, particularly the youth) want.
- > Lack of appropriate research in order to comprehend the urban cultural context.



- > Restricted access to cultural activities. The generally elitist approach in holding art and culture events.
- > Existing cultural venues are not run by programs in accordance with efficient management models.
- > Lack of agents and qualified managers in the field of visual arts, and the absence of appropriate university departments for the training of such staff.

## **Recommendations**

### **1- Communication**

- > Effort is required to improve the relationship between artists and society (IMM can play an active role in this regard).
- > Poster display points can be set up. Establishing ticket sales facilities in the ferryboat terminals and metro stations.
- > Posting IMM brochures to all addresses in İzmir.
- > Improvement of communication with other Mediterranean countries (such as the Euro-Mediterranean Young Artists Biennial, etc.)
- > Publicizing the decisions of the Culture Workshop in order to receive feedback from İzmirians.
- > Development of new strategies to overcome current intergenerational communication problems and the problems of communication between producers and consumers of culture (e-mail communication networks, places of social interaction, drawing national and local media's attention, etc.).
- > Creating joint production-interaction areas to provide solutions for the communication problems between artists working in different disciplines.

### **2- Venues/Institutions**

- > AASSM (Ahmed Adnan Saygun Arts Center) must be perceived as a concert hall. The concert hall of the AASSM should have a general artistic director and a seasonal program. Both visiting groups and İzmir Symphony Orchestra should be able to stage concerts in AASSM.
- > İzmir State Opera and Ballet has a limited audience. An İzmir Opera Festival can be organized.
- > Small galleries can be arranged.
- > Problems of running all the art and culture venues must be overcome and a space has to be created to engage in programming in coordination with professional teams.



- > The city's common memory spaces should be revitalized (e.g. Kemeraltı).

### 3- Children

- > An orchestra consisting of children can be formed.
- > School visits should be made to discover children's potential. In particular, senior conservatory students can hold workshops about music history, sociology, art and sculpture with children at schools.
- > A children's festival of stage arts (opera, ballet, theater) could be organized in İzmir.





assessment and  
conclusions





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## ASSESSMENT AND CONCLUSIONS

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## Towards a Cultural Strategy for İzmir

The evaluations and discussions, and the recommendations developed in workshops indicate that common views and perspectives do exist to advance towards a consensus on İzmir's cultural life and its future.

Workshop participants agreed that the current levels of cultural production and consumption in İzmir were insufficient and lower than what they should be in a metropolitan area. Many participants emphasized that the vitality of the 19th and the first half of the 20th Century, which was a reflection of the rich cultural heritage and cultural diversity that has been progressively revealed through contemporary archaeological excavations and arrangements, can no longer be observed in the city. It was also emphasized that the city's existing cultural capital is the most important assurance of İzmir's goal of becoming a cultural center.

### In the light of these findings, İzmir's vision of cultural strategy and vision can be defined around three main points:

- **Culture Art and Design City:** Promotion of cultural structures, so that they become a force for cultural production and consumption, urban revitalization and social inclusion. Emphasizing the goal of a city focused not only on its cultural heritage but also on the measures that it takes with regard to contemporary arts. Being aware that cultural mobility can only be maintained if it becomes a part of economic development, prioritizing the support and development of innovative industries and particularly of design.
- **An Active Member of the Network of Mediterranean Cities:** İzmir's becoming one of the most active centers of the cultural renaissance that has been re-experienced around the Mediterranean. In this context, making İzmir the Eastern Mediterranean center of the interactive network to be established with the cities, such as Barcelona, Venice, Marseille and Thessaloniki, which have been in the forefront because of the advances they have made in this regard, particularly in the recent ten to fifteen years.
- **Participatory Cultural Policies and Practices:** Achieving advances in the field of art and culture through support and contributions from as much of the city's population as possible. Giving special priority to children and youth in all projects to be developed. Definite consideration of the capacity development dimension, such as training and workshops, in every event.

### The approach adopted regarding the method to be applied to implement this vision can be divided into two main topics:

Making an inventory of İzmir's material and non-material cultural values, actors, institutions and events. Carrying out the inventory work not with a rigid approach, but with a continuous exchange of opinion with relevant persons and institutions. Holding meetings with broad participation with individuals





from the field of art and culture who live and work in the city, to determine roadmaps in their field. Regular revision of the schedule determined.

The driving force for cultural initiatives in İzmir will be İzmir Metropolitan Municipality, which adopted this vision as one of the major components of its program. It is, however, recommended that for the sustainability of these efforts, an autonomous İzmir Cultural Council in a medium period of time and, in the long run, an İzmir Cultural Foundation be founded. The İzmir Cultural Council will have the participation of representatives of the city's NGO's, private sector, universities and all kinds of artists, while İzmir Cultural Foundation will have responsibility for the achievement of the Council's goals.

### **Some Concrete Recommendations for the Action Plan:**

Some concrete recommendations that emerged during the workshop sessions will be evaluated in the Cultural Action Plan to be prepared. The topics of these recommendations are as follows:

- **Agora-Kadifekale Cultural Route:** Arrangement of the area between Agora and Kadifekale as an outdoor museum and tourism route by which the city's historical and cultural heritage is utilized and opened to public use. The pursuit of academic research, museology education and publications that aim to bring to the fore İzmir's pioneering function in cultural heritage and cultural tourism, in cooperation with relevant groups in the city.
- **İzmir City Academy:** Establishment of a City Academy to be the center of research, archiving, and resources and capacity generation in the fields of culture, arts and design.
- **Artist Exchange Program:** İzmir's inclusion in the Mediterranean artists' exchange and residence network to facilitate artists of the Mediterranean cities living and working in different environments. In this connection, the conversion of the Historical Gas Factory into the base of this program, as an 'art production and training center', by means of some basic reconstruction work including artists' residences and workshops. Inviting artists from different countries and cultures to these residences to conduct their work and to hold workshops with young people. To ensure the participation of İzmir and Aegean artists in similar programs held in other Mediterranean cities.
- **Street Arts:** Turning the squares, parks and the Bay of İzmir, a Mediterranean city, into areas of art. Working according to a program that aims to improve street arts in İzmir. Street arts projects will ensure the utilization of public space for arts and the participation in such entertainment of many İzmir residents of every age and walk of life. Organization of a Street Arts Festival that would include the 9 September Liberation Day. Promotion of the participation of İzmir artists and youth in this festival through workshops to be held on the forms of artistic expression.





- **İzmir Art and Culture Awards:** Presentation of awards on pre-determined themes (the theme will change annually) following the recommendations of an independent jury. The primary aim of these awards is to promote İzmir's name in the field of art and culture.
- **Independent Culture Support Fund:** In line with the cultural strategy to be elaborated, and according to pre-determined criteria, providing support for cultural projects through a fund to be granted from the IMM's cultural budget in order to encourage the emergence of independent and sustainable cultural initiatives.
- **Book Huts in the Parks:** Building book and reading huts in the parks located in various parts of the city to encourage especially children and young people to read. Organization of occasional reading sessions with writers and artists visiting İzmir.
- **Promotion:** Expansion and intensification of promotional activities and the development of projects to provide public accessibility to tickets, IMM's periodical publication of brochures of arts and culture activities and ensuring their wide distribution around İzmir.
- **Urban Culture Publications:** IMM's continuation of publication activities about the city's culture and history. Increasing the quantity and diversity in themes of these publications.
- **Temporary Arts Venues:** Generation of solutions for introducing city residents to arts and culture activities through low cost temporary venues.
- **Utilization of the Kültürpark:** After the completion of the new fair facilities, the utilization of the Kültürpark as a space suitable for arts and culture activities.
- **Cultural Managers:** Ensuring that public administrators and cultural staff receive training in cultural management.

İzmir Culture Workshop of October 24, 2009 has been the first and important step taken towards a cultural strategy in the direction of İzmir's new cultural vision and the cultural strategy to be determined. The established vision and the recommendations will be thoroughly considered in more comprehensive and long term activities. Moreover, the 'İzmir example' will provide a referential source in various forms at a time when Turkey's cultural policy is the topic of intensive discussion.









# appendices



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## APPENDICES

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## APPENDIX 1

### İZMİR CULTURE WORKSHOP REFERENCE TEXT

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#### INTRODUCTION

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İzmir Culture Workshop to be convened on October 24, 2009 under the auspices of İzmir Metropolitan Municipality has been planned as the first step of a participatory and governance caring cultural mobilization project that aims to transform İzmir -a center for culture with a long history among Aegean, Mediterranean and Anatolian civilizations- again into a city of culture, i.e. an international 'metropolis of culture, art and design' conforming to its Mediterranean identity in order to make it eventually a 'global city'.

In line with this aim, culture, arts and design experts and opinion leaders have been invited to the İzmir Culture Workshop to reflect upon the following intellectual premises:

- > Identifying the current status and position of İzmir in the field of culture and arts within the larger contexts of the Aegean, Turkey, and the Mediterranean;
- > Identifying the needs and priorities of citizens in the field of culture and arts;
- > Forming collaborative partnerships between İzmir and other prominent culture capitals of the Mediterranean such as Barcelona, Marseille, Venice, Rome, Athens, Thessaloniki, Alexandria, and Beirut with the prospect of co-organizing culture and arts projects;
- > Improving and diversifying cultural and artistic activities to promote the cultural infrastructure of the city; taking the necessary steps to stimulate cultural life in İzmir in a planned manner and to encourage scientific-cultural production;
- > Protecting and developing the historical and cultural heritage of İzmir; re-fashioning the city center in line with cultural tourism in order to promote İzmir as a culture and arts destination across Turkey and the Mediterranean,
- > Laying the ground for the development and implementation of various projects concerning local cultural policies through a participatory and governance-based approach, which encourages the participation of citizens in all procedures. To achieve these ends, the Workshop aims to elaborate a comprehensive cultural strategy and appropriate policies for İzmir, consisting of realistic objectives and the prospect of obtaining concrete outcomes.

İzmir Culture Workshop has departed with the goal of realization of a participatory model of cultural planning in the direction of these aims. We wish this workshop to be perceived as a first step in this direction and evolve to lay the



grounds of İzmir's cultural development through long term activities in a participatory approach.

In the first part of the workshop program, a general forum, conveyed by İlhan Tekeli and Serhan Ada, will be held with all the participants to stage a preliminary discussion on the dynamics, diversity, problems, needs, and requirements of the city's culture and arts environment. Following these preliminary addresses, the participants will have an opportunity to discuss İzmir in detail in the workshops.

The main objective of the workshop sessions was to identify priorities for planning a cultural strategy, which is to be implemented in line with the city's vision and targets for culture on a national and international scale. While identifying these priorities, taking into account the current status of the city within the culture and arts scene at large has been crucial. The participants are expected to join one of the following workshop sessions:

- Culture Industries
- Urban Design
- Fine Arts 1
- Fine Arts 2
- Cultural Heritage
- Cultural Policies

These working groups will meet in simultaneous workshops for two hours to discuss the condition of their specific topics in İzmir, according to the criteria of cultural infrastructure, the actors of art and culture environment, the consumption of art and culture products by the audience, participation, etc. At the end of the workshop sessions, the groups will share through short presentations in a panel their views and recommendations. These outcomes of the workshops will be brought together by the participants and workshop group facilitators to be publicized the next day as a written declaration of conclusions. It is expected that at the end of the workshops, the analysis of the present situation of İzmir, establishment of the problems and the prioritized concrete recommendations to overcome these problems will be elaborated in the six major fields listed above.

## **ARTS AND CULTURE IN İZMİR**

İzmir Culture Workshop of October 24, 2009 is organized by the İzmir Metropolitan Municipality for the analysis of the dynamics of İzmir's art and culture environment, and the discussion from a future perspective of prioritized problems, requirements and recommendations. This summary document has been prepared to inform the workshop participants and to present a premise for the discussion. From this angle the document in your hand is not a comprehensive mapping work but a summary reference document consisting of general information that aims to take a picture of İzmir's present condition in arts and culture field and cultural infrastructure.

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### **METHOD**

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To lay down a premise for the İzmir Culture Workshop, the major cultural actors in İzmir were spoken to face to face, and the arts and culture venues listed below were visited to get information about their functions. In the light of the obtained data, this reference document was made to put forward the strengths and weaknesses of İzmir in the field of arts and culture.

### **Visited Art and Culture Venues and Institutions**

- İzmir Metropolitan Municipality Ahmed Adnan Saygun Arts Center (AASSM)
- Dokuz Eylül University Fine Arts Faculty and Conservatory
- Dokuz Eylül University Sabancı Cultural Center
- Ege University Atatürk Cultural Center
- İzmir Metropolitan Municipality Gas Factory
- İzmir Archaeology Museum
- İzmir State Opera and Ballet
- İzmir State Theatre
- İzmir Ethnography Museum
- İzmir French Cultural Center
- İzmir Culture Arts and Education Foundation
- K2 Contemporary Arts Center
- Soyer Arts and Culture Factory
- İzmir Kültürpark Arts and Culture Venues
- İzmir Metropolitan Municipality İsmet İnönü Cultural Center

- İzmir Metropolitan Municipality İzmir Atatürk Open Air Theatre
- İzmir Metropolitan Municipality İzmir Art
- History and Arts Museum
- Painting and Sculpture Museum
- İzmir Metropolitan Municipality Fair Exhibition Halls

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## GENERAL EVALUATION

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When evaluating the art and culture environment in İzmir, some dynamics of the urban life need to be taken into account:

- > **İzmir's regional position and strength:** İzmir as the largest metropolis of the Aegean Region, the most important port city and a city of innovation...
- > **İstanbul's attraction:** Artist and brain drain to İstanbul...
- > **İzmir's lack of attraction:** The weakness of the cultural economy and culture industries...
- > **With the descent of the International Fair, the loss of attraction in terms of mass culture and entertainment...**
- > **Inwardness in the field of culture as in other fields:** the condition of self-sufficiency provided by inwardness...
- > **Changes in the city's demographic structure:** Increase in population through migration particularly outside of the region...
- > **Social texture and multi-culturalism:** Diversity of cultures and the richness provided by the multi-cultural environment...
- > **Urban memory – break with the past:** The sudden disappearance after 1922 of some elements that occupied a significant place in the urban memory...
- > **İzmir as a Mediterranean port city...**
- > **International cooperation:** Opportunities of exchange and innovative partnership with other metropolises of the Mediterranean...
- > **Inter-institutional communication and dialogue in the field of arts and culture...**
- > **Parallel lives:** Divisions that have emerged between diverse communities living in the city...
- > **Use of public space:** The use of the spaces devoted exclusively for arts only for certain times. The move away of the arts from public sphere...

> **Center-periphery relations:** Newly formed and rapidly crowded peripheral districts...

> **Experience of urban organization:** Making continuous the spirit of cooperation that emerged during the preparations of Expo 2015 application...

From this point of view, strength and weaknesses of the current state of İzmir's arts and culture environment were evaluated, regarding infrastructure, actors and participation. The topics below present an outline of the situation with essential problems and needs.

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## INFRASTRUCTURE

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### Physical infrastructure, venues and functions in production, distribution and consumption in arts and culture in İzmir

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When features of the existing cultural infrastructure of İzmir are examined, taking into account along with the newly completed art and culture venues those at the stage of construction and planning, it is observed that the city's physical space needs and the lack of capacity have to a large extent been resolved particularly in the city center.

However, two important elements are conspicuous regarding the arts and culture venues in general: The first of these is the common problem that occurs at the point of physical adequacy of places in İzmir in terms of hosting their planned cultural and artistic content and function. In addition to the physical inadequacy of art and culture venues that have existed for long years, in the recently completed buildings to be used as venues of İzmir's arts and culture life, inadequacy regarding these venues structural features vis a vis their expected artistic and cultural functions – that emerge from the fact that the architectural projects were carried out without the completion of content studies about their expected functions - have been observed. This mismatch seems to be promptly repairable with functional and low budget interventions.

In addition to the structural problems, it is observed that in some of these venues cultural and artistic content and programs are incomplete, their functions are not clearly defined, some units remain idle or used for activities that were excluded from their objectives. From another point of view, if the existence of venues without defined functions as an opportunity, then to reutilize and make operational these venues in accordance with strategies and objectives relevant to İzmir's social and cultural development, as parts of a comprehensive whole which serve various relevant objectives, will be an important step.

Additionally, the lack of trained and specialized cultural managers to be employed in the current and newly built cultural and artistic venues, is the most important reason for the sustained weakness of these venues in terms of regular program and sustainable operation criteria.

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## ACTORS

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### **Main actors of İzmir's cultural and artistic environment and their roles:**

Public cultural institutions, municipalities, private sector, civil society and universities.

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İzmir, despite being a rich city in terms of cultural infrastructure and diversity of the actors in this field, communication and cooperation between these actors is still not at the desired level. Interinstitutional communication and cooperation are insufficient to achieve the enrichment of İzmir's cultural and artistic infrastructure and activities, improvement of participation in cultural events and bringing about a planned level of activity in the city's cultural life. The utilization of the cultural institutions of the city, whether they belong to the public sector, private enterprise or universities, within artistic content and communication/promotion planning, which would complement one another, is of outmost importance regarding the enhancement of the quality of these centers and making full use of their potential. Actors' and institution's tendency to act individually represents an obstacle to setting up large scale collective goals, establishing cooperation and networks to achieve these in the long run and the elaboration of city-scaled cultural planning.

On the other hand, the decline of the private sector's interest as the sponsor and investor of the city's cultural events restricts the local arts initiatives' search for sponsorship and indirectly undermines the civil society's long term presence in this field. As a result of these and similar factors, the organization of civil society in the field of culture and art in the city have remained at low levels, many independent initiatives have experienced difficulties in evolving into permanent structures. Consequently, the existing limited movements from within civil society have been confronted by serious problems of sustainability.

The universities, with the youth that they educate and with their academic staff, in the fields of fine arts, design, social and human sciences, are among the city's most important actors they do not have a major effect on the city's life. New interfaces, intermediate institutions and new communicative strategies are required to enhance the communication and cooperation between all these actors.

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## PARTICIPATION

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### **Consumption of cultural and artistic products in İzmir:**

Participation of the city dwellers in cultural activities.

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There is a general audience that regularly follow the cultural and artistic events in İzmir. However, when the city's population is taken into account, cultural participation is observed as insufficient. The city has a remarkable potential of participators from diverse layers, who could be brought together with the cultural mode that is aimed to be improved in the direction of new strategy and policies. However,

- a clear separation of the fields of interests among the fragmented audience and not coming together of these participants in the same events,
- urbanites' preference for consuming popular art products and absence of sufficient opportunities for the audience to meet with innovations,
- the intensification of interest around certain disciplines like opera and classical music concerts and the lack of sufficient interest in contemporary art,
- the insufficiency of announcements, communication and promotion activities to inform the city dwellers about the cultural and artistic events,
- the weakness of the collective cultural memory of the city and citizens, and the lack of efforts to question and revive the collective past.

it has been observed that because of the difficulties listed above, participation in cultural events is low, and that effort is needed to bring about dynamism and revival.

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## CONCLUSION

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We hope that the assessments on the current state of the cultural and artistic environment, as has been briefly outlined under the main headings of infrastructure, actors and participation, will lay the premises for work to be done in İzmir Culture Workshop and form questions in the participants' minds to lead to creative discussions.

Thus, under six different topics, within the workshop framework, İzmir's cultural infrastructure, actors and participation in cultural events, the identification of opportunities awaiting the city regarding its geographical location and the present conjuncture, presentation of concrete recommendations for the solution of the established problems, will provide a point of departure for İzmir's development on the cultural axis in the direction of becoming an international 'Culture Art and Design Metropolis' in the Mediterranean.



## APPENDIX 2

### INFORMATION FOR WORKSHOPS

#### State of Culture and Arts in İzmir

##### 1. CULTURAL POLICIES

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###### SCOPE

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###### City Scale Cultural Strategies

Cultural Planning

###### Financing Culture

Public, local governments, private sector, other

###### Communication and Cooperation between Cultural Actors

Civil initiatives, private and public cultural institutions, universities

###### Education in the field of Culture

Education in Cultural Management, education on art and society relationship

###### Regional Networks – Aegean and the Mediterranean

Port cities, relationship with sea

###### Participation

Cultural democracy – democratization of culture

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##### CULTURAL POLICIES – CONDITION IN İZMİR

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###### İzmir Metropolitan Municipality's Vision of Culture

- Transforming İzmir again into one of the cultural capitals of the Mediterranean
- Transforming İzmir into a culture, art and design metropolis.
- After researching the current level and existing resources in İzmir, in the fields of design, literature, press and publication, music, cinema, artifacts, folklore, media arts, gastronomy, elaboration of a 'Culture Industries Strategic Plan' that puts forward concrete goals for each of these industries under the topics of resource development, improvement of product quality and quantity of production, integration with national and international cultural markets.
- Realization of joint art and culture projects with the major cities of culture that bear the diverse colors of the Mediterranean coasts, such as Barcelona, Casablanca, Marseille, Venice, Rome, Athens, Alexandria and Beirut. Reflection of the richness of these cities' historical heritage in the 'Mediterranean Theme Park'.
- Organization of a 'Marine and Peace Festival' to include both the September

1 World Peace Day and September 9 İzmir's Liberation Day.

- Formation of a 'City Academy' to improve the city's contribution to the production of theoretical and practical knowledge through activities of research, education and practice in social sciences and visual arts.
- Building 'İzmir Opera Hall' in Karşıyaka.
- Preparation of integrated annual programs of all the art venues.
- Building the Museum of Aegean Civilizations.
- Obtaining patents for products unique to İzmir to improve branding.
- Carrying out repairs and maintenance of facilities belonging to diverse cultures and faiths.
- Devotion of the exhibition halls in Kültürpark for culture, art and congress activities.
- Furnishing İzmir's squares and open areas with thematic sculptures reflecting İzmir's culture and history.
- Building 'İzmir Science Park' in Çiğli - Sasalı.
- Building a 'Zoology Museum' in the Wild Life Park with Aegean University.

## 2. CULTURE INDUSTRIES

### SCOPE

**Publishing:** Book publishers, newspapers and magazines,

**Media:** Radio and TV broadcasting,

**Journalism:** Journalists, news agencies,

**Advertising:** Advertising agencies

**Design:** Industrial products, textile and fashion

**Architecture:** Architectural offices, internal design, buildings, civil engineering.

**Music Industry:** Recorded music – classical and popular

**Film Industry:** Production and distribution of film-TV and video, cinemas

**Computing – Computer Games:** Computer products design

**Art Galleries - Auctions:** Visual arts market

**Museum Kiosks:** Commercial activities of museum and exhibition

**Gastronomy:** Food culture

### CULTURE INDUSTRIES – CONDITION IN İZMİR

#### Publishing

Book Publication	Import	Normal	Promotion	Total	Population	Average
Istanbul	3,680,369	98,017,870	4,586,460	106,284,726	12,573,836	8.45
İzmir	163,134	1,872,822	10,500	2,046,456	3,739,353	0.54
Manisa	-	16,100	-	16,100	1,319,920	0.01
Balıkesir	-	14,000	-	14,000	1,118,313	0.01
Denizli	-	56,065	-	56,065	970,325	0.06
Turkey	4,027,780	136,618,040	4,767,260	145,413,080	70,586,256	2.06

Quantity of sold books according to Statistical Regional Units Classification and type of tax labels (Cultural Statistics 2007, Institute of Statistics-Turkey (TÜİK))

Number of Print shops	2004	2007
Istanbul	2,250	2,476
İzmir	663	702
Denizli	62	90
Manisa	88	102
Balıkesir	98	115
Turkey	7,386	7,892

Quantity of print shops according to Statistical Regional Units Classification (Cultural Statistics 2007, TÜİK)

<b>İzmir Tüyap Book Fair (2008)</b>	<b>Number / Person</b>
Participation of publishers and NGO's	306
Activities (conversations, panels, etc.)	142
Speakers	350
Number of visitors	240,000

### Media - Journalism

- 9 local magazines (8 monthlies, 1 weekly)
- 20 local newspapers (7 dailies, 11 weeklies, 2 monthlies)
- 6 local television companies
- 49 local radio stations
- Aegean Regional Management of 4 news agencies (Merkez News Agency, Doğan News Agency, İhlas News Agency, Anadolu Agency.)

### Advertising

34 advertising agencies exist and registered to the İzmir Advertisers Union.

### Architecture

Around 600 architectural offices are registered to the Chamber of Architects İzmir branch.

### Cinema

18 cinema companies and 86 film theaters exist in İzmir.

<b>Cinemas</b>	<b>Number of Film Theaters</b>	<b>Number of Seats</b>	<b>Number of Films Shown</b>	<b>Number of Viewers</b>	<b>Population</b>	<b>Number of Viewers / Population</b>
<b>Istanbul</b>	256	36,763	4,850	5,758,346	12,573,836	0.46
<b>İzmir</b>	86	12,900	2,321	2,219,436	3,739,353	0.59
<b>Manisa</b>	14	1,963	282	102,701	1,319,920	0.08
<b>Balıkesir</b>	34	4,462	774	345,125	1,118,313	0.31
<b>Denizli</b>	15	1,826	314	312,581	970,325	0.32
<b>Turkey</b>	<b>1,140</b>	<b>161,923</b>	<b>28,733</b>	<b>20,659,569</b>	<b>70,586,256</b>	<b>0.29</b>

Quantity of films shown and audience according to Statistical Regional Units Classification  
(Cultural Statistics 2007, TÜİK)

### Art Galleries

In İzmir, there are 24 art galleries run by public and private sectors and universities.

<b>State Fine Arts Gallery</b>	<b>Number of Exhibitions</b>	<b>Number of Exhibited Works</b>	<b>Number of Visitors</b>	<b>Duration of Exhibition (Day)</b>	<b>Population</b>	<b>Number of Visitors / Population</b>
<b>Istanbul</b>	23	796	9,060	313	12,573,836	0.001
<b>İzmir</b>	35	980	32,244	489	3,739,353	0.009
<b>Turkey</b>	679	49,569	928,388	5,785	70,586,256	0.013

Quantities of exhibitions, exhibited Works, visitors and duration of exhibition at the State Fine Arts Gallery  
(Cultural Statistics 2007, TÜİK)

### 3. CULTURAL HERITAGE

#### SCOPE

##### Tangible Cultural Heritage

**Works of Antiquity:** Inventory, conservation, development

**Museums:** Museums of archaeology and ethnography

**Archaeological Sites:** Archeological sites in the center and periphery

##### Intangible Cultural Heritage

**Folk Culture:** Traditional – local music and dances, etc.

**Handcrafts:** Handcrafts production – distribution, creative approaches

##### Culture Tourism

#### CULTURAL HERITAGE – CONDITION IN İZMİR

##### Museums

İzmir Archaeology Museum, İzmir Ethnography Museum, İzmir Atatürk Museum, İzmir History and Arts Museum, İzmir History of Commerce Museum, Republic Educational Museum, The Museum of the Province's History of Education and Technology, Ümraniye Baradan State Children's Museum, Selçuk Yaşar Art Museum, İnönü House Museum

##### Archaeological Sites

**İzmir Center:** Smyrna (Bayraklı, Kadifekale, Agora, Ulucak Tumulus, etc.)

**İzmir Province:** Pergamon, Ephesus, Metropolis, Phokai, Erythrai, Claros, Teos, Lebedos, Klazomenai, Larissa, Allianoi, Colophon, Notion, etc.

Number of Museums	Archaeology and History	Ethnography and Anthropology	General	Total Museums
Istanbul	8	2	6	16
İzmir	2	1	3	6
Manisa	-	1	-	1
Balıkesir	-	1	4	5
Denizli	1	1	-	2
Turkey	61	34	70	165

Museums according to Statistical Regional Units Classification (Cultural Statistics 2007, TÜİK)



Private Museums and Visitors	Number of Private Museums	Number of Exhibited Works	Number of Visitors	Number of Personnel	Population	Number of Visitors / Population
<b>Istanbul</b>	31	147,472	1,764,397	299	12,573,836	0.14
<b>İzmir</b>	3	300	28,825	10	3,739,353	0.01
<b>Turkey</b>	82	277,421	2,543,064	505	70,586,256	0.04

Quantities of private museums, works and visitors according to Statistical Regional Units Classification (Cultural Statistics 2007, TÜİK)

Number of Visitors	Total Visitors	Income (TL)	Population	Number of Visitors / Population
<b>Istanbul</b>	4,825,465	33,082,319	12,573,836	0.384
<b>İzmir</b>	607,667	1,230,214	3,739,353	0.163
<b>Manisa</b>	72,274	123,540	1,319,920	0.055
<b>Balıkesir</b>	1,042	1,160	1,118,313	0.001
<b>Denizli</b>	24,762	10,300	970,325	0.026
<b>Turkey</b>	<b>18,023,618</b>	<b>71,890,414</b>	<b>70,586,256</b>	<b>0.255</b>

Number of visitors of the museums and archeological sites run by the museums open to public and their incomes according to Statistical Regional Units Classification (Cultural Statistics 2007, TÜİK)

## Libraries

26 libraries 1,373,000 books

## Tourism

Yearly distribution of foreign visitors to İzmir

Years/Number of Visitors	2007	2008	2009	% Variation Rate 2008/2007	% Variation Rate 2009/2008
<b>January-September</b>	828,868	893,899	881,959	7.85	-1.34
<b>Total</b>	970,772	1,074,088	-	10.64	-

There are 1,377 professional tourist guides registered with İzmir Culture and Tourism Directorate.

## 4. URBAN DESIGN

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### SCOPE

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City Planning

Design and the City

Urban Furniture

İzmir Innovation City

Urban Transition in İzmir

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### URBAN DESIGN – CONDITION IN İZMİR

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#### Urban Planning

> 1/25,000 scale İzmir Urban Regional Development Plan, vision within urban region;

- Development of tourism and trade, promotion of high technology in industry,
- Popularization of culture and art centers,
- Maintenance of the port city feature

1/5,000 scale İzmir New City Center Master Development Plan (Over an area of 470 hectares around the coast, consisting of Turan, Salhane and Alsancak inner port)

New fair and congress center (Planned to be built in Gaziemir by İzmir Metropolitan Municipality.)

#### Design and City

> Kemeraltı Anafartalar Street Front Regulation Project – the historical market's regaining of its original texture.

#### Urban Transformation

- > The transportation of the residents of the Kadifekale region to the 3,080 housing facilities built in Uzundere by TOKİ.
- > Project works to build a total of 240 housing facilities in Gürçeşme on a plot of land of 8,593 square meters owned by IMM.
- > Limontepe - Cennetçeşme Urban Gentrification Project feasibility studies. Similar studies are also carried out for other regions.

## 5. FINE ARTS 1

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### SCOPE

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Literature

Theater

Cinema

## 6. FINE ARTS 2

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### SCOPE

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Music

Visual Arts

Performance Arts

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### FINE ARTS – CONDITION IN İZMİR

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#### İzmir Metropolitan Municipality Existing Culture Venues

- > Ahmed Adnan Saygun Arts Center (AASSM)
  - Large concert hall: 1,153 seats
  - Small concert hall: 243 seats
  - Gallery venues: 5 - total 1,060 m<sup>2</sup>
- > Gas Factory – exhibition halls and open air concert areas
- > İsmet İnönü Cultural Center - hall: 728 seats
- > İzmir Art – large hall: 303 seats and auditorium: 80 seats
- > Kültürpark Youth Theater – hall: 210 seats
- > Multi-purposed Halls – 14 multi-purposed halls around the districts and towns within the greater city borders

#### İzmir Metropolitan Municipality Cultural Facilities in Construction

- > Karşıyaka Opera Building (Project Contest Stage)
- > Bornova Open Air Theater

#### District Municipalities' Cultural Venues

- > Balçova Municipality Culture House
- > Karşıyaka Municipality Ziya Gökalp Cultural Center – Large Hall: 350 seats and Small Hall: 200 seats Buca Municipality Arts and Culture Center – exhibition areas
- > Menemen Municipality Cultural Center - hall: 420 seats and exhibition area

- > Narlıdere Municipality Atatürk Cultural Center- Large Hall: 600 seats and Small Hall: 120 seats, exhibition area
- > Yeni Foça Reha Midilli Cultural Center - hall: 240 seats, foyer: exhibition area
- > Konak Municipality Güzelyalı Cultural Center - hall: 303 seats, exhibition area
- > Konak Municipality Selahattin Akçiçek Arts and Culture Centre - hall: 315 seats, foyer: exhibition area
- > Urla Municipality Hakan Çeken Cultural Center – multi-purpose hall
- > Urla Municipality Necati Cumalı House
- > Karabağlar Municipality Reşat Nuri Güntekin House

### **Art Museums**

- > İzmir History and Arts Museum
- > Painting and Sculpture Museum
- > Selçuk Yaşar Paintings Museum
- > İzmir Archaeology Museum
- > İzmir Ethnography Museum
- > İzmir Metropolitan Municipality Ahmet Piristina City Archive and Museum

### **Theaters**

- > İzmir State Theater Karşıyaka Ragıp Haykır Stage (Karşıyaka Chamber Theater)
- > İzmir State Theater Konak Stage
- > İzmir State Opera and Ballet
- > Fine Arts Players Academic Theater Troop
- > Bornova Municipality City Theater
- > BTA Scientific Theater Workshop
- > Atatürk Provincial Library Youth Theater
- > Suat Taşer Theater Hall (in the former 9 September University Fine Arts Faculty building)

### **Other Major Cultural Institutions/Venues**

- > İzmir Arts and Culture Education Foundation (İKSEV)
- > K2 Arts Center
- > Soyer Arts and Culture Factory
- > Tepekule Congress and Exhibition Center

Anadolu Hall: 732 seats

Mediterranean Hall: 210 seats

İzmir Hall: 1,000 seats

Aegean Hall: 220 seats

Black Sea and Marmara Hall: a meeting hall with 100 seats

> Aegean Arts Center

Large Hall: 300 seats – Small Hall: 100 seats

### **Open Air Theaters**

> IMM İzmir Kültürpark Atatürk Open-air Theater: 2,870 seats

> Narlıdere Municipality Open-air Theater: 800 seats

> IMM Güzelbahçe Open-air Theater: 1,014 seats

> IMM Inciraltı Open-air Theater: 852 seats

> Bornova Municipality Ayfer Feray Open-air Theater: 650 seats

> Bornova Municipality Çamdibi Atatürk Park Open-air Theater: 950 seats

> Buca Municipality Gölet Open-air Theater: 3,500 seats

> Bayraklı Municipality Yamanlar Open-air Theater: 3,000 seats

> Karşıyaka Municipality Suat Taşer Open-air Theater: 1,000 seats

### **University Venues**

> Ege University Atatürk Cultural Center (AKM)

AKM A. Adnan Saygun Hall: for opera-ballet-symphony orchestra - 624 seats

AKM Yunus Emre Hall: 652 seats

AKM Theater Hall: 340 seats

AKM Art Gallery: 470 m2

> Ege University Prof. Dr. Yusuf Vardar Mötbe Cultural Center Art Gallery

> Ege University 50th Anniversary Manor Arts Gallery

> Dokuz Eylül University Sabancı Cultural Palace

Large Hall: 600 seats – Small Hall: 250 seats

> Dokuz Eylül University Özdemir Nutku Stage

> Dokuz Eylül University Suat Taşer Stage

> DESEM - Dokuz Eylül University Permanent Education Center

### **Foreign Mission Cultural Centers**

İzmir French Cultural Center – exhibition hall and multi-purpose hall

German Cultural Center - Goethe Institute – exhibition hall

Italian Cultural Center- exhibition hall



## APPENDIX 3

### İZMİR CULTURE WORKSHOP PARTICIPANTS

**Professor A. Emel Göksu** DEU Faculty of Architecture Head of City and Regional Planning Department  
**A. Muzaffer Tunçağ** İzmir Metropolitan Municipality Mayor's Consultant – Civil Engineer  
**A. Nedim Atilla** Akşam Newspaper Aegean Representative  
**Ahmet Çakaloğlu** Darüşşafaka Institution. Resource Development Manager  
**Ahmet Sel** Photograph Artist  
**Alex Baltazzi** Chair of Aegean Travel Agencies Association - Karavan Tur. General Manager  
**Assistant Professor Dr. Asu Aksoy** Istanbul Bilgi University Department of Stage Arts Administration  
**Ayşe Nilhan Aras** Editor of Gastronomy  
**Ayşegül Kurtel** K2 Contemporary Arts Center  
**Aytül Büyüksaraç** IZDOB Manager – Art Director  
**Aziz Kocaoğlu** Mayor, İzmir Metropolitan Municipality  
**Professor Bedri Karayağmurlar** Dokuz Eylül University Faculty of Education. Chair of Arts Education  
**Beyhan Murphy** İzmir State Theater Chief Choreographer  
**Bihret Mavitan** Sculpture Artist  
**Borga Kantürk** Dokuz Eylül University Fine Arts Faculty Arts Department  
**Professor Bozkurt Ersoy Ege** University Faculty of Literature Head of History of Arts Department  
**Bülent Zarif** Milliyet Newspaper Aegean Regional Representative  
**Cem Erciyes** Radikal Newspaper Cultural Director  
**Professor Cemil Koçak** Sabancı University Arts and Social Sciences Faculty  
**Deniz Sipahi** Hürriyet Newspaper Aegean Regional Representative  
**Assistant Professor Dr. Deniz Ünsal** Istanbul Bilgi University Stage and Performance Arts Department  
**Diğer Sezgin** Writer  
**Professor Efdal Sevinçli** Theater Theorist - Writer  
**Elmas Deniz** Curator  
**Emin Mahir Balcıoğlu** Architect  
**Emre Senan** Graphic Artist  
**Emre Çetinkaya** Director of Gümüşlük Academy  
**Professor Engin Geçtan** Psychiatrist - Writer  
**Erol Yaraş** Journalist – Television  
**Professor Dr. Ersin Doğer** Ege University Faculty of Literature Classical Archaeology Department  
**Professor Fırat Kutluk** Dokuz Eylül University Fine Arts Faculty Head of Musicology Department  
**Professor Gönül Öney** Art Historian  
**Görgün Taner** IKSİV Manager  
**Günseli Tarhan** Boğaziçi University Foundation General Director  
**Professor Gürhan Tümer** Dokuz Eylül University Faculty of Architecture  
**Gürhan Ertür** Founder of the Open Radio  
**Hakan Gencol** Designer - Bahçeşehir University  
**Hasan Topal** Chamber of Architects İzmir Branch Chairperson  
**Hidayet Karakuş** Writer - Poet  
**Hüseyin Yurttaş** Writer - Poet  
**İbrahim Yazıcı** İzmir State Symphony Orchestra Musical Director  
**Professor İlhan Tekeli** İzmir Metropolitan Municipality Mayor's Consultant – METU Faculty of Architecture City Planning Department  
**Professor İsmail Öztürk** Dokuz Eylül University Head of Traditional Handcraft Department  
**İsmail Hakkı Kesirli** Editor of İzmir Life Magazine  
**İsmail Mert Başat** Writer - Poet  
**Kenan Gökkaya** İzmir State Symphony Orchestra Director

**Korhan Gümüş** Architect - Istanbul 2010 Urban Applications Director  
**Levent Çalikoğlu** Curator  
**Mehmet Coral** Writer  
**Mehmet Ural** İzmir Metropolitan Municipality Mayor's Consultant  
**Mehmet Refik Soyer** Soyer Art and Culture Factory Director  
**Professor Meral Akurgal** Archaeologist  
**Merih Dönmez** Architect  
**Müge Gürsoy Sökmen** Metis Publications Director  
**Professor Mümtaz Sağlam** Dokuz Eylül University Fine Arts Faculty Head of the Department of Art  
**Mustafa Avkiran** Actor – Founder of Garage Istanbul  
**Mustafa Uyal** Marketing Manager  
**Muzaffer İzgü** Writer  
**Nevzat Sayın** Architect  
**Professor Nuri Bilgin** Ege University Faculty of Literature Head of Social Psychology Department  
**Nuri Çolakoğlu** Chair of the Television Broadcasters Association.  
**Professor Oğuz Adanır** Dokuz Eylül University Faculty of Fine Arts Head of Film Design and Production Department  
**Oruç Aruoba** Writer - Philosopher  
**Osman Kavala** Chair of Anadolu Kültür Managerial Board  
**Övül Avkiran** Actress – Founder of Garaj Istanbul  
**Professor Özdemir Nutku** Theater Expert - Actor - Writer - Director  
**Raşit Çavaş** Yapı Kredi Publishers General Editor  
**Selda Asal** Contemporary Artist – Director of Arts Collective  
**Selim Birsell** Sabancı University Arts and Social Sciences Faculty Visual Arts  
**Professor Semih Çelenk** Dokuz Eylül University Dean of the Faculty of Fine Arts  
**Semih Kaplanoğlu** Director  
**Serdar Ateşer** Musician  
**Serhan Bali** Music Author – Editor of Andante Magazine  
**Assistant Professor Serhan Ada** İzmir Metropolitan Municipality Mayor's Consultant – Istanbul Bilgi University Stage and Performance Arts Department  
**Serhat Akbay** Architect  
**Serra Ciliv** If Istanbul AFM International Independent Films Festival Director  
**Professor Sevdal Alankuş** İzmir University of Economics Dean of Faculty of Communication  
**Professor Sevim Çizer** Dokuz Eylül University Faculty of Fine Arts Head of Ceramic Department  
**Solmaz Ünaydın** İzmir Metropolitan Municipality Mayor's Consultant – Retired Ambassador  
**Professor Suat Çağlayan** Former Minister of Culture  
**Suay Aksoy** Director of Istanbul 2010 Cultural Heritage and Museums – Museologist  
**Süher Pekinel** Piano Artist  
**Professor Şadan Gökovalı** Writer-Poet  
**Şebnem Bursalı** Yeni Asır Newspaper Editor  
**Professor Tefik Balcıoğlu** İzmir University of Economics Dean of the Faculty of Fine Arts and Design  
**Tefik Tozkoparan** Architect  
**Tuğrul Eryılmaz** Milliyet Sanat and Radikal İki Editor  
**Ünal Ersözlü** Sabah Newspaper Aegean Regional Representative  
**Assistant Professor Zafer Yörük** Political Scientist – İzmir University of Economics  
**Professor Zuhall Okuyan** Karaburun Science Congress Organizer  
**Professor Zuhall Ulusoy** Kadir Has University Dean of Fine Arts Faculty

İZMİR  
BÜYÜKŞEHİR  
BELEDİYESİ

İZMİR  
İÇİN  
ELELE







# izmir culture workshop in the press



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**İZMİR CULTURE WORKSHOP IN THE PRESS**

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Cem ERCİYES

RADİKAL – 28 OCTOBER 2009

**The Post-Fair Era**

The City of İzmir declared its wish to become a city of arts and culture through Mayor Aziz Kocaoğlu, the most authorized source, and took a tangible step towards that aim by conveying a 'Culture Workshop'. The meeting was held at the weekend and was attended by more than a hundred influential figures full of ideas, including the members of the culture industry in Istanbul.

At a time when people do not visit countries but cities and countries have begun to compete with each other through cities, the cities are also involved in an effort to become cities of culture and to enrich themselves by attracting innovative sectors. It is not at all a bad idea. For now, İzmir has ruled out the ambition of becoming a 'global city' and concentrates realistically on becoming a 'regional focus of attraction'. An appropriate target when the existence of the African continent on one coast of the Mediterranean is considered.

The city wants to be an international focus of attention, but unfortunately since İzmir Fair lost its importance İzmir cannot find a place on the national cultural agenda. It is a city that makes us sorry for the lack of cultural events. In reality, however, this city has its own artists, its theaters with certain audiences, exhibition halls and concert halls. But what exists in İzmir is like a closed economy, a cultural environment in which what is produced in the city is supplied to the consumers in the city. Besides, the size of the audience, given the population of the city, does not look satisfactory at all. We also need to think about whether the events are satisfactory enough for the audience. Throughout the Workshop, two major projects have been cited frequently: the construction of an Opera House in Karşıyaka and the launch of a City Theater by İzmir Metropolitan Municipality. Obviously, the priorities of the city consist in compensating for the shortcomings of the republican cultural policies. However, this cultural policy orientation, in which theater and classical music assume the leading roles, does not correspond adequately with contemporary life. It is obvious that an environment in which small art initiatives, interdisciplinary works, international encounters in festivals, concerts and even parties (that is, without downgrading the entertainment aspect of cultural events) seems to be more appealing. The condition for the emergence of such an atmosphere is 'independence'. Let us hope that new actors, who are not dependent on the local government budget but do expect some 'convenience' will launch initiatives, that is, initiatives like K2 will proliferate.

Like any city that leaves behind an era, İzmir is slightly in a rush. It has many unused depots and factories around the port, many old buildings that are no longer functional and a huge park right in the city center, things that any city rarely has. It is an advantage to think thoroughly in trying to find the best solutions, when redefining the functions of the remnants of the old economy and the old ways of life. Another advantage is certainly the youth. I can remember two galleries, Vakko and Esbank, from the İzmir of the 1980s. At present, the number of galleries has risen to 24. I wonder which outstanding artists the youth have been following in these galleries. I do not know, but I have seen an interesting exhibition in Ahmet Adnan Saygun Art Center's gallery. The works of Dokuz Eylül University Art Department students and graduates had such an energy that I did not feel in the rest of the city. Paintings, with the appropriate techniques and themes were shown under the Head of Department Professor Mümtaz Sağlam's curatorship. From this exhibition, I hope the Istanbul arts community will also have an opportunity to view, for instance, Arzu Oto's melancholic landscapes and Sema Kayaönü's small 'paper-cut' paintings.

**P.S.** It would be unfair not to hope that Ankara does something similar after observing these developments in İzmir.

**Transformation of a city cannot be achieved merely through infrastructure**

After the March 29 elections, a spirit of unity that I admire has emerged in İzmir. In fact, the seeds of this spirit were sown during the EXPO application process. It is true that our opponent Milan beat us to it but İzmir gained a significant experience. I express this frequently: İzmir needs a more liberal, more open and more transparent viewpoint. Yes... a more liberal viewpoint... EXPO bestowed İzmir with such a feature.

Metropolitan Mayor Aziz Kocaoğlu has taken a very necessary step to form the 'İzmir Economic Development Coordination Board', a body consisting of prominent figures in the city. The aim of the Board is to determine the right investment priorities in İzmir, focus on the city's developmental goals and to bring together the city's existing power in 'a single stroke.' Committees, boards and commissions, like many people, scare me, too. The reason is obvious... the things spoken about in these bodies are often lacking realistic bases, the choice of the names according to a list of priorities, or an overcrowded list of participants...

I do not blame anyone, I understand the concerns. So, Kocaoğlu this time resorted to a different method. Instead of a dry reckoning of the past he brought the topic of the future into the discussion. He built this board over the dreams of those who live in the city, instead of impossibilities. There certainly will be voices of discontent, there certainly will be those who will play the devil's advocate. I believe that the committees and boards will be successful if they operate as 'free panels' for the expression of opinion. This is why I support 'İzmir Economic Development Coordination Board' meetings. As much as the priorities, the dreams of the city dwellers should also be put on the agenda. And this should be done bravely, without hesitation.

Aziz Kocaoğlu, is now taking a new step: 'İzmir Culture Workshop'. Economic Board consisted of İzmir residents. The workshop, on the other hand, has convened those who love, who feel and think İzmir... There are those who reside in İzmir and also those who look from outside. The 'Culture Workshop' will meet on October 24 at the Gas Factory. In the meetings, which will be participated in by the cultural figures of İzmir, artists and cultural institutions, the city's cultural strategy and policy will be discussed and major objectives will be determined. The workshop sessions will be concluded with a joint declaration. Hearts will beat for İzmir in this journey that takes off with the motto 'Hand in Hand for İzmir'. This process will lead to a campaign that embraces İzmir as a whole and the İzmirians will be asked to contribute to the democratic management of the city.

Kocaoğlu, said: *"Our late mayor Ahmet Pristina had rearranged the city center. We spent some time on the problems of infrastructure in parallel with the expansion of the borders of the metropolis. Our major investments continue: the metro will be completed, we will build a new stadium, a new dam and new urban forests. But all these are not enough for the development of the city. Now we have to put something on top of the infrastructure. We need to transform İzmir into a city of art and culture along with tourism. Of course, as much as building halls we are concerned with filling these halls."*

Important artists and cultural figures of Turkey are gathering in İzmir on October 24. There is only one objective: to make İzmir a focus of attraction... to make İzmir a city with a brand... Aziz Kocaoğlu believes that the road to this passes through an arts and culture strategy that is rich in content, well thought out and well planned. And I agree with him.

## İzmirians are in quest of solutions for their city

İzmir Metropolitan Municipality convened a 'Cultural Workshop' last weekend and declared the launch of a project based on participation and governance that aims to make İzmir an art and design metropolis. For this purpose, more than 100 cultural managers, designers and artists were invited to the workshop from inside and outside of İzmir to discuss the ways in which İzmir could collaborate and develop joint projects with the Mediterranean cities of Barcelona, Marseilles, Venice, Rome, Athens, Thessaloniki and Alexandria. Although İzmir has many advantages in terms of development as a metropolis, it has lagged behind Istanbul and Ankara in recent years. Mayor Aziz Kocaoğlu and his team are aware of this situation. They are particularly aware that politics is being restructured over the cities and culture plays a different role today than before.

The workshop convened in the former Gas Power Plant, which was restored and converted into a center of cultural and artistic events. We have many such former plants and factories in Istanbul, which we fail to conserve. The meeting was chaired by the Metropolitan Mayor along with İlhan Tekeli and Serhan Ada. The things that struck me at the outset are the following: the scale of participation that I never saw in Istanbul. Prior to the meeting, a report on the structure of İzmir city administration, cultural institutions, universities, assessment of the public access to artistic activities, deficiencies and requirements was distributed to inform the participants. I was expecting to see another one of those stereotypical arrogant brochures printed on glossy paper to state "we worked, we did, we gave, etc.", but instead for the first time I saw a proper report analyzing the conditions.

## A successful and friendly gathering

The Mayor of İzmir does not look like the politicians we know. He did not, for instance, leave after delivering his opening speech to run to another engagement 'due to the very heavy agenda' as is usually the case. He stayed and followed all the discussions until the last minute. He did not capture the microphone at every opportunity to highlight himself. Moreover, instead of a conventional "we have done this that and the other" speech, the Mayor delivered a keynote speech that placed himself in the position of a participant and expressed his views. The meeting was not manned by the customary heavy and exclusively male bureaucrats in grey suits. As my eyes were searching for these figures, I learnt that two of the top level conveners of this workshop were women, who did not fit at all the female bureaucrat stereotype. Furthermore, in this colossal organization, young volunteers were deployed, as in the Istanbul Biennial, which was organized by a group of youth within the IKSİ. Because of this, the organization was perfect. Almost all the participants came from different locations, and more than 100 figures had been contacted individually, and were transferred in comfort to the relevant venues. In spite of having a busy agenda, all the participants engaged in workshop sessions and colorful intervals with joy.

## What has come out of the Workshop?

Elaborate discussions took place in the workshop sessions. People with different visions and from different fields of occupation have been brought together. Let me address a few common issues: One of the frequently cited issues was the new role of culture as a public function in today's world. The shift in the public's view of culture was observed in our day, when dreams of designing and shaping are being challenged. It was observed that the public transferred almost all cultural activities to the private sphere while the problems of this development were also noted. The dangers inherent in such privatization were emphasized in terms of the public's withdrawal from the field of arts and culture to be replaced by pri-

vate actors. It was underlined that this tendency of privatization will turn the arts into an elitist privilege of the rich, while the people are directed towards the consumption of vulgar, low quality products. It was also pointed out the current situation offers an opportunity to reassess the role of the public sector. İzmirians were aware of this situation. The transformation that İzmir Fair has gone through was cited as an example. Could culture play a role different than the past in redesigning the former fairground? What kind of inconveniences could the campus project generate? These questions were discussed.

### **A good mix to discuss the problem**

The workshop discussed what could be done to stop cultural activities becoming the preserve of the private sector. The local authority's provision of integrity, that is, developing a policy on the subject with participation, was discussed. Ways of acting together with central and local authorities were reflected upon. There were many different groups among the workshop participants: artists, businessmen, sponsors, cultural managers... In fact, this was an ideal composition to discuss this issue.

Relations between the cultural figures and public were investigated. It was argued that the cultural figures should not merely be consulted at the planning phase of the projects, but need to be included in the implementation process of public projects. The work involved in these projects should be transferred not to organization companies or profit minded service providers but to specialized agencies. What yielded good results and what did not work have been disclosed. Municipal managers, instead of boasting about the number of cultural centers that they built, asked cultural opinion leaders to assess their performance. They listened to critics with interest. It was emphasized that the arts should be produced through feedback and participation and not with a logic that dictates that the public consumes whatever is produced. The public's duty to form interfaces to ensure pluralism was pointed out. I congratulate the young team of volunteers who organized this workshop and hope the same fortune for other cities, too.

**Serhan ADA**

RADİKAL – 24 OCTOBER 2009

### **İzmir in pursuit of its renaissance**

How difficult it is for one to write about the city that one was born in. Especially, if you left it at a certain moment of your life. Knowingly and willingly. At one extreme, 'how merry we had been'. That customary discourse of 'we used to eat our kumru and hang out with mini skirted girls freely'. And at the other extreme, the detractive discourse of 'nothing could be made out of this city'. In every word, one feels himself closer to one extreme or the other. Under the shade of the emotional memory traces, a person would be stuck in between to snatch and dispose of his roots, on the one side, and to refuse the denial of his origins. Did Georges Brassens, who carried his anarchistic spirit with him, not say "those happy wasters who were born somewhere" and then express as his last will to be buried on the Sète beach?

Today in the Louvre, as part of the Turkish Season, the exhibition of from İzmir to Smyrna is opening. Pieces that belong to İzmir will be exhibited, the history of which goes back to 8,500 years for now (that is, according to the findings so far). Most of the exhibition consists of pieces that the Louvre had purchased from smugglers. There are also those that come from other major museums around the world. And some from İzmir's History and Art Museum. About two or three years ago, the Louvre sent many pieces to Turkey to be exhibited by the Chamber of Commerce. The title of the Louvre exhibition is striking since it reverses

the historical line of succession: from İzmir to Smyrna. Travelling back to the past from the present; the correct approach.

Today in İzmir, the Culture Workshop convenes. İzmir's cultural strategy will be discussed. Tens of artists and cultural figures, who live in İzmir, who think, write and produce about İzmir will look to the future from the present of İzmir. It is a difficult task to look to the future without being dazzled by the bright times of the past. Today, brains will get tired of contemplating the role of İzmir as a cultural metropolis under the auspices of a determined and visionary local authority. Perhaps the recommendations to be put forward in this meeting will open up to the discussion of broader social layers. The Workshop is a significant step towards installing the building blocks of a cultural strategy. İzmir, the medical and artistic capital of the Hellenistic period, used to be the most important port of the Eastern Mediterranean. Today the conditions are different, and therefore, reviving the same role is not on the agenda. There must be lessons to be derived from the 2015 EXPO campaign. İzmir lost the title in the finals against Milano. What needs to be dwelled on is not how the title was lost but what should have been done to win it.

In its heyday, the cosmopolitan Agora was the heart of Smyrna. It is understood better as the excavations progress. What makes large cities big is their inclusion of cosmopolitan identities in their cultural capital. İzmir's contemporary cultural identity contains an important potential. The correct utilization of this potential can promote İzmir to the position of the cultural capital of the eastern Mediterranean. The only condition is the participation of the İzmirians, regardless of whether they have lived here for eight generations or arrived here only eight months ago. Kemeraltı can become the heart of İzmir as a basin of culture, art and design. Perhaps today's workshops will reclaim by drafting a letter to Louvre, which recently returned smuggled works to Egypt, the works of İzmir. İzmir's renaissance, on the other hand, will not happen by going over the past again, but through a civil resurrection. How difficult it is to write about the city that you were born in. The best proof of the lines of Seferis of Urla: "My country; I may be nobody; but yet I can be what you want me to be".

**Serhan BALİ**

RADİKAL – 27 OCTOBER 2009

### **Viewing the İzmir Culture Workshop from the standpoint of music**

İzmir took a revolutionary step on Saturday, October 24 to become 'an international metropolis of arts, culture and design'. Upon the Metropolitan Municipality Mayor Aziz Kocaoğlu's invitation, about 100 culture-art-design personalities came from outside İzmir, mostly from Istanbul and Ankara, and gathered in the restored Gas Factory to discuss İzmir as 'the art and culture city of the future' from early morning to sunset. Music was certainly not neglected. I participated in the workshop devoted to us along with a number of prominent musicians from İzmir to contribute to the brainstorming session about the present and future of the city's music life.

With İzmir Opera Director Aytül Büyüksaraç, İzmir State Symphony Director Kenan Gökaya, Musical Director of the Orchestra İbrahim Yazıcı, musicologist Fırat Kutluk of Dokuz Eylül University and pianist Süher Pekinel, we formed the 'performance-education-press' side of the workshop's 'musical front'. Süher Pekinel both in the morning's plenary session and in the workshop gave information about the musical education work that she has been conducting with her sister Güher Pekinel in Tevitöl, Istanbul. The Pekinel sisters' enthusiastic project, which they propose to be adopted by İzmir's state schools, will definitely meet



resistance from the Ministry of Education, which tries to erase musical education from the national curriculum, but İzmir's private schools must take an interest in this terrific project, which has become synonymous with Tevitöl.

Büyüksaraç and Gökkaya emphasized the need to install poster displays around the city in order for İzmir's opera and symphony orchestra to announce their events to the general public. Gökkaya also illustrated that measures from above are bound to be futile through the example of the symphony orchestra. The orchestra had been thrown out of their building by a court order a few years ago but then they were given a permanent place at the Saygun Arts Center, the pride of the city. Gökkaya's point about the inertia of the two halls run by İzmir's two universities was also important.

Büyüksaraç pointed out the negative, almost tragicomic, logistical state of İzmir Opera, which, with its extended personnel, is the largest arts institution of the city. Then she expressed gratitude about Mayor Aziz Kocaoğlu's vision, thanks to which the Opera would move to its new building in Karşıyaka within a few years. Büyüksaraç said that the new Opera House will be a significant improvement for İzmir's cultural life. I understand Büyüksaraç's and Kocaoğlu's enthusiasm about İzmir Opera House, when I think about the opera house buildings rising to the sky in Oslo, Copenhagen, Montreal, Athens, St. Petersburg and even Abu Dhabi, each of which is a design marvel. These opera houses transformed the cities' identities and added value to these cities. I proposed at this stage that an original architectural design should be preferred for the new opera house, which would pay attention to functionality, but would also change the façade of the city as in the Sydney-Opera building.

Another issue that I raised at the workshop is the fact that the Ahmed Adnan Saygun Art Center (AASSM) is still lacking an artistic director and seasonal program. It is a significant deficiency for a hall like AASSM that no other city, including Istanbul, has in Turkey. We are thankful that the days when İzmir Symphony Orchestra (IZDSO) was denied access to AASSM, which was identified as a 'Philharmonic Hall', are over. IZDSO is now an integral part of this building.

İzmir Opera also began staging productions at AASSM by taking advantage of the orchestra pit in the concert hall. But, in addition to these two institutions, İzmir music lovers should be able to listen to selected classic, ethnic, pop and jazz musicians of the world in this magnificent hall.

For the AASSM, the mistakes made in the CRR in Istanbul should be avoided. AASSM should be run professionally and not be treated like any other cultural center of the municipality. I would like to see the former arts director of the CRR Yalçın Çetinkaya at the head of the team, which would coordinate the annual musical program, given his know-how and experience in this field. In this way, Istanbul's loss could be turned into İzmir's gain.

Under the leadership of Mayor Aziz Kocaoğlu and the Mayor's consultants İlhan Tekeli and Serhan Ada, and with the participation of around a hundred prominent figures from around the country, a tangible light was shed on the way to transform İzmir into a culture, arts and design metropolis of the Mediterranean.

## Culture Workshop and İzmir's rising standards

İzmir Metropolitan Municipality is doing a very important job...

It organizes the first convention of the 'Culture Workshop' next Saturday... Aziz Kocaoğlu's aim in his own words is to make İzmir a culture, arts and design metropolis with a Mediterranean identity...

Many prominent arts and culture figures and opinion leaders have been invited to Saturday's workshop...

Following the plenary session in which collective exchange of opinion will take place, the participants will be divided into five groups to engage in workshops on the following topics: Culture industries, Urban design, Arts, Cultural heritage, Cultural policies. Really important topics ...

These topics need to be worked on not merely for a metropolitan municipality, but for the cultural development of the whole country...

The 'Culture Workshop' will discuss these major topics with a special emphasis on issues related to İzmir.

*The aims of the workshop, which İzmir Metropolitan Municipality launched with the motto, 'Hand in hand for İzmir', are outlined as follows:*

- Identifying the current status and position of İzmir in the field of culture and arts within the larger contexts of the Aegean, Turkey, and the Mediterranean;
- Identifying the needs and priorities of citizens in the field of culture and arts;
- Forming collaborative partnerships between İzmir and other prominent culture capitals of the Mediterranean with the prospect of co-organizing culture and arts projects;
- Bringing a 'planned' stimulation for İzmir's cultural life
- Encouraging the development of culture industries and innovative production;
- Making İzmir a hotspot for cultural tourism.
- Developing realistic local policies to attract İzmir citizens to artistic and cultural activities...

In the contemporary perception of a metropolis, arts and culture have an exceptional place. Because of this, the governors of metropolises usually have a strong 'cultural council' or an 'arts and culture foundation/association' on their side. This cultural council brings together, on a voluntary basis, arts and culture practitioners, those who are able to form cultural policies, businessmen investing in arts and culture, and people with knowledge in urban, cultural, natural and historical heritage. This convention organized by Mr. Kocaoğlu has the profile of the first meeting of such a council.

If a sustainable organization is possible, then to have great expectations of the 'Culture Workshop' of October 24 will not be an exaggeration...

It seems that Mr. Kocaoğlu, who came to power for a second term in a stronger position and by renewing support, will take İzmir's standards to considerably higher levels...

## **The symbol of the culture workshop: a weather vane**

İzmir is in the true sense 'a city of the firsts'.

I never forget: years ago, a symposium was held with the title, 'İzmir on the Verge of the 21st Century'. The renowned historian Prof. Dr. İlber Ortaylı emphasized there very well through examples the fact that İzmir is a city of 'firsts'. Many of us heard on that occasion for the first time that the Bulgarian nation had taken their first step into print/publication in İzmir. Professor Ortaylı, combining the wide horizon of in depth knowledge with his wit disturbed as usual our conventional knowledge by explaining that the Bulgarian nation published their first newspaper, *Lvuboslovye*, edited by Konstantin Fotinov, in İzmir.

The firsts of İzmir deserve to be the subject of an article in themselves. We can reach many firsts from the Ottoman theaters, operetta to first printed publications. For our day, I would like to underline another 'first'. Next Saturday, a Cultural Workshop will be held in İzmir. For the first time in Turkey, a city in pursuit of integrated policies will set targets for the determination of its cultural strategy. These targets will be revealed through participatory cultural planning. I have written before, too. Of the 120 invitees to the Culture Workshop, except for four or five outstanding names, all are from İzmir. Some of these reside in İzmir some outside. The Workshop will bring together respected names from Turkey in the field of culture, including sculptors and architects, journalists, musicians, actors, authors, academics and film directors. Around 100 of the invitees had already confirmed their participation. İzmir Metropolitan Municipality, especially during the recent year, took many remarkable steps regarding investment in arts and culture. Among them, the most admired and the universally most impressive investment is no doubt Ahmed Adnan Saygun Art Center. In fact, this arts center of European standards can be regarded as one of the new firsts of Turkey. One of the major shortcomings of İzmir has been the lack of an opera house. A new step has also been taken in this regard. The Metropolitan Municipality has a new prestigious arts and culture project in İzmir. With the completion of İzmir Opera House in near future, two ends of the city will be crowned by Works of universal culture.

It should also be remembered that İzmir Metropolitan Municipality had restored the Historical Gas Factory, built in the late 1800s in Alsancak, to convert it into a very elegant building of representation of the city. Let us now return to the culture workshop: the main aim of the Culture Workshop is to draw a concrete cultural road map of İzmir that integrates these investments with appropriate arts and culture objectives. In fact this workshop will give birth to ideas that will open up the road for İzmir's potential to become a universal city of arts and culture, a status that İzmir certainly deserves with its rich cultural heritage.

Like all the Mediterranean cultural cities with ambitions, and in fact being ahead of them regarding historical heritage, it can become an international cultural and artistic capital. It can compete with other real art and culture capitals from Barcelona to Alexandria. It is İzmir's misfortune that it is not already in such a position. I believe that this workshop will take the first steps to overcome this misfortune. İzmir Culture Workshop will work on five major initiatives under the headings of 'culture industries', 'urban design', 'art', 'cultural heritage' and 'cultural policies'. It will be convened by two outstanding names, Professor İlhan Tekeli and Assistant Professor Serhan Ada. I hope that this Workshop produces realistic steps towards the construction of a master plan, which is of the utmost importance for İzmir's cultural vision. İzmir Mayor Aziz Kocaoğlu must be congratulated for his leadership in such a significant subject that will determine the future of the city. A weather vane has been selected as the symbol of the Workshop. The weather vane represents in addition to its multi-colored nature, the inherent power in itself. It is a symbol that fits this work very well.

### **From Gas Factory to İzmir's Culture...**

İzmir is launching today the most important movement of its cultural life. 'İzmir Culture Workshop' (ICW), which has been held under Aziz Kocaoğlu's lead, aims to bring about a new quality and content to the city. A comprehensive list of culture experts were invited to this workshop. I was one of the invitees but could not take part in the ICW due to a previously arranged engagement. I will express my views about the workshop reports. I will share with you the significant aspects in the future.

The collective study has been performed in the historic building of the Gas Factory... Even the choice of location reflects a most appropriately conscious cultural preference... Under Kocaoğlu's management, İzmir has gained the country's best equipped concert hall. This hall was named after Adnan Saygun, the renowned composer from İzmir. I am writing this as much an appreciation as a reproach for being turned into a habit. The realization of the opera house project, as part of the cultural quest, will be the second comprehensive step and a perfect cultural act. If Mr. Kocaoğlu achieves this, too, he will be the first person to twist the arms of Istanbul and Ankara by bestowing the first properly contemporary opera building on Turkey. (I hope, İzmir's renowned musician Rakım Elkutlu's name will come to people's minds when naming one of the newly built cultural buildings in the future.)

İzmir's Culture Workshop is the first step towards explaining to İzmirians the importance that cultural targets bear. It is the most important step. Because this Workshop considers issues that do not concern only İzmir, but also those which would enrich the cultural and artistic world of the Aegean region, symbolized by İzmir. This represents the planning for achieving a richness for İzmir. In recent years İzmir drew attention with new infrastructural investments for art and culture. The Culture Workshop conveyed by the Metropolitan Municipality represents a program of action that aims to transform İzmir into the Aegean's 'metropolis of culture, art and design'. This is precisely what a comprehensive metropolis project should be. This is the first time that İzmir is planning its cultural strategy and policies by sharing them with its population. In this Workshop, cooperation is planned with other major cultural centers of the Mediterranean such as Barcelona, Marseille, Rome, Athens, Alexandria and Beirut.

This way common art and culture projects will take shape, beginning from the historical depth of a city to expand through the geographical territory of a civilization. The introductory work of such ambitious projects always draws attention. What matters, however, is the realization of the objective. In the past, to define such ventures, the terms 'council' or 'conference' were used. I like and emphasize the importance of the choice of the term 'Workshop, which denotes the practical aspect of the work. I find this approach accurate and realistic. I read carefully all the preparation documents. Two deficiencies can be pointed out: First, the classification of project policies, and second, the definition of the application discipline. I think, the most accurate way will be the determination of policy objectives at the outset. Likewise, the practice discipline is important. This way, the declaration of an 'aggregate of measures', that is, an (feasible) 'execution plan', for the implementation of the policies, could become possible. I am in expectation and consolation that the Workshop will define this in its first day.

## İZMİR MEDITERRANEAN ACADEMY CHRONOLOGY

**October 24, 2009;** Culture Workshop. A vision for İzmir is developed. To pursue this vision, the proposal of founding an urban academy is adopted.

**May 31, 2011;** ‘Design Forum’. The idea of ‘Mediterranean Academy’ is raised again.

**March 12, 2012;** ‘İzmir Mediterranean Academy Regulation’ is ratified by the Council of İzmir Metropolitan Municipality.

**November 5, 2012;** ‘İzmir Mediterranean Academy Directorate’ moves into the former trolleybus atelier buildings located at the entrance of Ahmed Adnan Saygun Art Center, and begins the process of foundation.

### EVENTS

**October 2012;** Publication of the ‘Design Strategy Report for the Reinforcement of the İzmirians Relationship with the Sea’.

**March 9, 2013;** First meeting of İzmirHistory Project in cooperation with the Directorate of Historic Environment and Cultural Heritage.

**March 10, 2013;** A meeting entitled ‘Art in Public Space’ is held at İZFAŞ Meeting Hall, upon İzmir Metropolitan Mayor Aziz Kocaoğlu’s call.

**May 22, 2013;** ‘Piri Reis: Sailor and World Scholar’ conference at the chamber hall of Ahmed Adnan Saygun Art Center. Chaired by Professor Tevfik Balcıoğlu, the conference participants consist of Professor Zeki Arkan, Professor İdris Bostan and Professor Salih Özbaran. ‘Piri Reis Map’ is published and distributed at the event. Çeşme Ulusoy Anadolu Maritime Vocational High School, Nevvar Salih Işgören Anadolu Maritime Vocational High School, Şehit İdari Ateşe Çağlar Yücel Anadolu Maritime Vocational High School, Güzelbahçe İMKB Maritime Vocational High School and Piri Reis Maritime Association have been invited to the conference.

**June 29, 2013;** On the occasion of the World Industrial Design Day, posters are prepared and displayed on bus stops and busses in cooperation with the ETMK (Chamber of Industrial Designers) İzmir Branch.

**September 24, 2013;** ‘İzmir Mediterranean Academy’ official opening conference. Speakers: İzmir Metropolitan Mayor Aziz Kocaoğlu, Associate Professor Shane Hawkins of the Canadian Institute for Mediterranean Studies Board of Directors, Arkas Holding Chairman Lucien Arkas, and Professor İlhan Tekeli, member of the Mediterranean Academy Board and Scientific Committee.

**October 23, 2013;** Archaeology and History Talks – 1: ‘Yeşilova: The First İzmir’, Assistant Professor Zafer Derin (Yeşilova Tumulus Excavations Team Leader).

**November 16 2013;** Archaeology and History Talks – 2: ‘Smyrna: The Pioneer of City Planning in the West’, Professor Meral Akurgal [Smyrna Excavations Team Leader].

**December 7, 2013;** İzmir Ecology Forum.

**December 14, 2013;** Second meeting of İzmirHistory Project.



**December 21, 2013;** Archaeology and History Talks - 3: 'On the Traces of Contemporary Izmir: Nea Smyrna', Assistant Professor Akin Ersoy (Nea Smyrna Excavations Team Leader).

**January 4, 2014;** Fashion Meeting: a road map is drawn by fashion designers, fashion writers, architects, academics and textile industrialists to determine Izmir's vision on fashion.

**22 to 25 January 2014;** IF Wedding Fashion; A workshop program is held at the Mediterranean Academy stand, led by Mihrican Damba, Özlem Erkan and Deniz Kaprol, with the participation of design students from universities around the country.

**January 25, 2014;** Archaeology and History Talks - 4: 'Apollo Clarius: World's Oldest Ancient Center of Prophecy', Professor Nuran Şahin (Claros Excavations Team Leader).

**26 February to 2 March 2014;** The Academy participates in MODEKO (Furniture, Decoration, Home and Office Furniture Fair) with ETMK Izmir Branch. It holds an exhibition selected by ETMK and initiates a 'Designers Meeting'.

**March 1, 2014;** Archaeology and History Talks - 5: 'Ottoman Phokai: From Alum Trade to Salt Trade', Professor Zeki Arıkan.

**March 22, 2014;** A discussion with writer Ece Temelkuran entitled 'Mediterranean Women' is held, as part of the 'History and Culture Talks' program, conveyed by Professor Uygur Kocabaşoğlu.

**April 5, 2014;** Archaeology and History Talks - 6: 'Phokai from the Genoese to Suleiman', Professor Ömer Özyiğit (Phokai Excavations Team Leader).

**April 14, 2014;** A meeting is held with Tela Botanica Network representatives upon Izmir French Cultural Center's request.

**April 19, 2014;** Archaeology and History Talks - 7: 'The Ancient City of Metropolis', Associate Professor Serdar Aybek (Metropolis Excavations Leader).

**May 8, 2014;** Izmir Mediterranean Academy hosts a discussion entitled 'Marine Ecological Engineering: A Sustainable Solution for Coastal Cities and Areas' with strategy manager Guy A. Herrouin and network representative Julie R. Person of Pôle Mer Méditerranée Group located in the south of France. Officials from Izmir Metropolitan Municipality and IZSU, academics and NGO representatives also participate in the discussion with presentations.

**May 10, 2014;** A discussion with archaeologist Osman Erkurt, representative of 360 Degree Research Group, entitled 'Experimental Studies on Underwater Archaeology' is held, as part of the 'History and Culture Talks' program.

**20 to 22 May 2014;** The Academy hosts two design seminars entitled 'Through the Application' and 'Low Density Objects', held by Kelwin Palmer and Sam Basu.

**May 21, 2014;** Archaeology and History Talks - 8: 'Pergamon: Death cannot Enter Here', Professor Felix Pirson [Pergamon Excavations Team Leader].

**June 2, 2014;** A discussion with Professor İlber Ortaylı entitled 'Eastern Mediterranean during the Centuries of Turkish Dominance' is held, as part of the 'History and Culture Talks' program, conveyed by Professor Uygur Kocabaşoğlu.

**June 30, 2014 to 20 October 2015;** Design Pavilion Ideas National Contest Announcement. Application/Evaluation/Announcement of Results/Exhibition.

**September 25, 2014;** A discussion with Thierry Fabre, international relations representative of MuCEM of Marsellie, entitled 'Mediterranean Culture and the Future' is held, as part of the 'History and Culture Talks' program, conveyed Assoc. Professor Serhan Ada.

**October 18, 2014;** Archaeology and History Talks-9: 'Ephesus: Ancient Excavations in the New Century', Professor Sabine Ladstatter [Ephesus Excavations Team Leader].

**31 October to 30 November 2014;** 'Design for Children from Poland: Let's Play' exhibition and 'Design Box: Izmir Mediterranean Academy Design Workshop for Children' in cooperation with culture.pl.

**27 to 28 November 2014;** 'International Symposium on History, Culture and Politics of the Mediterranean'.

**December 20, 2014;** Archaeology and History Talks-10: 'Limantepe Excavations and Underwater Research', Professor Hayat Erkanal [Limantepe Excavations Team Leader].

**February 2015;** 'Piri Reis: Sailor and World Scholar' book, a compilation of the papers presented to the conference held with the same title on May 22, 2013, is published.

**March 2015;** 'Izmir Ecology Forum' book, a compilation of the working groups' reports of the December 2013 forum held with the same title, is published.

**April 11, 2015;** 'Tale of Travel of Olive in the Mediterranean – I: 'The Story of the Revival of Klazomenai Olive Press', A. Ertan İplikçi.

**16 to 19 April 2015;** The Academy participates in OLIVTECH 5, Olive and Olive Oil Technologies Fair with a design stand.

**May 9, 2015;** 'Tale of Travel of Olive in the Mediterranean – II: 'Aegean Olive and Olive Oil Trade during the 18th and 19th Centuries, Professor Zeki Arıkan and Assoc. Professor Cihan Özgün.

**June 2015;** Call to Design: An invitation is issued with the aim to collect the project proposals in the field of design.

**June 20, 2015;** 'Tale of Travel of Olive in the Mediterranean – III: 'History of the Aegean Olive Cooperatives', Dr. Özlem Yıldırım Kocabaş, Çağatay Özcan Kokulu [Gödence Agricultural Development Cooperative President].

**August 2015;** First issue of 'Mediterranean Again' bulletin is published. The bulletin publicizes the works and events organized by the İzmir Mediterranean Academy along with the interviews conducted in the field of Academy's interests.

**August 2015;** Pla+form journal is published. The journal is prepared collectively by İzmir Culture Platform, the initiation of which was facilitated by İzmir Mediterranean Academy Culture and Arts Coordination Unit. Pla+form aims to strengthen the communication between İzmir's arts and culture practitioners and to make their cultural productions more visible.

**August 20, 2015;** Project proposals submitted to Izmir Mediterranean Academy, upon the Call to Design contest, are evaluated and concluded by the Design Selection Board.

**August 24-September 2 2015;** Design Summer School to investigate and redesign the tandour ovens and their environment, that are used widely in Kadifekale. The Summer School is organized by IzmirHistory project's History Design Workshop group.

**2 to 3 September 2015;** Izmir Olive Symposium.

**October 17, 2015;** International Design Museums Conference. Speakers: Dr. Barbra Coutinho [Lisbon Design Museum] Professor Daniel Charny [Kingston University] and Burçak Madran.

**October 24, 2015;** 'Tale of Travel of Olive in the Mediterranean – IV: 'Olive and Olive Oil Trade in the Eastern Mediterranean'. Speakers: Professor Christos Hadziiosif, Director of the Mediterranean Research Institute of Crete and Research and Technology Foundation of Greece (FORTH), and Professor Suraiya Faroqi of Istanbul Bilgi University.

**November 1, 2015;** Second issue of Pla+form, the journal of Izmir Culture Platform Initiative is published.

**November 25 to December 29, 2015;** Call for papers for the International Börklüce Mustafa Symposium to be held on 2-5 June 2016.

**December 15, 2015;** Izmir Culture Platform Initiative 2015 Yearbook is published compiling the topics and participants' contributions of the Izmir Culture Communication Meetings.

**15 to 22 December 2015;** Exhibition at the Izmir History Design Atelier of the designs produced through the Kadifekale Tandoori Oven Design Summer School, which was held jointly by Izmir Mediterranean Academy and Izmir History Design Workshop in August - September 2015.

**December 2015;** Compilation of the papers presented to 'Izmir Olive Symposium' of 2 to 3 September 2015 is published in a book entitled 'Izmir Olive Symposium: In Pursuit of the Immortal Tree/Take Your Hands Off My Olive'.

**December 2015;** Second issue of the 'Mediterranean Again' bulletin of Izmir Mediterranean Academy is published.

**January 15, 2016;** The first research meeting of Gulf of Izmir in accordance with the strategy drawn by the Mediterranean Academy Scientific Board to carry the Gulf to Izmirians' agenda. The meeting resolves to organize a panel discussion on the values of the Gulf of Izmir.

**January 22, 2016;** Draft program for Börklüce Mustafa Symposium to be held on June 2 to 5, 2016 is drafted after the evaluation of the submitted abstracts by the Organizing Committee.

**February 2, 2016;** First event of 'My Art Factory Project' is held in BEGOS (An Organized Industry Region in Buca District).

**February 17, 2016;** First meeting for research of a technical infrastructure for the 'Project of Biodiversity of Izmir Province' is held in Izmir Mediterranean Academy with

contribution of Serdar Gökhan Şenol, the head of Herbarium Research and Implementation Center of Botanic Garden of Ege University.

**March 2016;** Publication of the Catalog of Design Pavilion Ideas National Contest.

**March 6, 2016;** Forum on 'Musical Works in İzmir' is held in the scope of İzmirCulture Pla+form Initiative.

**March 2016;** 'From Alum Trade to Salt Trade' book, a compilation of the papers presented to the conference held with the same title is published.

**March 11, 2016;** Pilot Cities Europe programme, the initial workshop involved a diverse group of participants, including representatives of different areas of local government, civil society activists and private organizations. In the course of the workshop, participants evaluated İzmir's current status as regards the nine 'Commitments' or thematic areas that make up Culture 21 Actions. The exercise was facilitated by a team of local professionals (including Gökçe Suvari and Elfin Yüseketepe Bengisu) and external guests (including Serhan Ada, Jordi Baltà and Catherine Cullen).

**March 12, 2016;** 'Culture and Development: Pilot City İzmir' conference at the chamber hall of Ahmed Adnan Saygun Art Center. Chaired by Associate Professor Serhan Ada, the conference participants consist of Jordi Baltà and Catherine Cullen.

**March 16-17-18, 2016;** İzmir Mediterranean Academy contributes to the organization of a Design Workshop held in İzmir Event of Turkey Innovation Week.

**March 26, 2016;** First meeting of 'Debate on the Mediterranean' is held for preparation of Meltem Journal.

**March 26, 2016;** 'On the Coast of the Mediterranean I-Values of İzmir Gulf' panel in Ahmed Adnan Saygun Art Center, the panel chaired by Associate Professor Güzel Yücel Gier, the panel participants consist of Professor Bülent Cihangir, Professor Mehmet Sıkı, Professor Zafer Tosunoğlu, Associate Professor Vahdet Ünal, Associate Professor Harun Güçlüsoy.

**March 26-27, 2016;** İzmirCulture Pla+form Initiative's Communication Meeting: Participants: Sarp Keskiner on the name of Kronovox Archives, Can Çetin & Altay Ozankan & Emre Can Bulut from Apeiron Kollektive, Çağrı Öner & Oğuz Ediz & Özgün Er from Media Club, fashion designer Mıhrıcan Damba, Sirel Ekşi, representing Müzik Sev, Nesrin Uçarlar representing Tiyatro Medresesi, arkeolog Ahmet Uhri, musician Aykut Çerezcioglu, Burak Doğu, Zeyno Pekünlü - a culture producer from İstanbul, and Hüseyin Başkadem, who has been carrying out Afyon Jazz Festival programme.

**April 2016;** 'Debate on the Mediterranean' meeting is held for drafting and preparation of Meltem Journal.

**April 10, 2016;** 'Space for Cultural Activities in İzmir' forum is held in the scope of İzmirCulture Pla+form Initiative.

**April 16, 2016;** 'The Travel of Grape in the Mediterranean I: Grape, Viniculture and Vineyard in Antic and Prehistoric Ages' conference at the chamber hall of Ahmed

Adnan Saygun Art Center. The conference is chair by Associate Professor Alp Yücel Kaya. Speakers: Professor Ergün Lafli, Assistant Professor Ahmet Uhri.

**April 16-17, 2016;** İzmirCulture Pla+form Initiative's Communication Meeting: Participants: Diyar Saraçoğlu from Alternative Media Association, Zehra Akdemir and Şebnem Gökçen Dünder who have made a representation about 'İzmir Lecture', Conductor of Orchestra and Consultant of Mayor of İzmir İbrahim Yazıcı, documentary film producer Tahsin İşbilen, member of Faculty of Architecture of Dokuz Eylül Üniversitesi Emel Kayın, Esra Okyay and Gülderen Depas, from 3rd Wave Independent Art Initiative, who made a representation on a project 'A Room for One's Own'. Cem Avcı from İstanbul'dan Sulu-kule Volunteer Association in İstanbul and Ares Shporta, General Director of Lumbardhi Foundation in Prizren, Kosovo.

**May 3, 2016;** 'Havra (Synagogue) Street Meet Design Project', which was selected upon the Call to Design contest, by the Design Selection Board, is launched by İzmir Mediterranean Academy.

**May 5, 2016;** Second Meeting for 'Havra (Synagogue) Street Meet Design Project'.

**May 15, 2016;** 'Cinema and Video in İzmir' forum is held in the scope of İzmirCulture Pla+form Initiative.

**May 18, 2016;** 'Havra (Synagogue) Street Meet Design Project' first workshop is carried out by İzmir Association for Protection and Advancing Urban Values, Participatory Architecture Initiative and Design Coop, within the coordination of İzmir Mediterranean Academy.

**May 14, 2016;** 'The Travel of Grape in the Mediterranean II: Grape, Viniculture and Vineyard since 1980' conference at chamber hall of Ahmed Adnan Saygun Art Center. The chair and the speakers: Associate Professor Alp Yücel Kaya, Professor Yaşar Uysal, Dr. Hülya Uysal.

**May 21;** 'On the Coast of the Mediterranean II: İzmir Gulf from Historical Perspective' conference is held in Ahmed Adnan Saygun Art Center. The conference is chaired by Associate Professor Alp Yücel Kaya. Speakers: Assistant Professor Akın Ersoy, Professor F. Candaş Bilsel, Assistant Professor Arife Karadağ, Professor Engin Berber.

**May 28-29, 2016;** İzmirCulture Pla+form Initiative's Communication Meeting: Participants: documentary artist Ekin İdman, Mert Hüroğlu and Barışcan Çelik from Rokalemon Visual Works Office, Aytaç Aksoy and Gökhan Pirli from Karşı Bisiklet, Ercüment Serpil from Karşı Sanat Merkezi, Şafak Ersözlü-Bahar Nihal Ersözlü makes a presentation on Festival on Idiot Sultan and Visibility in Art, Erk Bilgiç on the name of Tiyatrohane, Cem Erciyes, the general editor of Doğan Kitap, from İstanbul.

**2 to 5 June 2016;** International Symposium on Börklüce Mustafa is held in Ahmed Adnan Saygun Art Center.

**June 2016;** 'History, Culture and Politics in the Mediterranean –The Need for a Plural and Diverse Unity' book, a compilation of the papers presented to the symposium is published.

**June 13, 2016;** A decision is taken by the Council regarding the project Biodiversity of İzmir Province.

**June 14, 2016;** 'On the Coast of the Mediterranean Sea III -Marine Culture in Izmir Gulf' panel is held at the chamber hall of Ahmed Adnan Saygun Art Center. The panel is chaired by Associate Professor Güzel Yücel Gier. Speakers: Dr. Hasibe Velibeyoğlu, Hakan Kütük, Barış Şendemir ve Murat Kaptan.

**June 15, 2016;** Third issue of İzmirCulture Pla+form Initiative's journal Pla+form is published.

**June 16, 2016;** Second workshop of 'Havra (Synagogue) Street Meet Design Project' in Küçük karaosmanoğlu Inn in Kemeraltı.

**June 18, 2016;** 'Stage and Audience for Theater in İzmir' forum is held in the scope of İzmirCulture Pla+form Initiative.

**June 23, 2016;** Second meeting for 'Havra (Synagogue) Street Meet Design Project'.

**June 28, 2016;** Third workshop of 'Havra (Synagogue) Street Meet Design Project' in Küçük karaosmanoğlu Inn in Kemeraltı.

**June 29, 2016;** On the occasion of the World Industrial Design Day, posters are prepared and displayed on bus stops and billboards in cooperation with the ETMK (Chamber of Industrial Designers) İzmir Branch.



