



THE EUROPEAN CAPITAL OF CULTURE CONCEPT

# THE CASE OF ISTANBUL 2010

'THE EVALUATION OF INPUTS AND OUTPUTS OF THE PROJECT'

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**THE EUROPEAN CAPITAL OF CULTURE CONCEPT:  
THE CASE OF ISTANBUL 2010**

**‘The Evaluation of the Inputs and Outputs of the Project’**

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## **ABBREVIATIONS**

<b>EU</b>	: European Union
<b>NGO</b>	: Non Governmental Organizations
<b>ECOC</b>	: European Capital of Culture
<b>MS</b>	: Member State
<b>TL</b>	: Turkish Liras
<b>IMP</b>	:Urban Design Center

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## **ABSTRACT**

From sociological point of view, culture can basically be defined as past or/and present behavioral patterns of cities and urban areas. To date, cultural practices have been affected through acculturation among societies. Thus, cities get to know cultural ideas of others'. Still, culture has not been thought as the driving force for development up till 1980s. Technology, commerce and economy have been top issues on agendas of governments in terms of development. Contrary to this prioritization, the European Capital of Culture (ECoC) program made cities an important factor for development and spread of Europe's culture after an inter-governmental consensus was reached at European Council in 1985. In this sense, the European Capital of Culture (ECoC) Program has been designating certain communities as Capital(s) of Culture annually. In this sense, cities are expected to contribute to European culture by improving their contacts with each other. Besides, cities have been using the Event as a valuable opportunity to regenerate themselves, raise their international profile, and boost tourism income for economical and cultural development.

In this study, first the concept of ECoC, its historical background, and its impacts to be expected are analyzed. Then, a general overview of Istanbul referring to its social and cultural texture, tourism, and urbanization is put forth. Later, Istanbul's approach to the Event, preparations that was made for applying along with the actors involved in, and reasons to be chosen are analyzed by focusing on the term before being approved as 2010 ECoC. Following, the context of planned activities and their impacts on cultural life, tourism and economy, and on image of the city is stated. Finally, a general evaluation of the Istanbul 2010 ECoC program by putting emphasizes on governance model and sustainability is made.

To sum up, the expectations from the Event and its outcomes, laying emphasis on the reasons for not getting desired results, are scrutinized with this study.

**Key words:** Culture, European Capital of Culture Program (ECoC), Governance Model, Sustainability

## **RIASSUNTO**

Da un punto di vista sociologico, la cultura può essere essenzialmente definita come un insieme di modelli comportamentali presenti e passati di città e aree urbane. Fino ad oggi, le pratiche culturali hanno subito l'influenza dell'acculturazione tra le società. Quindi, ogni città ha la possibilità di conoscere le idee culturali delle altre. Però, fino agli anni '80, la cultura non è stata considerata il motore guida dello sviluppo. Sul tema dello sviluppo, le questioni prioritarie nell'agenda dei governi erano tecnologia, commercio ed economia. Al contrario di questo ordine di priorità, quando è stato raggiunto il consenso inter-governativo al Consiglio Europeo del 1985, il programma della Capitale Europea della Cultura (ECoC) ha riconosciuto le città come un importante fattore per lo sviluppo e per la diffusione della cultura europea. Per questa ragione, il Programma della Capitale Europea della Cultura (ECoC) ha designato ogni anno specifiche comunità come Capitali della Cultura. In questo senso, ci si aspetta che le città diano un contributo alla cultura europea implementando i contatti tra di loro. Inoltre, le città hanno usato questo Evento come una significativa opportunità per rigenerarsi, accrescere il proprio profilo internazionale e indirizzare profitto dato dal turismo verso lo sviluppo economico e culturale.

In questo studio vengono anzitutto analizzati il concetto di ECoC, il suo contesto storico e l'impatto atteso. In seguito viene presentata una panoramica generale di Istanbul, per quanto riguarda la sua composizione sociale e culturale, il turismo e l'urbanizzazione. Poi, approfondendo il periodo precedente all'approvazione di ECoC 2010, vengono analizzati l'approccio di Istanbul a questo Evento, la fase di preparazione per proporre la propria candidatura, come anche gli attori coinvolti e le ragioni per cui è stata selezionata. Successivamente, viene descritto il quadro di attività programmate e il loro impatto sulla vita culturale, sul turismo e sull'economia. Infine, viene data una valutazione generale del programma di Istanbul ECoC 2010, con particolare enfasi sul modello di governance e sulla sostenibilità.

Per riassumere, con questo studio vengono esaminate le aspettative riguardo a questo Evento e i suoi risultati, enfatizzando le ragioni per cui non sono stati ottenuti i risultati attesi.

**Parole Chiave:** La Cultura, , Il Programma della Capitale Europea della Cultura (ECoC), Il Modello di Governance, La Sostenibilità.

## **INTRODUCTION**

There were plenty of social, economical and political crises worldwide in 1970s and 1980s which initiated a modern transformation in terms of management and society. Latter, the improvements in technologic innovations and in flow of information made great contributions to human life which boosted up the democratization process, specifically in the western world.

Consequently, the impacts of this transformation flourished especially in 1990s, and a non-polar politic system was made up internationally. Thus, on national level, economic and politic oriented centrist perception got softened. As a result of this, local authorities strengthened precisely giving way to governance, which enables individuals to join managing. From the production perspective, a new concept emerged based on consumer and public welfare. In addition, there were noteworthy improvements in types of mass communication. This brought about a gateway to information economy and reproduced creative urban economic sector based on information economy.

Parallel to this transformation, most of the cities made various efforts to be centers of attraction and to be icons in the world. They focused on culture-oriented creative public policies to be favorable cities in this fierce competitive environment. Thanks to cultural resources and implementations, the urban developmental framework became very important, and subsequently, significant economic activities followed this in urban areas in which localization process were applied. Because of the cultural infrastructures, activities and policies encouraging investing in environmental and social issues, the strategic importance of culture can said to be increased substantially in the post industrial era. With the help of these investments, urban planners adopted culture as an instrument to their urban renovation strategies, which are related to trade, sports and art events such as Expo and European Capital of Culture (ECoC). Cities held these events to improve their image and reinforce their identity as "a world city" while attracting more visitors.

Known as the biggest metropolitan city in Europe, Middle East and Near East Asia, Istanbul, which has an international profile by improving fast and rather dynamically in cultural environment, initiated some new breakthroughs to reorganize its deteriorated cultural heritage. It was aimed to have suburban municipalities get their cultural and art events progressed. To make this happen, all culture agents came together for the first time. They put common efforts into assigning and realizing new goals for cultural policies that Istanbul need, and into sustaining the achievements in this field.

Central government and its provincial cultural organizations together with local authorities and their subordinate bodies related with culture, also with privately owned cultural organizations and foundations made important investments into cultural identity of Istanbul. These investments included, on a large scale, centers of culture, renovation projects, museums, festivals and traditional cultural activities. Furthermore, privately owned sector that support cultural activities brought in new incomes, employment, international links and reputation to Istanbul, which is the hearth of culture industries. So, it would be wise to assume Istanbul as the center of culture by having the headquarters of cultural foundations and associations of culture industries such as NGOs, Chamber of Commerce and Chamber of Architects.

Istanbul is a mixture of different civilizations, cultures and religions which has been living together for thousands of years. For this reason, it was nominated to the ECoC 2010 not only by Turkish authorities, but European Union administrations as well. Eventually, Istanbul was agreed to assume the title of ECoC 2010 along with the Pécs of Hungary and the Essen of Germany. This would be a good opportunity for putting Istanbul forward as a multi-cultured capital compared to the others. The ECoC has been by far the biggest cultural event that took place in Istanbul so far, and, Istanbul featured itself with cultural and art events via ECoC. Indeed, ECoC Agency aimed to develop long-life projects mainly focused on future generations by harmonizing historical and cultural relations among these three countries.

In this study, the expectations from the project ECoC 2010 and its outcomes will be analyzed. In fact, most of the scholars are preoccupied with the idea that Istanbul could have done better. Therefore, it is aimed to assess the reasons why Istanbul 2010 project was conducted unsuccessfully, and to analyze the faults in culture management model as being a major problem.

The expectations from Istanbul ECoC 2010 have been assessed in different aspects such as an excellent opportunity for presenting Istanbul's image, increasing the number of visitors, renovating historic artifacts, and last but not least, being a sample case for other European cities with its multi-cultured heritage.

Another important expectation was that it would be a cultural management model ever experienced in Turkey. In the beginning, local authorities and NGOs worked collaboratively. Istanbul 2010 ECoC Agency was founded as example to this management model. The Agency aimed to unite all residents for the urbanization process. Getting approval and support from the majority of its residents for the project was a necessity. So, this required inspiring everybody for the project. Consequently, this resulted in fruitfully, and some considerable number of NGOs took part in the project as well as governmental agencies. It was aimed to stir all actors up, and this ended up as a participative model for other upcoming projects in Turkey.

This study will review some reports available, and then reinforce it by making interviews with some of the key players in culture sector and by looking over minutes of ECoC programs. The particular interest will be on the management model of Istanbul ECoC 2010. The questions to bring this model into light will be as followed below: How was the management model designed? On implementing, how did the management model work? Were there any deviations from the planned model? Were they able to put it into its course successfully? How was the selection process for the ECoC 2010 carried out? What were the expectations for Istanbul after being selected as ECoC? What were the pros and cons of ECoC 2010 for Istanbul? What type of activities took place in the context of Istanbul 2010? How did the whole process end up?

This thesis consists of three chapters. In the first chapter, the concept of culture will be studied by focusing on the ECoC in general. Second chapter will provide an insight into Istanbul's cultural structure and its policies. The third chapter includes the Istanbul ECoC

2010 case, from start to end of the whole process. The conclusion will reveal the outcomes of the event and seek answers to my thesis questions.

In this study, the literature review and survey method were used. Firstly, a literature review about the subject was conducted touchily. Moreover newspaper/journal articles and thesis written in the recent past were analyzed. More information was gathered from the reports written after the project. Face to face interviews were conducted with experts from public institutions and academics whom worked for European Capital of Culture Project in 2010.

# 1. THE CONCEPT OF EUROPEAN CAPITAL OF CULTURE (ECoC)

## 1.1 Culture

To date, plenty of definitions have been made about Culture. Expertise by way of education and its outputs has been driving force for culture. However, today, the definition for culture is modified as it was in the past. It is synthesis of lifestyles, interactions and reactions of people, architectural outputs, and history in recreating urban life. Economic constraints or local preferences does not limit endeavors in rejuvenating cities through cultural activities.<sup>1</sup>

When remodelling urban life and soaring definite or indefinite revenues to higher levels in economic and social network, the cultural urban projects can be acknowledged as a complex agent. When developing socially, culture can be thought as a consolidative instrument, in particular, for multi-cultured societies.<sup>2</sup> As the world gets more globalized, it should be assumed as a tool for improving economies and urban recreation processes.

The ECoC cultural programs is designed to reinforce continuing cultural city life, and to provide long lasting, fairly sustainable programs for cities.<sup>3</sup>

## 1.2 Culture in European Union (EU)

### 1.2.1 Cultural Politics of EU

The “European Union” has been designed as a unique concept for member countries to foster economic and political cooperation in the aftermath of World War II. Its aim was to end frequent and bloody wars between neighbors, unite European countries in order to secure lasting peace.<sup>4</sup> As the world got more globalized in the 1980s, corporations found better chance of franchising and marketing their goods through communication technologies. To boost cultural collaboration, the EU has modified its approach to social diversity among member countries since the 1990s. Should the need aroused, the EU backed member countries’ cultural activities and met the requirements.<sup>5</sup>

Culture has gained great importance in marketing cities as the world got more globalized, specifically by the influence of information technologies. The importance of cultural industry in global markets has increased as economical and political transformation got its values and outcomes marketed.<sup>6</sup>

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<sup>1</sup> Mumford, L. (1998), *The Culture of Cities*. 1th ed. London, Routledge/Thoemmes Press, p. 4 – 12.

<sup>2</sup> Uraz, A. (2007) *Culture for Regenerating Cities: What can Istanbul 2010 learn from the European Capitals of Culture Glasgow 1990 and Lille 2004?*. Thesis for a MA Degree, Erasmus University of Rotterdam, p. 64

<sup>3</sup> Palmer/Rae Associates – International Cultural Advisors (2004) *European Cities and Capitals of Culture Study Prepared for the European Commission PART I*. Brussels, Palmer/Rae Associates, p. 60

<sup>4</sup> EU official site: [http://europa.eu/about-eu/eu-history/index\\_en.htm/](http://europa.eu/about-eu/eu-history/index_en.htm/)

<sup>5</sup> Emen, F. G. (2008) *European Capital of Culture Concept: The Case of Istanbul 2010*. Thesis for a MA Degree, Istanbul Yeditepe University, p.13

<sup>6</sup> Commission of The European Communities (2007) *Communication from The Commission to The European Parliament, The Council, The European Economic and Social Committee and The Committee of The Regions on a European Agenda for Culture in Globalizing World*. Brussels, Commission of The European Communities, p. 2 – 7.

### **1.2.2. Culture Programs Applied in EU**

The EU's cultural programs can be assumed as fascinating catalysts to international relations, especially to cultural networking among cities, in sustaining cultural industry. It is aimed to develop European topics and matters such as multiculturalism and multilingualism, interfaith dialogue, tourism, migration and expatriate. Having an "European Identity" as well as improving European Heritage would be promoted as well. Bottom line, in other words, is improving collaborations between cultural organisations and artists, who work at inter-cultural platforms in different European countries.<sup>7</sup>

In July 1990, the European Commission announced criteria for selection to take part in the "Platform Europe". Later, three member countries supported artistic and cultural events with the first program in 1991. To give more effective support to cultural events, inspire professional artists for better creations, and to promote better access to European heritage, this program was restructured in 1994. It is observed that there were more than 500 cultural projects backed by the community between 1990 and 1995. The Commission implemented some pilot practices including translation and writings between 1990 and 1996.<sup>8</sup>

Between 1996 and 1999, these pilot practices set forth three cultural programs: Kaléidoscope (1996-1999) aiming encouraging of creating cultural and artistic assets and collaboration throughout Europe, Ariane (1997-1999) supporting books and reading, last but not least, Raphaél (1997-1999) aiming augmenting policies of Member Countries over cultural heritage of Europe.

As of 1999, some actions were initiated to manage the Culture 2000 program. This communal program was run between 2000 – 2006. It was aimed, by this program, to provide endowments to co-operated cultural projects.<sup>9</sup>

The EU started the initiative of ECOC in 1985. It was designed to make culture, for all of its member countries, perpetual through sustainable policies, to provide common values within Europe, to create cooperation fields, to spark creative energy, and also to improve awareness for cities by upgrading urban development strategies and policies.<sup>10</sup>

### **1.3 European Capital of Culture Concept**

The concept of ECOC was initiated by European Union in the last quarter of 20<sup>th</sup> century. Since then, it has been open to criticisms, and the nominees have been considering their major objectives distinctively for the ECoC title. Indeed, For those of countries aiming economical and political development of European networking, it has been assumed as a seamless opportunity. Actually, this program should be assumed as an indispensable catalyst of putting the cultural richness and diversity of the selected city forward.

Cities have had different points of view for culture when they have approved ECoC cultural programs and projects. Some selected cities have assumed ECoC as a good opportunity for understanding the aspects of European history, identity and heritage while others have

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<sup>7</sup> <http://www.culturefund.eu/about-the-eu-culture-programme/>

<sup>8</sup> [www.ikv.com](http://www.ikv.com)

<sup>9</sup> [http://europa.eu/about-eu/eu-history/index\\_en.htm/](http://europa.eu/about-eu/eu-history/index_en.htm/)

<sup>10</sup> <http://www.eminecaykara.com/index.php?bolum=yazidetay&id=61>



assumed it as developmental processes through which creative ideas are formed, including creating new partnerships among different cultural groups and artists.<sup>11</sup>

Having selected, all cities have had various goals such as improving the city's image in the international arena, implementing cultural activities, attracting visitors and promoting tourism. They have also intended to make use of renovating their urban infrastructure as they improve urban transformation projects.<sup>12</sup>

To make above described goals happen, cities need to perform an ECOC program including partnerships, accurate planning, comprehensive scope of the program, sufficient resources and strong leadership.<sup>13</sup>

### **1.3.1 European Capital of Culture (ECOC)**

In terms of presenting cultural life in a city, the ECOC Program is one of the most beneficial cultural projects designed by the EU. It is aimed to get foreigners and residents of the selected city to admire the city for one year by this program. The ECOC, admittedly, can thought to be the way of exchanging ideas, projects and people, and of getting cultural cooperation thrived, referring to music, dance, theatre and visual arts, new technologies/new media, and open air events. ECOC is, to some extent, the driving force for culture in terms of urban revitalisation, economic development, tourism, and particular artistic interests along the way.<sup>14</sup>

Since the EU brand brings good opportunities of marketing and improves European integration, the ECOC program develops policies in accordance with EU goals referring cultural and social life, urban regeneration, economy, and creativity.<sup>15</sup> Moreover, it aims to emphasize a common European background, and to get the selected cities to involve in to the European future.

Another aim of the ECOC program is to improve social unity as well as creating a social framework, which requires cultural re-organization, interconnections among human, administrations and arts works to develop common European vision, and the feeling of being a part of Europe.<sup>16</sup> With the program, countries are supposed to have important investments made in a common European identity, can obtain better cooperation with one another, and get European culture reinforced through media attention and recognition.<sup>17</sup>

With the help of sustainable urban transformation and long-term development projects, in accordance with the ECOC program, local initiatives are inspired to have better environment. If it is required to describe infrastructural projects technically, bringing new theatres, museums, galleries and cultural centres into existence as well as renovating historic sites and buildings can be named as cultural infrastructure projects while repairing

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<sup>11</sup> Niksarlioglu, A. (2007) *Culture – Led Urban Regeneration: Istanbul As The European Capital of Culture 2010*. Master Thesis, Istanbul Technical University, p. 40

<sup>12</sup> Lynch, K. (1960) *The Image of The City*. United States of America (USA), Joint Center for Urban Studies.

<sup>13</sup> Goldblatt, J. (2005) *Events Special Events – Event Leadership for A New World*. 4th ed. Hoboken, John Wiley and Sons, Inc., p. 54 – 279.

<sup>14</sup> Palmer/Rae Associates – International Cultural Advisors (2004), p. 14 – 86.

<sup>15</sup> Gokturk, D. & Soysal, L. & Tureli, I. (2010) *Orienteering Istanbul Cultural Capital of Europe?*. 1th ed. London, Routledge, p. 6-264

<sup>16</sup> Sacco, P. L. & Blessi, G. T. (2007) *Urban Regeneration, Culture and Happiness. Bridging Communities through Cultural Policies: A Theoretical Framework, Policy for Happiness*. Venice, IUAV University, p. 1-10

<sup>17</sup> Palmer/Rae Associates – International Cultural Advisors (2004), p. 178

streets, improving transportation systems and enlarging green areas are non-cultural infrastructure projects. The ECOC program can help cities change their image, use it as a tool for reviewing their cultural identity and relationships with the others, and strengthen their profile in the international area by making use of projects.

If the impacts of culture on tourism or vice versa are needed to be analyzed, the ECOC can be considered as an ideal setting for this purpose. At this point, EU circumstances the way of supporting cultural and economical developments referring to ECoC, and getting different cultures to understand one another.<sup>18</sup> To get the residents of the city to be aware of culture, and to create glaring spots for them, a good attention should be paid attentively on planning and considerable marketing investments should be made in the long run.<sup>19</sup> Tourism offices and industrial agents such as hotels, airlines and tour operators are teammates working collaboratively for the sake of tourism sector. In addition, some cities use governmental agents like embassies to get their activities known abroad.<sup>20</sup>

If a city makes its contacts and develops its relations with the others after ECoC as did these previously, then its project can be said as sustainable. Therefore, the ECOC Program contemplated this issue as vital. Yet, as organisers finish their work when the ECOC term is over after one year, so do specialists and their points of contacts. For instance; when a city is appointed for one year, most public authorities support the concept of cultural cooperation. However, when the term is over, these agents withdraw their support, financial in particular. For this reason, the individuals and specialists who are putting great effort into the ECoC remain alone, and as a result, be obliged to continue their work with unsatisfying resources.

Most of the cities complain about almost the same problems when selected for the ECOC. These problems are financial difficulties, lack of information and communication, inexplicit strategies, inadequate time for planning. Generally, it takes longer to bring an international project into existence than local projects, regarding identification and funding. In the end, cities get behind the schedule on European projects.<sup>21</sup> In addition to these problems, pricey know-how to support some of the cultural organisations, venues and events as well as being inexperienced in developing and managing European programs are other obstacles need to be overcome.

With the help of participators working collaboratively, the management structure model can solve all those problems listed above. First of all, it should be transformed into a robust model with more participants backed by a strong leader and a professional team. It should work collaboratively with local people, cultural institutions, arts groups, business world, and social services/community organisations based on effective communication. After all, it should pay attention to its operational structure. Unless the people working in this team of operations have an artistic autonomy and the cultural program be independent of politicians, hardly any achievements should be expected. Secondly, as they start their work, the management model should explicitly design its strategies and goals related to cultural, social and economic characteristics of the cities'. Additionally, the management

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<sup>18</sup> Haughton, G. & Colin, H. (1994) *Sustainable Cities*. London, Jessica Kingsley Publishers, p. 9 – 29.

<sup>19</sup> Ashworth, G. J. & Voogd, H. (1990) *Selling the City*. 1th ed. London, Belhaven Press, p. 1 – 157.

<sup>20</sup> [http://europa.eu.int/comm/culture/eac/culture2000/contacts/national\\_pts\\_en.html](http://europa.eu.int/comm/culture/eac/culture2000/contacts/national_pts_en.html)

<sup>21</sup> Palmer/Rae Associates – International Cultural Advisors (2004), p. 88 – 151

model should put forth a program with fewer projects. The whole city should benefit from these long term planned, sustainable projects developed by the team.

### **1.3.2 History of “European Capital of Culture”**

Melina Mercouri, the Minister of Culture for Greece, put the concept of ECOC forward for the first time in 1983. She was thinking that most of the politicians in Europe, prior to the concept announced, were preequipped with politics, economics, technology and commerce rather than culture, art and creativity.<sup>22</sup> In 1984, to endorse European Culture within its members and be a leading politician for the expanding relations between European countries, she proposed a project introducing culture and politics as having same importance. In 1985, the European Council of Ministers put the European City of Culture into practice at an intergovernmental level. The European City of Culture concept has been changed for couple of times while referring to Europe’s rich and varied cultural activities and cities’ role in creating and spreading European culture. The aim of the concept was to present particular culture of a city to European public, and to make other countries contribute to the designated city.<sup>23</sup> In this two years of time, the EU designed basics of capital of culture as introducing culture of the city or region with a historical and contemporary viewpoint by its unique points and presenting other member countries culture to its own citizens.

The Ministers of Culture introduced the “European Cultural Month” through their Conclusions of 18 May 1990 as the number of nominee cities for European City of Culture increased. It was foreseeing almost the same objectives as European City of Culture does. As the idea spread over and interests for the city of culture increased among cities, fairly the ones out of the community, the Committee responded<sup>24</sup> to it with “Cultural Month”, referring the political changes in eastern and central Europe. In November 1990, the Cultural Month event was enacted.<sup>25</sup>

The name of the event, the European City of Culture, was changed to the ‘European Capital of Culture (ECOC) in 1999. Parallel to this, new evaluation criteria as well as selection procedures were introduced. Since then, the Council’s Ministers of Culture have met within the Council to designate one or two cities for each year.<sup>26</sup> The cities selected for the ECOC are supposed to provide programs of cultural events based on the city’s culture. They are also required to involve people from other European countries to enact cooperation among the countries.<sup>27</sup> Selected cities are required to boost arts works, contribute in to economical developments and improve the quality of cultural tourism.

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<sup>22</sup> Emen, F. G. (2008), p. 16

<sup>23</sup> Palmer/Rae Associates – International Cultural Advisors (2004), p. 41

<sup>24</sup> Kamiloglu, F. (2010) *Kentsel Markalama Surecinde Reklamın Rolu: 2010 Istanbul Kultur Baskenti Projesinin Degerlendirilmesi*. PhD Thesis, Istanbul Marmara University, p. 194 – 199.

<sup>25</sup> Niksarlioglu, A. (2007), p. 40

<sup>26</sup> Emen, F. G. (2008), p. 16

<sup>27</sup> Palmer/Rae Associates – International Cultural Advisors (2004), p.42

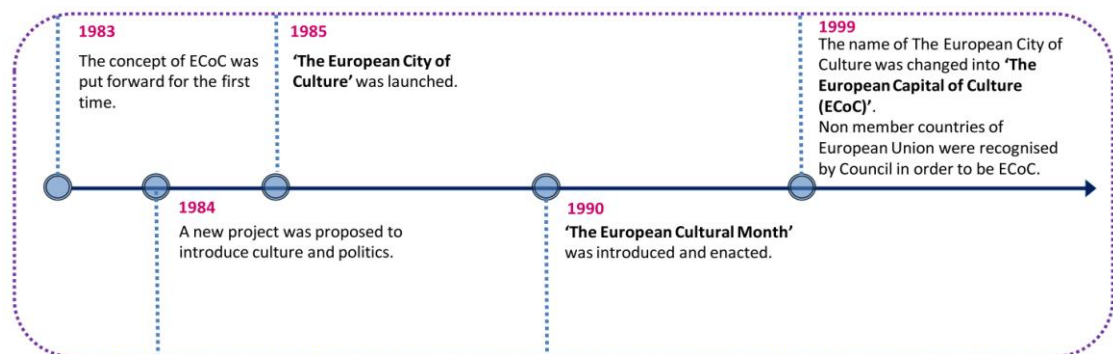


Figure 1: Timeline of European Capital of Culture Program

The cities selected for European Capitals of Culture:

- 1985 Athens- Greece
- 1986 Florence- Italy
- 1987 Amsterdam- the Netherlands
- 1988 Berlin- Germany
- 1989 Paris- France
- 1990 Glasgow- United Kingdom
- 1991 Dublin- Ireland
- 1992 Madrid- Spain
- 1993 Antwerp- Belgium,
- 1994 Lisbon- Portugal
- 1995 Luxembourg- Luxembourg
- 1996 Copenhagen- Denmark
- 1997 Thessaloniki- Greece
- 1998 Stockholm- Sweden
- 1999 Weimar- Germany
- 2000: Avignon- France, Bergen- Norway, Bologna- Italy, Brussels- Belgium, Helsinki- Finland, Krakow- Poland, Reykjavík- Iceland, Prague- Czech Republic, Santiago de Compostela- Spain
- 2001: Porto-Portugal, Rotterdam-Holland
- 2002: Bruges- Belgium, Salamanca- Spain
- 2003: Graz- Austria
- 2004: Genoa- Italy, Lille- France
- 2005: Cork- Ireland
- 2006: Patras- Greece
- 2007 Luxembourg- Luxembourg, Sibiu- Romania
- 2008 Liverpool -Britain, Stavanger –Norway
- 2009 Linz –Austria, Vilnius-Lithuania
- 2010 Essen -Germany, Pécs -Hungary, Istanbul -Turkey
- 2011 Turku -Finland, Tallinn -Estonia
- 2012 Guimarães -Portugal, Slovenia
- 2013 France, Slovakia
- 2014 Sweden, Latvia
- 2015 Belgium, Czech Republic
- 2016 Spain, Poland
- 2017 Denmark, Cyprus
- 2018 Netherlands, Malta

2019 Italy<sup>28</sup>

### 1.3.3 Phases of ECoC Selection

In view of the planning time required for the cities whom are interested in for the title of European Capital of Culture, the relevant authorities in the host countries publish a call for applications 6 years before the year ECoC event takes place.

To win the title, cities submit their proposals and present the general scheme of their projects in the beginning of the nomination process, which is almost in 10 months after the announcement made.

The Council decides in 6 months after the documentations have been submitted by the nominees.

Almost 5 years before the event takes place, the pre selection process gets its start. The selection board of 13 culture experts, of which six experts by the country and seven by the European Institutions are composed, get together to evaluate the criteria for the cities, and to look through cities which might have chance for the future. Pre-selected cities are invited to provide detailed applications, clarify their program clearly. Approximately nine months after the pre-selection stage, a meeting finalizes the selection process. The pros and cons for each of the criteria are assessed through the final panel, candidate city for each country is decided, and advices are given for the following term until the event takes its place.

Thereafter, the Member State (MS) submits a notification of the application to the European Institutions for the city. Furthermore, European Parliament makes its comments on application in a period of 3 months, and then the designation process starts conclusively. Candidates are given a minimum of 3 years of time interval before the event to allow sufficient time for planning and development of projects.

The EU Council of Ministers motivates ECoC candidate city to show its means for achieving their strategies, referring to European integration and cooperation in the aftermath of the designation process.<sup>29</sup>

During the project selection process, almost all candidate cities put forth different concepts. By the process's very nature, cultural organizations and artists are supported by them, even by politicians of half of them. Less than half of the candidate cities support community, and few of them cares for the advices of business world. They get counselling through meetings, workshops and media campaigns. Some organize meetings with broad participation of public while others set up advisory groups or committees to monitor project selection. All of the candidate cities get project proposals in such a way that some through open calls to anyone and others through specific groups. When designing projects for their programs, all candidates use specific criteria. These criteria can be listed as follows: the quality of the projects and their costs, the feasibility of the project in accordance with the program's aims, the proficiency of the organizers and a sustainable project for future purposes.<sup>30</sup>

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<sup>28</sup> Emen, F. G. (2008), p. 19

<sup>29</sup> Palmer/Rae Associates – International Cultural Advisors (2004), p. 190-192

<sup>30</sup> Niksarlioglu, A. (2007), p. 40 – 42

Cities submit annual reports of progress prior to the event, later on, an evaluation report in one year after the ECoC takes place. The EU Parliament gets evaluation reports from each city, accompanied by a report of the Commission, to analyze the achievements acquired and lessons learned.

### **1.3.4 Program for European Capital of Culture**

Cities put forth various numbers of the programs for the ECoC Project considerably. These programs depend on the requirements that cities need, and the ability of cities funding them. In the light of these programs, public areas are improved, cultural infrastructure is developed, and monuments are renovated while new cultural buildings such as concert halls and museums are constructed.

As the number of projects for ECoC program is excessive, there are some problems related to them. When plenty of projects exist, it causes losing concentration on the program and having difficulties of effective support, in terms of finance and management. In addition, organizers face with the problem of managing the timeframe and scale of infrastructural programs, as they do with the buildings in future.<sup>31</sup>

#### **1.3.4.1 Program Range**

Some projects related to history, heritage and architecture of the city, visual arts, theatre, music, open - air events, interdisciplinary projects are developed by most of the ECoC cities.<sup>32</sup>

Many ECoC cities obtain fruitful results through infrastructural improvements. Therefore, the results itself can be thought as a kind of prominent proof of achievement for the ECoC concept. Factors like population of the selected city do not determine the amount of money spent for infrastructure. None of the countries have tendency of increasing or decreasing their expenditures on infrastructural improvements. As long as cities convince local or even central authorities, that is governments, for financial contribution, they are able to manage their spendings on infrastructure depending on their requirements.

To get venues for arts events available enough, in some cases cultural programs of ECoC need to get the infrastructure improved. However, these requirements are met by temporary solutions rather than permanent ones in several cities. ECoC has been accepted as the way of contributing for long-term cultural development by most cities while they were finishing projects, which have been stagnant for years, or were analyzing needs for the city's cultural life. Even for short or long term job creation, these gigantic investments creates an economic impact, too. Several capital projects have great architectural value. Besides, their project designing activities include renovating existing buildings, which have architectural value. Freshing infrastructure up redounds symbolic values to cities in terms of attracting media and public attention. The most common objective of ECoC is somewhat to raise a city's profile and infrastructure.

In addition, young people, amateur artists and disabled people are also pleased with new social or community programs developed by several cities. Students are trained to have a

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<sup>31</sup> Palmer/Rae Associates – International Cultural Advisors (2004), p. 17 -191

<sup>32</sup> [www.euclid.info](http://www.euclid.info)

better vision of cultural values. Youth services take great part in accessing young people in addition to schools. Some activities like workshops are used also for disabled or adults as a method of accessing.

ECoC programs are varied according to the definitions of culture in different ways. Most of the cities prefer various definitions for culture, including sports, food, religion and environment so as to make traditional art forms and popular culture equal. Cultural programs are, to some extent, also designed by taking traditional or classical forms of art and presentation into consideration as well as contemporary and innovative forms. Some cities concentrate specifically on the latter and use contemporary arts as one of their basic interests although programs include a mix of these generally.

Some cities get frustrated with their infrastructure programs. Occasionally, infrastructure projects may turn into mismanagement models, and may cause lavishing the budget. There comes another problem: the timing of projects. Upon being designated, some cities realize that they have limited time to finish their projects before the start of the event. This causes to a great rush for finishing on time. As they struggle to catch up with the schedule, they face with excessive amounts of cost for new buildings, or even constructional deficiencies. Besides, they are obliged to get all projects ready by the time the cultural year starts. Yet, even they finish some projects after the cultural year ends, this will provide a boost for the cultural identities of their cities for future purposes.<sup>33</sup>

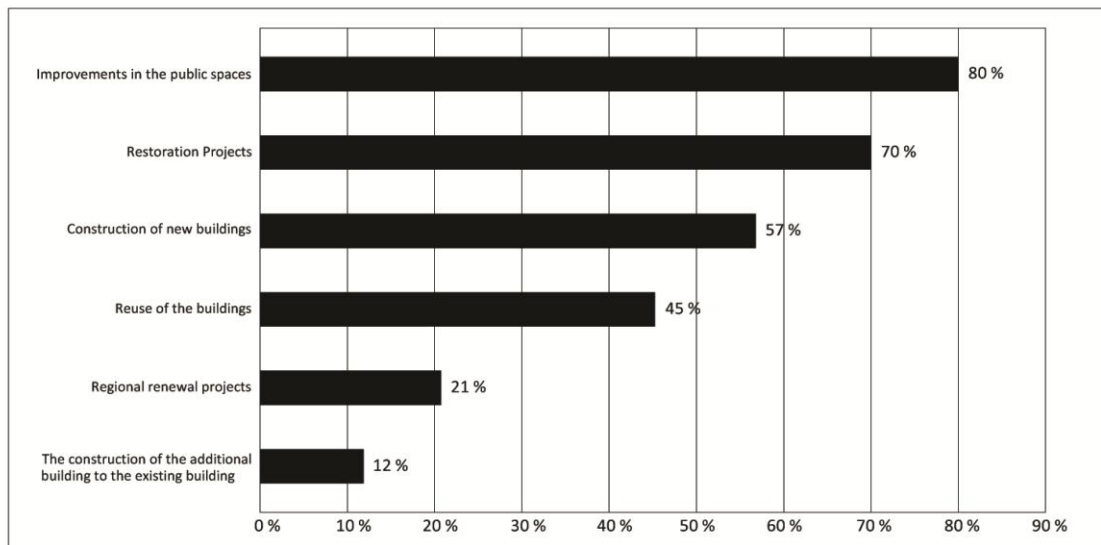


Figure 2: The percentage of urban projects happening within the scope of ECoC (Source: Oktem, 2010, p. 13)

### 1.3.4.2 Program Resources and Expenditures

The selected cities use their financial resources effectively in managing their expenditures on projects to achieve their economic aims and objectives in line with the ECoC program. Reason why they act attentively is that one of the most important objectives of ECoC events is to create an economic impact on city life. The ECoC program mainly focuses on visitors' attraction so as to create its economic aims and objectives. The main objectives of

<sup>33</sup> Palmer/Rae Associates – International Cultural Advisors (2004), p. 75-135

ECoC for tourism are improving cultural infrastructures, expanding the market for cultural events and enhancing the general cultural environment. It is obvious that to set a good image up in international arena, cities have to invest in creating cultural districts and public areas as well as developing their infrastructure. By the way, local businesses and investors get desirous for creating dynamic and competitive city economies as new industrial sectors are created and specific employment programs are implemented.<sup>34</sup>

To acquire economic objectives of the ECoC program, public and private authorities and sponsorships should put huge amounts of money into the projects. The public sector mainly contributes to activities through national and provincial budgets as well as the EU funds. Public sector's contribution to "operational budget" of ECoC is 77,5% on average.

As for the private sector, the contribution to operational budget is some 13% through sponsoring. Private sector includes finance, airlines, refreshments, automobile, accommodation, transportation, energy, construction, food, model agencies and media partners. Some subcontractors like bank foundations undertakes some activities directly or even through supporting local authorities.

As a part of the program, spendings are planned for 3 main groups, that are; cultural projects including museums, theatres, concert halls and arts centres., urban revitalization projects such as renovating streets and green lands, and infrastructural projects mostly for transportation systems.

Expenses differ substantially related to types of costs. To start with, most of the cities plan their budgets, in general, to cover costs of cultural projects and events, while others consider some "unnoticed costs" such as management and marketing costs. Additionally, marketing expenditures mainly include, in detail, costs of communications, advertising, press including electronic media, and public relations. Besides, marketing expenditure also involves tourism marketing in some cities. In addition to all costs listed above, salaries of personnel working for ECoC organisations and overheads such as office costs, supplies and equipment, utilities, phone calls, and accountancy and audit costs are other costs worth considering. It is observed that some cities taken these costs into consideration from the very beginning even when they were taking their first steps into nomination period.<sup>35</sup>

What affects cultural program the most in common is financial problems. The program is mainly affected by late confirmation or withdrawal of fundings. Some cities, in general, report that the actual costs they encountered surpassed what they preplanned for the large-scale projects. This also influenced other projects within the programs negatively, and in some cases projects are suspended or even cut off.

When the cultural year is over, some cities are faced with difficulties of sustaining newly developed infrastructure. Insufficient resources to cover operational costs is the most common problem faced with. When planning, public authorities along with the cultural organizations merely focus on the budget of the ECoC infrastructure, and do not pay

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<sup>34</sup> Yeoman, I. & Robertson, M. & Ali – Knight, J. & Drummond, S. & McMahon – Beattie, U. (2004) *Festival and Events Management – An international Arts and Culture Perspective*. Great Britain, Elsevier Butterworth Heinemann, p. 37 – 49.

<sup>35</sup> Akcakaya, I. (2008) *Measuring The Impact of Culture on Urban Regeneration Towards Prospects for Istanbul ECoC 2010: The Case of Zeytinburnu Culture Valley Project*. Master Thesis, Istanbul Technical University.



attention to additional expenses such as maintenance and advertising costs. Organizations can finance the projects to a certain degree only if the residual budget is reinforced through other sources such as governmental support, European funds or sponsors. Otherwise, they desperately use their cultural budget up on new big facilities. To sum up, anticipations on the budget of the program end up with a total failure unless considered fully.<sup>36</sup>

### 1.3.5 Public and Private Participators

Organizers plan so many activities in more than one city to inspire more people with the desire for joining in. Public areas are widely used to increase participation and to make cultural accesibility easier.<sup>37</sup>

Individuals and social groups are involved in cultural activities throughout the ECoC program, so a social inclusiveness is increased. One of the most crucial consideration contributing to improving living conditions as well as welfare of urban life promoted by the ECoC program is social inclusiveness. The cultural activities help participators reshape their perception of culture.<sup>38</sup> The private sector takes part in cultural activities to form urban policies<sup>39</sup> Local participators play an important role in defining contents of the ECoC program. To improve new urban strategies, they perform their studies specifically on variations of cultural, artistic, and urban initiatives.<sup>40</sup>

When projects hit the road, authorities of the ECoC cities treat carefully, that is in a democratic and transparent manner.<sup>41</sup> Meanwhile, cities form operational bodies, a structure reinforcing their administrative performance. These bodies perform various activities intensely such as developing projects, coordinating daily cultural events, fixing problems in communication, marketing, and budgeting. Some remain active for a period of 3 to 8 months even after cultural year is over to look over financial status and evaluate the cultural year. In some cities, they are transformed into another structure to carry out future cultural activities.

Considering international high standards, ECoC is an international program with its reach, brands and markets. ECoC aims to have a high profile in the marketplace to attract sponsors effectively. Organizers develop a strategic plan in collaboration with potential sponsors during program development so as to build partnership, and to determine priorities and timeframe. Expertise is of vital importance in convincing sponsors.

Another important consideration of ECoC is related to visitors. It can be directly associated with economic objectives and city's image in international arena. Visitor-related objectives make ECoC aware of tourism completely, developing new European markets, and of promoting city's image.<sup>42</sup>

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<sup>36</sup> Ada, S. & De Vries, G. & Halman, T. S. & Tacar, P. (2009) Cultural Policy and Management (kpy) Yearbook 2009. Istanbul, Istanbul Bilgi Universitesi Yayinlari (Istanbul Bilgi University Press), p. 99 – 107

<sup>37</sup> Akcakaya, I. (2008)

<sup>38</sup> Sacco, P. L. et al. (2007), p. 1-10

<sup>39</sup> Uraz, A. (2007), p. 64

<sup>40</sup> Gokturk, D. et al. (2010), p. 259

<sup>41</sup> Emen, F. G. (2008), p. 66

<sup>42</sup> Lynch, K. (1960)

Furthermore, ECoC programs almost always include projects with internationally renowned artists and some well-known directors and choreographers appear repeatedly in programs of different cities.

Still, it is not easy to increase participation. In some cities, events are planned as if implementations to take part specifically in city centres and suburbs are deprived of enjoying them. Some ECoC projects seems to be intended for people educated high who are potentially beneficiaries of cultural activities. If there happens some challenges in finding satisfactory number of sponsors in time, this eventually will cause to some delays in scheduling urban activities. This is mostly triggered by bilateral expectations of parties. If it is necessary to explain plainly, organisers look for confirmation from sponsors before finishing their plans while sponsors would like for organizers to hammer out a final design of program to fulfill their commitment.<sup>43</sup> For this reason, organizers are required to define their strategies precisely, and consider all these in advance so that the idea of ECoC can be embraced by all public and private actors considerably.

### **1.3.5.1 The EU Support**

The EU has contributed financially to the ECoC event very much since it was enacted in 1985. Its aim is to create integrity among various and integrated European projects in the EU. It also aims to give rise to the feeling of Europeanness among its citizens. The European commission concentrates on sustainable cultural and economical developments as well as urban projects to keep impacts of large-scale events up. New urban cultural and developmental policies are reshaped through these projects in order that they can meet the requirements of the residents of the cities in which events take place. It is clear that as long as EU keeps on supporting projects, its involvement can be observed more clearly.<sup>44</sup>

### **1.3.6 Program Themes, Orientations and Coherence**

All cities develop unique projects due to several definitions of culture.<sup>45</sup> Some design their projects on key principles while others develop a connective theme for their projects. The theme of “the City” is the most frequently expressed one which can be assumed as flexible and welcoming different types of projects. It is essential to have clear themes and structures that are understood easily by public to create a consistency.

To improve ECoC orientation, public and private foundations implement many events such as discussions, and exhibitions. Thus, all people in the city are called for cultural activities to be a part of the program.

### **1.3.7 Cultural Program and Its Impact**

Different factors such as political, historical, cultural and artistic lead to various classifying of ECoC cultural programs depending on their scale, duration, scope, and types of activities.<sup>46</sup> Cities are thought to be desirous of plenty of projects and events in different cultural sectors, which are comprised of sports, food, crafts, theatre, visual arts, music and open-air events, in various forms either traditional or contemporary. Most cities intend to

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<sup>43</sup> Palmer/Rae Associates – International Cultural Advisors (2004), p. 15 – 192

<sup>44</sup> Commission of The European Communities (2007), p. 7 – 11.

<sup>45</sup> Emen, F. G. (2008), p. 23

<sup>46</sup> Niksarlioglu, A. (2007), p. 49 – 51

have crowds contribute to cultural activities by allowing them to use their capabilities effectively. Many programs include activities such as festivities, parades and open-air events either to be carried out in central and suburban public areas. The opening ceremonies of ECoC attract large public and media interest, and create a lively atmosphere. Generally, ECoC programs expose satisfying impacts, both regional and international, only if artistic and cultural activities as well as cultural identity of cities are improved.

Artists seize good opportunity of founding cultural institutions as well as independent groups by ECOC program. To improve collaboration among artists, some exchange programs, workshops and master classes are organized. ECoC not only develops projects for children and youngs, it also organizes activities for adults, handicapped people, minorities.<sup>47</sup>

Cities face with critical challenges. Various interest groups and shareholders pose serious problems in developing cultural programs. ECoC is , by all means, a unique event carried out for one year compared to recurring festivals, and requires execution from European perspective. Along with these factors, local authorities assume events as the way of meeting demands of electorates. So, ECoC planners are supposed to provide complex strategies and planning tools.<sup>48</sup> Consequently, administrating effectively is the core idea in managing all participants from the very beginning.

### **1.3.8 Renovation of Historical Monument**

One of the most important goals of the ECoC program is projects designed to renovate historical identity of the city. Some cities have given emphasis to renovation projects highlighting cultural infrastructure such as museums, libraries and cultural centres. Still, there are more general projects designed for renewing streets and public areas like squares.

### **1.3.9 Administration**

To manage the program effectively, it is of vital importance to have operational body look over daily issues as part of the administration during ECOC process. Generally, this body is supposed to be autonomous and service-driven.

The most frequently mentioned responsibilities of the administration are identified as ameliorating communication between local and public authorities working together for the organization, coordinating the day by day cultural events, taking the initiative and developing projects, promoting the communication between the local and public authorities connected directly together to the organization, promotion and marketing, creating financial funds and searching for sponsorships.<sup>49</sup>

### **1.3.10 Location**

It is unquestionable that cultural programs should not be confined to city boundaries. Moreover, it should take place in a wide region including neighboring countries. However, in most of the ECoC cities, majority of events take place in the city centers and the region close by.

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<sup>47</sup> Yildirim, C. (2009) *Communication Activities In cultural Tourism: A Research on Istanbul As the European Capital of Culture 2010*. PhD Thesis, Istanbul Marmara University.

<sup>48</sup> Palmer/Rae Associates – International Cultural Advisors (2004), p. 60

<sup>49</sup> Ashworth, G. J. & Voogd, H. (1990), p. 1 – 157.

ECoC cultural programs are put into practice in public areas to get many people involved through street parades, open-air events and festivals. In other words, this is part of a strategy to increase participation. These activities reveal public interest as well as the media interest. These outdoor events attract large crowds, last until midnight in general, and continue at weekends. Stunning opening ceremonies are admired by crowds filling streets as unforgettable moment for that year.

Moreover many specific projects take place in different public areas such as public gardens and along the waterfronts. Many cities go into partnership with city services like transportation to undertake projects. Thus, a number of projects take place at airports, in the underground, and even on buses.

### **1.3.11 Timing**

The cultural program lasts from 9 to 13 months, mostly between 11 and 13 months. To maintain public interest, most ECoC programs prefer longer periods with sustainable activities. Sometimes this is performed through a careful planning while events taking place during the year.<sup>50</sup>

As for the planning period, it lasts from 2 to 4 years, but the majority of it for 3 years. However, planning time is wasted due to changes or disagreements within the management in many cities. Actually, the ideal planning time should be 3 or 4 years, and most of ECoC reported that insufficient planning time is one of the problems in developing the program.<sup>51</sup>

The official program lasts from 9 months to 13 months. Many cities continue to run events even after the cultural year is over. For the majority of cities, the program starts in January. Some of the cities prefer to initiate it on an important day other than January the 1st.

ECoC cultural programs get to their end in November or December. However, for some cities, where there is no doubt for continuous cultural development, get their strategies extended for the following year.<sup>52</sup>

The most common problem during ECoC process is timing. Some cities fall behind their schedule. Due to financial problems, some projects consume great time and are delayed for another time even after the year event takes place. Program, planning time and resources should be considered with realistic conditions of the selected cities.<sup>53</sup>

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<sup>50</sup> Palmer/Rae Associates – International Cultural Advisors (2004), p. 15 – 66

<sup>51</sup> Yildirim, C. (2009)

<sup>52</sup> Palmer/Rae Associates – International Cultural Advisors (2004), p. 61

<sup>53</sup> Goldblatt, J. (2005), p. 55 – 59.

## 2. İSTANBUL: WHERE CULTURES MEET

### 2.1 General Overview of Istanbul

Although Istanbul is not the capital city, it is the largest one in Turkey by its growing number of 15 million residents, which has increased tenfold since the 1950s and reached present - day to a level of approximately one fifth of Turkey's overall population.<sup>54</sup> Compared to other metropolises around the world, it has a prominent identity with its charming geographical location and multi - cultural heritage of thousands of years.<sup>55</sup> It is a long – standing cosmopolitan center, covering more than 5300 square kilometers, extending from the Asian to the European side on both sides of the Bosphorus Strait, with which the Marmara Sea and the Black Sea connected.

Istanbul is the economical, industrial, financial, logistical and commercial hub of Turkey, producing almost one-third of the national gross domestic product and generating forty percent of the tax revenues in Turkey.<sup>56</sup> Istanbul is located in a large agricultural region, Istanbul Province produces cotton, fruit, olive oil, silk and tobacco. The city is the chief seaport of Turkey. A large share of the trade of Turkey passes through Istanbul. Industries In Istanbul include shipbuilding, liquor distilling and the manufacture of cement, cigarettes, foodstuffs, glass, leather products and pottery. The city is an important rail center, with several international lines terminating on the European side and a railroad beginning on the Asian side.<sup>57</sup>

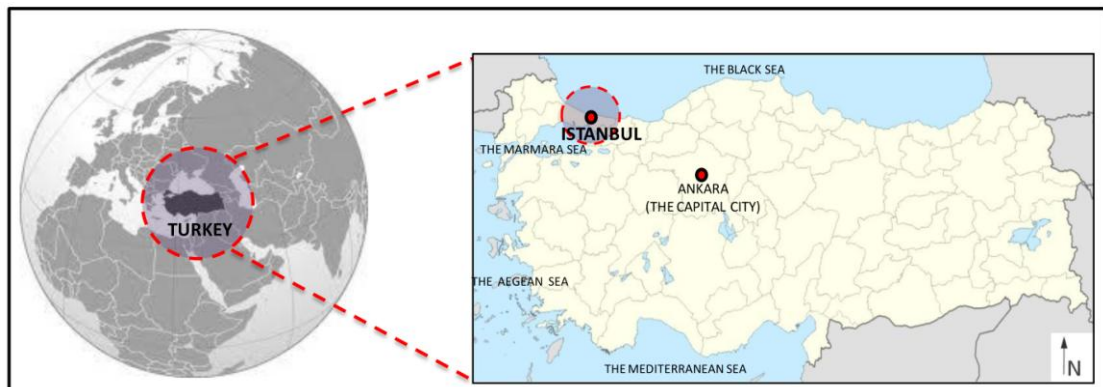


Figure 3: Turkey in the World – Istanbul in Turkey

#### 2.1.1 Geographic Structure

Istanbul has an exceptional and strategic position by its cultural heritage, geopolitical location and population. Istanbul has a unique location as a linkup among Europe, Asia, the Middle East and Caucasus as well as three seas (The Black Sea, The Marmara Sea and The Mediterranean Sea).<sup>58</sup> This brings the cultural and historical richness to the city. Moreover,

<sup>54</sup> Istanbul Metropolitan Municipality (IMM) and BIMTAS (2007) *The Istanbul Master Plan Summary*. Istanbul, Istanbul Metropolitan Municipality (IMM), p. 4

<sup>55</sup> [www.istanbul2010.org](http://www.istanbul2010.org)

<sup>56</sup> Aksoy, A. & Enlil, Z. (2011) *Istanbul 2010 Cultural Heritage and Cultural Economy Compendium*. 1th ed. Istanbul, Istanbul Bilgi Universitesi Yayinlari (Istanbul Bilgi University Press), p.35

<sup>57</sup> Yenen, S. (2010), *Istanbul 2010 European Capital of Culture Quick Guide*. Istanbul, The Istanbul 2010 European Capital of Culture Agency Press, p.2

<sup>58</sup> Unsal, D. (2011) *Istanbul Kultur ve Sanat Sektoru*. Istanbul, Istanbul Bilgi Universitesi Yayinlari (Istanbul Bilgi University Press), p.14

the city is also defined as a peninsula surrounded by the crucial waterways that shaped history such as the Marmara Sea, Bosphorus Strait and Golden Horn. The prominent features such as its geographic location, being an easily defendable peninsula, having ideal climate and rich nature, controlling of the strategic Bosphorus have made Istanbul become an important political, commercial and cultural civilization center.<sup>59</sup> The City, in which main routes of highways and seaways intersects, is the entrance gate to the Eurasia region along with its two international airports (Ataturk and Sabiha Gokcen Airports) and infrastructure.

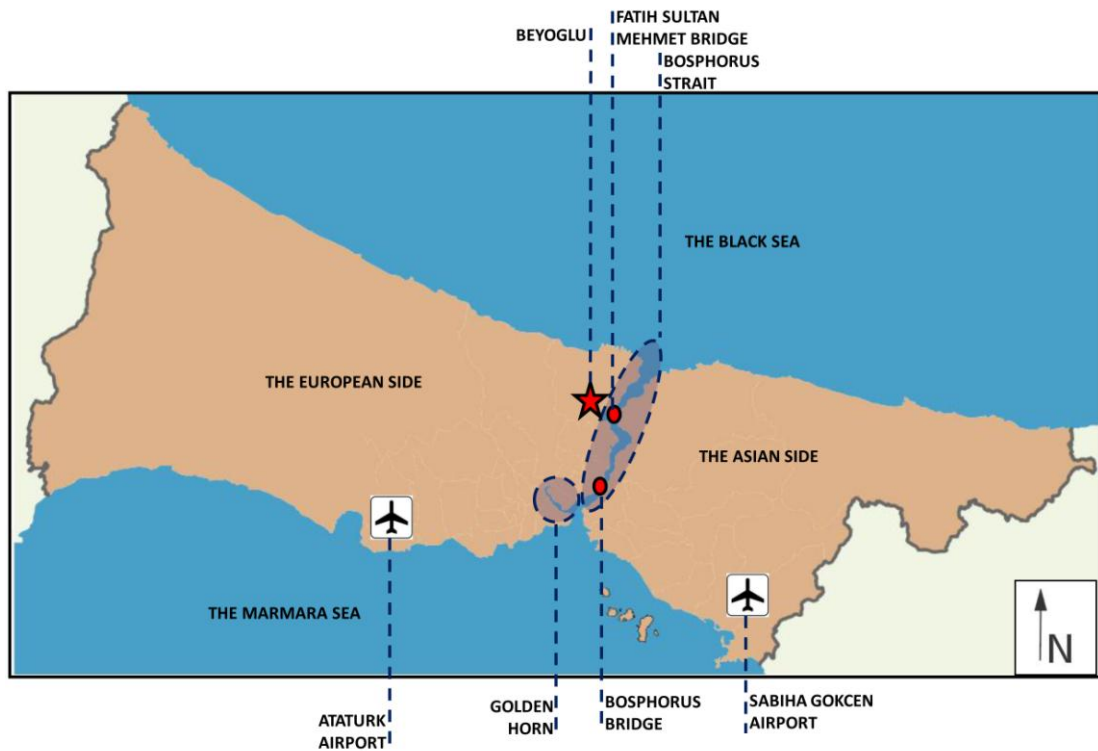


Figure 4: Geographical Structure of Istanbul

### 2.1.2 Socio-Cultural Structure

Istanbul has been capital city to three civilizations; Rome, Byzantine and finally Ottoman Empires, for almost 16 centuries. Due to its distinguishing characteristics, all defined it as their “*favorite city*” and made it their centrum.<sup>60</sup> Thanks to various civilizations such as Armenians, Greeks and Jews, different religions, cultures and languages have thrived within the frame of ethical, aesthetic and equity principles.<sup>61</sup> Istanbul has nostalgic, beautiful, historic, religious, cultural richness and magical beauties that give a unique identity to the city. If not accepted as hyperbolic, unique identity in countless monuments, civil architectural examples, historical and archeological protected areas can be said to be reflecting unprecedented values of Istanbul.

<sup>59</sup> Istanbul 2010 Avrupa Kultur Baskenti Girisim Grubu (2006) *Candidate for 2010 European Capital of Culture-Istanbul A City of The Four Elements*. Istanbul, Istanbul Metropolitan Municipality, p. 29

<sup>60</sup> Emen, F. G. (2008), p. 29-30

<sup>61</sup> Jensen – Butler, C. & Shachar, A. & Weesep, J. (1998) *European Cities in Competition*. Great Britain, Ashgate Publishing Limited, p. 385 – 418.

It is said that Istanbul reflects features of its ancestors; Mediterranean and Middle Eastern cities. In other words, it hosted big imperials determining the world's destiny and religions in the past so, occasionally, various languages had been spoken and religions worshipped. Besides, it was assigned as their administrative capital. Istanbul can be said to have lived glittering times with its cultural and commercial centers, hostels housing merchants, ports, warehouses and markets with superb craftsmen. Moreover, Istanbul has been a tolerance center by virtue of worshipping in mosques, churches and synagogues that are located alongside.<sup>62</sup>

Istanbul is a bit overpopulated city when compared to most of the European cities. The population of the city is greater than 9 of the EU countries. Turkey has the second largest population in Europe.<sup>63</sup> The continued population increase, which has a growth rate of 1.7% per annum on average, made it expand faster than 118 countries. Statistics show that 68,602 people are living per km<sup>2</sup>, fairly studded, and it can also be said that the number of people living within a radius of 10 km is at least 30 per cent higher than that many cities of the world. The density level itself varies between the European and Asian sides: it is higher in congested European side while it is lower on the Asian side, which is quieter with mid-range level of almost 20,000 people per km<sup>2</sup>.<sup>64</sup>

Istanbul is the most significant hub in Turkey with its cosmopolite and multi - cultured population. Liveliness in social components still continues today. When one walks at Beyoglu, he or she can meet with people from different languages, religions and nationalities who have grown in different cultures and traditions.<sup>65</sup> Istanbul is thought to be source of energy for people. The people of Istanbul are fed with its sense of innovation as their source of life.

### **2.1.3 Economical Structure**

Istanbul is among the 20 largest cities of the world, second only to Moscow in Europe. 16% of the working population of Turkey is employed in Istanbul. The economy is distributed among Commerce (34.1%), Industry (23.9%), Construction (71.1%), Transmission&Communications (7.2%). The share of Istanbul in the Gross National Product is 22% , as 1% in Agriculture, 28% in Industry, 21.2% in Building Construction, 24.6% in Commerce, 23% in Transmission&Communications. 46 of the 50 Turkish banks are located in Istanbul. 19.5% of the electrical consumption of Turkey is in Istanbul. 55% of Turkey's exports (approximately 59.7 billion dollars in 2007) and 58% of Turkey's imports (approximately 99 billion dollars in 2007) occur in Istanbul. One of three Turkish commercial companies is located in Istanbul.<sup>66</sup>

## **2.2 The Main Actors for Governing Istanbul**

Istanbul's governmental authorities functions within a unitary national framework with "federal" ministries, based in the Capital City Ankara, by furnishing health care, primary education, policing, some housing and transport, finance, public works and settlement, culture and tourism. Who is directly appointed by central authorities, the ministries'

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<sup>62</sup> Dialogue Society (2008) Istanbul A Brief History In: *Welcome Pack, Istanbul Retreat 2008*. London, p. 25 – 32

<sup>63</sup> Heinze D. (2010) Istanbul 2010. *Arts Management Newsletter*, (95) Jan/Feb, pp. 8 – 14

<sup>64</sup> Burdett, R. and Nowak, W. (2009) Istanbul City of Intersections. *The Urban Age Istanbul Newspaper*, pp. 28

<sup>65</sup> Istanbul Metropolitan Municipality (IMM) (2007), p. 9

<sup>66</sup> Yenen, S. (2010), p.11

involvement in city affairs is coordinated by a governor. Some central governmental bodies such as the Mass Housing Administration have direct associates with Prime Minister while the Transport Ministry's involvement in Istanbul is coordinated by the Governor of Istanbul. The governance of Istanbul does not function only at the municipal and central levels. At the compliance period with the European Union accession process, Turkey recently formed the Istanbul Development Agency, one of 26 regional bodies assisting coordination and orientation between the municipal and central bodies as well as civic institutions for budgeting and planning of large-scale urban projects, developing socio economic investments. In addition, there are provincial administration for each of Turkey's cities which have significant responsibilities, including masterplanning, although in Istanbul this responsibility has been transferred to the IMM.

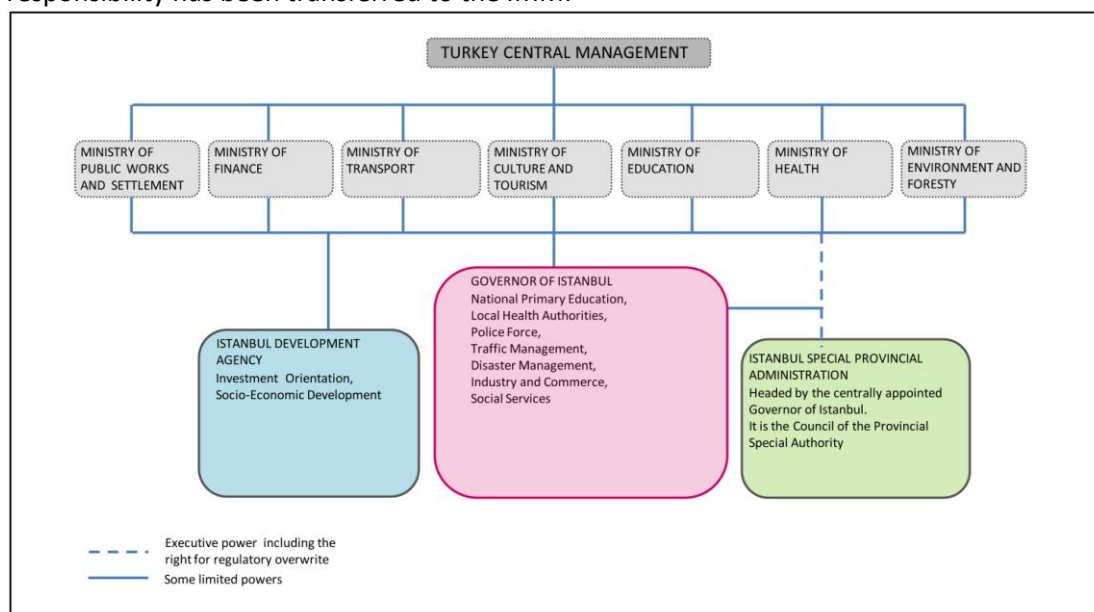


Figure 5: The Governance of Turkey (Source: Urban Age, 2009, pp.26)

The Istanbul Metropolitan Municipality (IMM) is Istanbul's important and basic executive public authority. Many districts or sub-municipalities are in the charge of the IMM. In 2008 the administrative structure of the Istanbul province was rearranged at the local level in order to have a single level of subdivisions or districts. *The number of districts has increased to 39 through the consolidation of 31 first-level municipalities into 8 new districts and the merging of the former district of Eminönü into Fatih (now the only local district authority exerting power over the entire historical peninsula).*<sup>67</sup> Moreover there are 151 villages and 799 quarters under the responsibility of Istanbul province.<sup>68</sup> There have been two – tier municipal system and the governorship which have responsibility of the management and organization of Istanbul since the 1980s. The citywide services are in charge of the Istanbul Metropolitan Municipality and district municipalities concern itself within their boundaries and municipalities.<sup>69</sup>

<sup>67</sup> Urban Age The London School of Economics and Political Science (2009), p. 26

<sup>68</sup> Emen, F. G. (2008), p. 30

<sup>69</sup> Gokturk, D. et al. (2010), p. 14



## 2.2.1 Istanbul Metropolitan Municipality (IMM)

The IMM has had a Metropolitan Mayor, as one of the most important political and administrative figures in Turkey since 1989. By the city's population for a five years term the Metropolitan Mayor of IMM is directly elected. The Metropolitan Mayor of IMM shares power with the Municipal Council formed and selected by members of the city's 39 District Municipalities and their District Mayors. District Mayors of each districts are also directly elected every five years and District Mayors of each district are also directly elected every five years.<sup>70</sup> Each district and a metropolitan city have a governor apart from the mayors. Governors are appointed. Each governor is in charge of public safety (police), education, health, etc, whereas mayors have the responsibility of the environment, water, roads, parks, etc. of the city.<sup>71</sup>

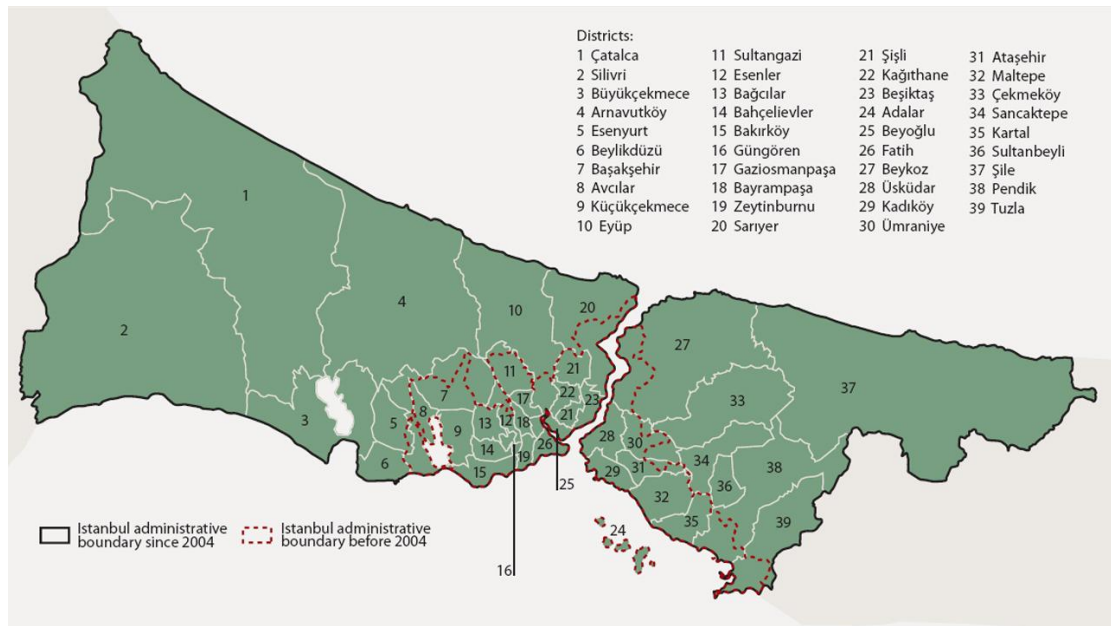


Figure 6: Municipal Boundaries of Istanbul (Source: Urban Age, 2009, pp.26)

In 2004, administrative borders of IMM were expanded to coincide with greater provincial border. The administrative border has increased threefold, from area 1,831 km<sup>2</sup> to 5,343 km<sup>2</sup>, one of the largest municipal traces in the world. As consequence of this boundary imposing between Provincial authority and IMM, force of Metropolitan Municipality has increased significantly and became responsible for all area of Istanbul while authorities of Provincial Special Authority have been reduced. IMM possesses extensive authorities and the essential budget for the planning, transport, placing and ecological services, which has captured all city.<sup>72</sup> Therefore, the new plan casing the whole geography of recently-certain Metropolitan area was indispensable. With intention to assure this constraint, Istanbul in an edge of leading cities in the world, in 2005 IMM has established Istanbul Metropolitan Planning and Urban Design Center (IMP) financing from BIMTAS, the public private partnership, which serves as an affiliate company of the Metropolitan Municipality. Istanbul Metropolitan Planning and Urban Design Center (IMP) was aiming to achieve the master

<sup>70</sup> Urban Age The London School of Economics and Political Science (2009), p. 26

<sup>71</sup> Yenen, S. (2010), p.12

<sup>72</sup> Urban Age The London School of Economics and Political Science (2009), p. 26

planning studies on the metropolitan scale with a new planning organization<sup>73</sup> and to develop coordination between the various departments of the Metropolitan Municipality. IMP has originally consisted of 400 experts, academicians and key municipal members.<sup>74</sup> The city perception in the Istanbul Metropolitan Plan has been defined as follows: ' the global city of power station which is identified by its historical, cultural and natural values, places cultural and tourist advantages of city for forward, lifts its quality of urban life, reflecting principles of ecological, economic and social stability to area, transforms its economic structure to one based on deal and the services introduced in a science and technics, and reaches valuable and participatory the city government/management using installed and spatial plans as the effective tool. Nevertheless, IMP has reduced its size and importance in recent years.

IMM tries to express characteristics of Istanbul and culture, plans to realize new and significant cultural projects to make a name of Istanbul mentioned with culture and art in worldwide, to systematize city onwards, to renovate importance of mark of Istanbul and the city image, investing in a cultural infrastructure to modernize a functional arrangement of the cultural centers to expand their cultural offers.<sup>75</sup> The Istanbul Metropolitan Municipality orders the new cultural policies to present a rich cultural and historical heritage. All cultural projects assist in Istanbul impending tourism and culture of city.<sup>76</sup> The cultural activities organized by the Istanbul Metropolitan Municipality Culture and Tourism Department aspires to know about cultural and artistic demands of people, supports them for their involvement and creates a cultural life where people can be articulated. With reference to cultural and artistic projects in Istanbul, the consequences received specifically for museums, libraries, visual art seats, seats of executive types of art, the cultural centers, cinema, and seats of activity and educational establishments and for the actors involved in their executive managing.<sup>77</sup>

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<sup>73</sup> Aksoy, A. et al. (2011), p. 64

<sup>74</sup> Urban Age The London School of Economics and Political Science (2009), p. 26

<sup>75</sup> Aksoy, A. et al. (2011), p. 64 – 86

<sup>76</sup> Emen, F. G. (2008), p. 48

<sup>77</sup> Aksoy, A. et al. (2011), p. 229 - 352

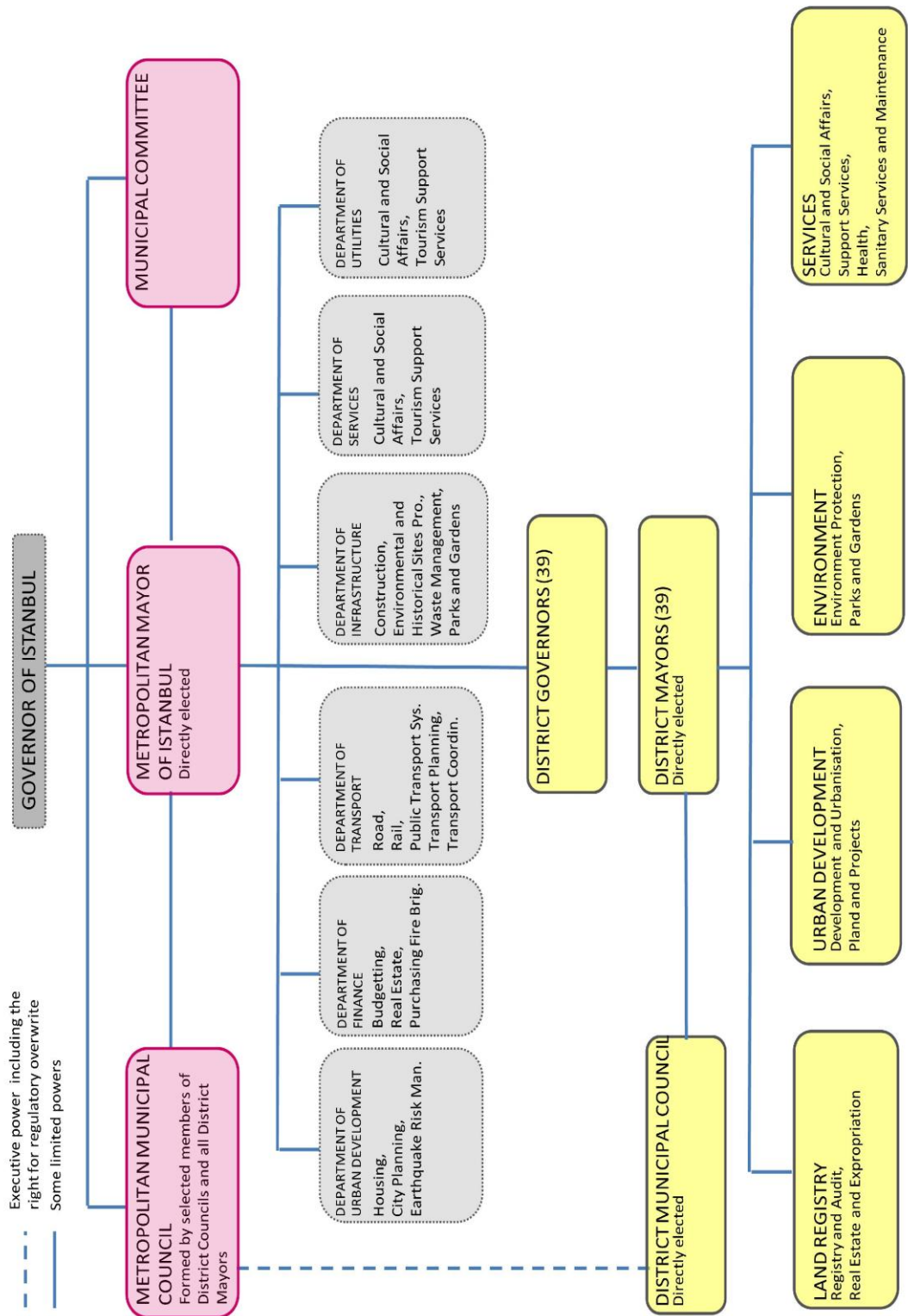


Figure 7: The Governance of Istanbul

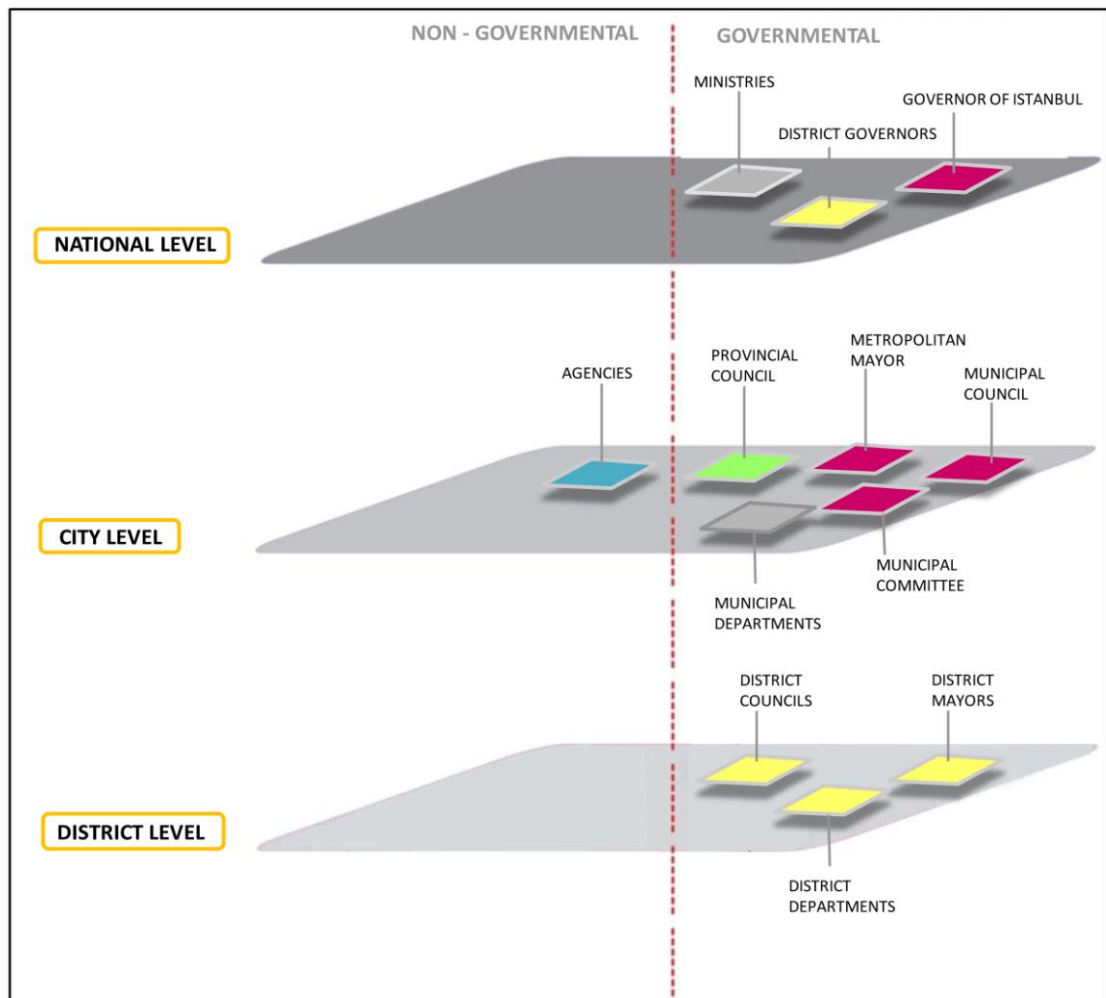


Figure 8: The Levels of The Management Structure

In the meantime, district municipalities have improved focused by infrastructure municipals for infrastructural problems, type of a condition of water, means of transportation and utilities. The area of culture and arts has jumped one step at a time to social municipalism as opposed to focused by an infrastructure municipalism. In due course, the social center of municipalities became more usual in local authorities. At present, municipalities direct their funds into a field of culture to solve their infrastructural problems. Cultural activities increase human and cultural capital of districts, helps residents to become modernized and to adapt to a city life. The culture is regarded as force of modernization and as a vehicle for integration to city. Undeniably, cultural activity also offers the important advantages of visibility in terms of operations of district municipalities; since a condition of infrastructural means of service remain invisible, and with readiness it is possible, district mayors think, that they can receive their message crosswise much more clearly by means of cultural activities. Many the cultural centers, known as show-windows of district municipalities, are constructed, that with all necessary to conform to objective; high-quality salons of cinema and screens, conference rooms, halls of an exhibition, halls of formation and a room of a seminar. The cultural affairs of district municipalities lay big value on activities which build bonds and partnerships between the differing cultural identities in their constituencies, thereby improving intercultural communication. The departments of Cultural Affairs work

intensely on cultural issues, organize both local and international festivals, guided cultural tours, educational facilities and trainings, games, reading days, colloquiums, concerts, movie shows, plays for children, dramas and various sports activities. For the first time they have started to take seat crucial in the cultural policy of local authorities, many district municipalities incorporated programs with the nongovernmental organizations to create the divided events in a structure concerning different cultures.<sup>78</sup>

The most significant supporting points of the municipality's cultural policy are civilization, democratization and polyphony. The essence of culture and art policy of Istanbul Metropolitan Municipality is while implementing widespread; introducing and praising national and traditional culture-art, cooperating with all people, associations, institutions to preserve culture and art values and transferring these to the next generation, creating effective culture and art in national and international social life. Another aspect of the Municipality's national culture policy is generating the ability and qualifications for the young people in order to make them understand, love, preserve Istanbul, magical beauty, all cultural heritages with a mission of humanity's future and share all these values with the international community. *Educational and cultural services such as Media and Public Relations Department, Foreign Relation Department, Libraries and Museums Department, City Theatres Department and Istanbul Culture and Art Works Commerce are within the framework of the Istanbul Metropolitan Municipality culture policy.* All those services work for the organization of cultural and social programs (conference, symposium, concert etc.) in cultural centers of Istanbul Metropolitan Municipality, theatre services for the public in City Theatres. In addition to this, they aim to encourage the inhabitants through the libraries of IMM in order to increase the use of libraries. At the same time, the services of IMM support the people to make them being aware of the public's own history and culture with the exhibitions and museums. Moreover they organize culture days in Istanbul and abroad for the presentation of Istanbul's historical and cultural richness' to the entire world.<sup>79</sup>

The IMM Cultural Council has responsibility for presenting and reviving culture, under the guidance of flexibility and pluralism, presenting diverse cultures to the community with in Istanbul, showing the highest care in organising events and supporting the organisations involved. The IBB leads the way for such events and support to deepen the cultural richness of Istanbul. The events organised are presented to the rest of countrys viewing satisfaction with great effort, not to mention the special interest given to the academic input displayed. The invents envolved very from literacy to music, traditional arts to modern art, from historical social science to cinema, bringing together all the coulors of the rainbow.

### **2.2.2 Other Actors in Istanbul's Cultural Management Structure**

Cultural assets play an important role in the competitive arena among the other cities. Moreover most of the cities in the world intend to receive serious economic inputs from carrying their cultural assets to the world agenda. At this point, Istanbul has incomparable potential cultural identity. Istanbul's cultural economy functions as the heart of Turkey. The cultural economy performance of Istanbul aim to support itself to be kept pace in becoming global with other world metropolises.<sup>80</sup>

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<sup>78</sup> Aksoy, A. et al. (2011), p. 67- 214

<sup>79</sup> Emen, F. G. (2008), p. 45 – 47

<sup>80</sup> European Commission Directorate – General Regional Policy (2007) State of European Cities Executive Report. Pp. 1 -17.

The culture and art characteristics of Istanbul has regenerated in the last ten years. The artists have more opportunity if compared to ten years before. They have more chance to feature their productions by the means of flexible conditions related to international platforms and conditions in the world. As a result of globalization, the different cultures through art meet in different places all around the world.<sup>81</sup> Istanbul has developed one of the biggest mile stones in providing cultural and artistic locations for the past 10 years. This development has shown the many colours of the rainbow from visual arts to cinema, interpretive dance to inter diciplinary arts, etc. Firstly there are huge numbers of the efforts shown by the artists. Due to globalization they come together from different art forms. The Istanbul Metropolitan Municipality (IMM) has worked for a strategic process for a better use of cultural assets. Besides IMM intends to enhance Istanbul's image in terms of its cultural economy, cultural infrastructure, activities and cultural consumption not only in national scale but also in international scale.

Cultural institutions under the responsibility of the central and the local governments have been referred to as the public sector. Cultural institutions are financed and managed by ministries such as the Ministry of Culture and Tourism. The cultural institutions of the private sector, the foundations and association type of institutionalized cultural organizations engaged in cultural production are regarded as non-governmental cultural institutions. Private companies, charitable foundations, associations and cooperatives: even though the domain of culture-arts are shaped mainly in the dominance of the public sector in Turkey, the impact of the post -1980 economic policies upon this domain has paved the way for entrepreneurship and civil initiatives and the results of such developments have become visible since the early 2000s. The number of small or large – scale non – public institutions and bodies engaged in production of arts and contribution to their performances display a rise in Turkey and especially in Istanbul. The increased number of private galleries in the visual arts, the foundation of private museums as well as the activities of independent artist initiatives, have altogether constituted pioneering organizations determining the tendencies.

The foundations, which have an active role in the cultural sector, are mostly enterprises founded by holdings from the business world, and since they are in the status of foundations, they are able to benefit from tax concessions grabbed to cultural enterprises. Associations and cooperatives are the final category of non-public actors engaged in production and performance of culture and the arts. Differing from the right-based associations whose main task is to keep track of the rights of persons and companies of a particular filed, associations are preferred as a method of becoming institutionalized in order to accomplish productions in the field of culture. By way of fostering and executing programs for training and personal development programs as well as carrying out collaborative studies with national and international bodies, the professional unions and associations appear to take an influential role in the culture and arts scene. These training programs range from vocational courses to literacy courses, from handicrafts to theatre, dance and music education. While education focusing on culture and arts is provided predominantly with higher income levels, in the peripheral districts with low education and income levels and high levels of unemployment, training programs focusing on vocational training, literacy, and teaching handicrafts are more common. The objective of many of the

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<sup>81</sup> Unsal, D. (2011), p. 30

training programs in peripheral districts is the creation and cultivation of urban consciousness, and raising the quality of life. As concentrated mainly in the fields of visual arts and performing arts, these organizations, which are established with the involvement of several artists and/or cultural managers, do not appear to address a wide range of audiences, but yet attain an organizational framework in its minimal sense.

The communities engaged in culture and the arts productions, cultural spaces as the key factors in performing activities, and all support structures in production and performances activities altogether function in the institutional status of an incorporation. There can be numerous examples given for those institutions which execute their production in the arts and culture through being incorporated. In the visual arts, the private art galleries and private museums can be taken in this category. Private culture and arts institutions are civil organizations that do not have any connection with or any extension of the state structure. The range also involves such organizational structures as foundations, associations and cooperative. Within this framework, companies are at the forefront in non-public organizations. In recent years, companies engaged in non-cultural sectors have tended to foster projects and invest in the cultural sector, supply finance for infrastructures and collaborate with culture management companies in businesses dealing with the management of culture. Large companies and banks are moved recently towards becoming the cultural participants involved in the visual arts sector by establishing art spaces as a social responsibility and awareness.

In addition to incorporations, another important movement that can be mentioned is artists' initiatives. The artist's initiatives as independent organizations of the sector have gained increasing importance. The results of the research indicate that while there were four artist initiatives in Istanbul in 2000, this figure has increased to 29 in 2010. These initiatives aim at constituting an independent platform for production and dissemination. Parallel to the rise in the number of artists' initiatives, more interdisciplinary and collaborative works have gained ground. This rise has acquainted not only a quantitative, but also a qualitative basis reflected in the distinctive characteristics of the initiatives. Nowadays, initiatives tend to target holistic interdisciplinary. Organized initially on the basis of visual arts, these initiatives recently have begun to encompass many other different disciplines like architecture, digital culture, film, music, graphics and video arts as well.

The central government policy on the finance of culture is pursued along two routes: the localization of cultural management on the one hand, and the attraction of private sector funds via such incentives as the exemption of taxes in sponsorships, on the other. By such means, the target is to augment the finance of culture and make it become diversified beyond public funds. Review of public and private sector investments in culture reveals that the most important investments in Istanbul have been accomplished both by the municipalities and also by the private sector. However, the investments are directed mainly to infrastructural issues such as the construction and management of cultural centers and art galleries, and smaller amounts allocated to performances and cultural production. This equation appears to exclude the creators of art and culture, who thoroughly work outside the logic of the market. Concerning the production of art projects and studies on creative ideas, investments on persons, capacities and sources of knowledge remain behind. Such

investments are expected to be made by artists themselves. This counts for both public and private sector investments.<sup>82</sup>

### **2.3 The Functional City Centers: Agglomerative Outcomes**

Istanbul is, to some extent, financial capital of Turkey by means of commerce, trade, production and tourism. On gaining new perspectives, decision makers have assumed labour force as a culminating point for creating new facilities.<sup>83</sup> This new economy is comprised of culture industries and facilities which are said to be the driving force for its creativity, and is to be supported by cultural economy.<sup>84</sup>

Istanbul's cultural economy can be analyzed spatially in two categories in terms of geographic scattering of cultural infrastructure and companies. When analyzed, two significant regions and spatial intensity become clear evidently within the Istanbul metropolitan area. One of these regions is the 'Cultural Triangle' in which cultural activities are clustered. It encircles districts of Beyoglu, Besiktas, Sisli, the Historic Peninsula and Kadikoy. This spatial concentration is believed to force residents to gather within this triangle if they are required to take part in cultural facilities. However, local authorities have made up new alternatives to this triangle and constructed new facilities in recent years, so this spatial agglomeration can be said to have changed partially. Today, there are many centers of culture in almost all sub-districts of Istanbul. People, from all age groups, come up with various educational programs as well as attending to events such as exhibitions, movies, theater and performances.

Accordingly, the other spatial agglomeration can be pinned up to the north of Istanbul. On expanding the Istanbul Central Business District in 1990, the majority of the cultural companies and services have shingled up in this part of the city, in which business headquarters are clustered, also known as Beyoglu -Maslak axis (the 'Maslak line'). Since 1990, this area has evidently emerged as a robust area due to convenient accessibility to products and services as well as faster input-output relationships to reduce costs in manufacturing. Along with these advantages, increased visibility become clear, and physical proximity of companies in this centre made sharing of know-how and market possible for each other.

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<sup>82</sup> Aksoy, A. et al. (2011), p. 104 – 233

<sup>83</sup> Ada, S. & Ince, H. A. (2009) *Introduction to Cultural Policy in Turkey*. Istanbul, Istanbul Bilgi Universitesi Yayinlari (Istanbul Bilgi University Press), p. 106 – 116

<sup>84</sup> Unsal, D. (2011), p. 13



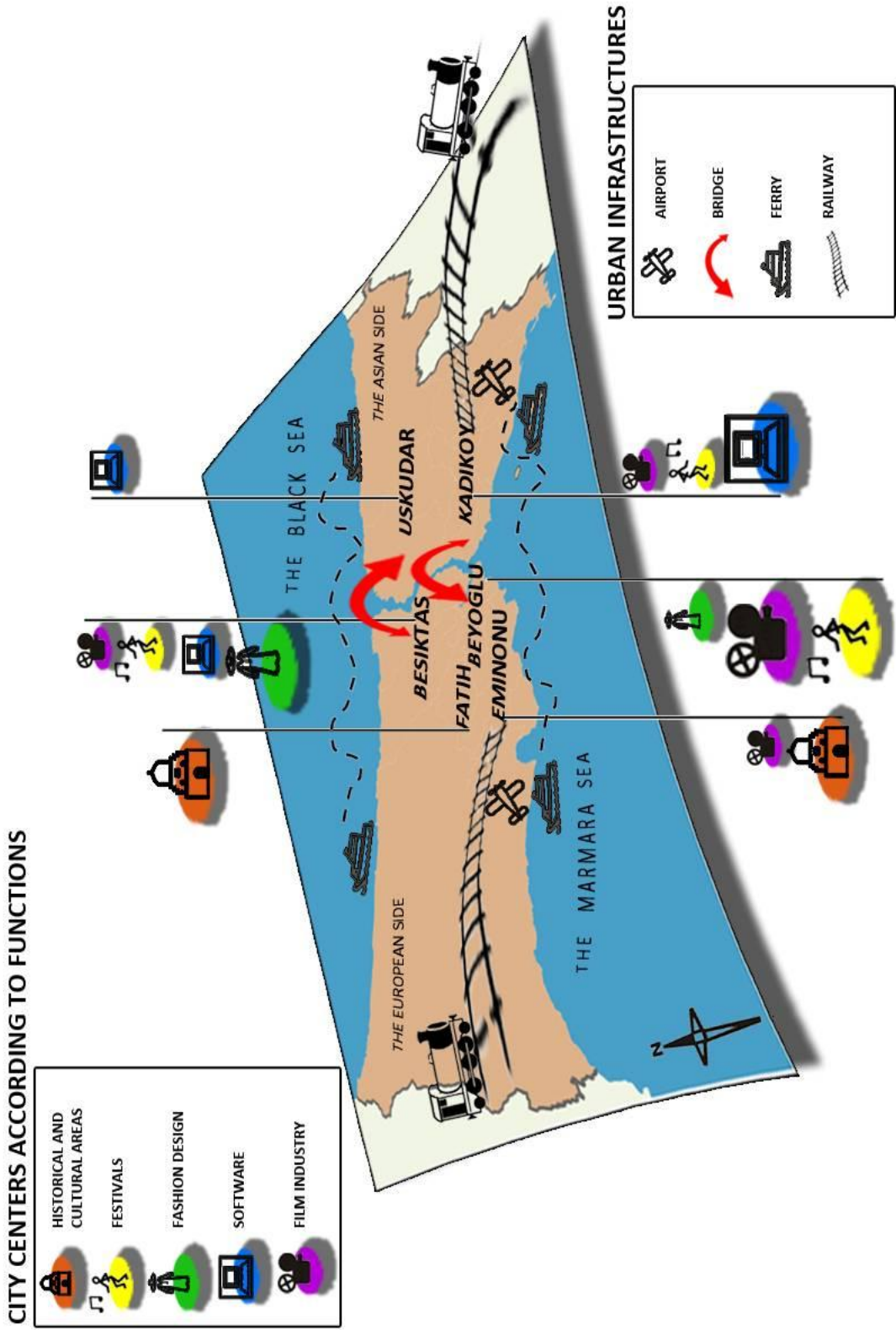


Figure 9: The City Centers of Istanbul

### 2.3.1 The Cultural Triangle

The Cultural Triangle which is thought to be emphasis for Istanbul's cultural infrastructure indicates a certain area comprised of the districts, Fatih and Beyoglu, as well as those central municipalities; Besiktas, Sisli, Uskudar, and Kadikoy. It can also be described as an area, in which the city's major cultural industries and infrastructure are piled up almost at every corner reflecting Istanbul's rich history and cultural heritage adorned with plenty of historic buildings. The sub-centers forming the triangle are Beyoglu-Besiktas-Sisli to the north of the Golden Horn, the Historical Peninsula to the south of the Golden Horn, and Kadikoy across the Bosphorus on the Asian part of the city.

This region puts forth a significant point of interest for foreign visitors while presenting a wide range of things to do such as city sightseeing, shopping, food and drink, and recreations. It can also said to be in the heart of the city as a must see place for visitors. Although most of spots recommended for visiting within the Cultural Triangle gathered mostly in the Historical Peninsula and Beyoglu, Besiktas and Sisli, the districts that are also the parts of the triangle, embody some culture and art venues such as art galleries, movie theatres, performance centers, night clubs, classical music, ballet and opera houses.

The Historical Peninsula can said to be a magnet for cultural tourism by the museums and monuments compared to the other districts within the triangle. However, it ends up in quietness as there is almost no night life opportunity for visitors contrary to the liveliness in daytime. On the other hand, Beyoglu can said to be a district never sleeps.<sup>85</sup>

The spots and events forming cultural infrastructure and activities such as monuments, museums galleries and theatres within the triangle offer some good opportunities for foreign visitors by allowing them to find many activities in a certain area within a short period of time. Thus, foreign visitors can do voluminous activities in a certain area and are said to have been well performed in tempo. However, this causes missing of having visiting other appeals Istanbul present due to limited time of visitors stay, 2 to 3 days averagely. In other words, if they had more time and been guided by tourism entrepreneurs for places rather than the Historical Peninsula, for the most part the Topkapi Palace, Haghia Sophia, Blue Mosque and the Grand Bazaar, they could have founded the chance of visiting other savvy appeals such as the Prince's islands and the Bosphorus as a whole.

Cultural centers, libraries and movie theatres are scattered around especially after cultural investing being developed by local authorities since mid-2000s while museums, visual and performing arts spaces are spatially gathered between Eminonu-Beyoglu-Besiktas-Uskudar within the triangle. Thus, cultural centers, libraries, shopping centers and movie theatres became more widespread. As a result, 60% of cultural centers and libraries; and 53.4% of movie theatres got accumulated in the peripheries. This, in other words, symbolizes the cultural initiative local authorities took as announced by them before, and can be assumed as the proof of increasing tendencies of moving infrastructure out of the triangle. Actually, the outcomes of analysis on cultural centers out of the triangle are impressive. Municipalities have founded 40 cultural centers since 2000. 36 out of these 40 centers are in municipalities out of the triangle, and 23 out of 40 were opened after 2005.

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<sup>85</sup> Ada, S. et al. (2009), p. 106 – 116

The Cultural Triangle in Istanbul Metropolitan Area includes, largely, 77.5% of all museums, performance and visual arts venues. Figures show that 47% out of 77.5% are located in Fatih District. Beyoglu district merely includes one third of all visual art and performance art venues.

When analyzed, the locations of cultural industry companies as well as cultural infrastructures such as museums, cultural centers, performance and visual arts venues show local authorities' attitude of bringing them together within in the Cultural Triangle.<sup>86</sup>

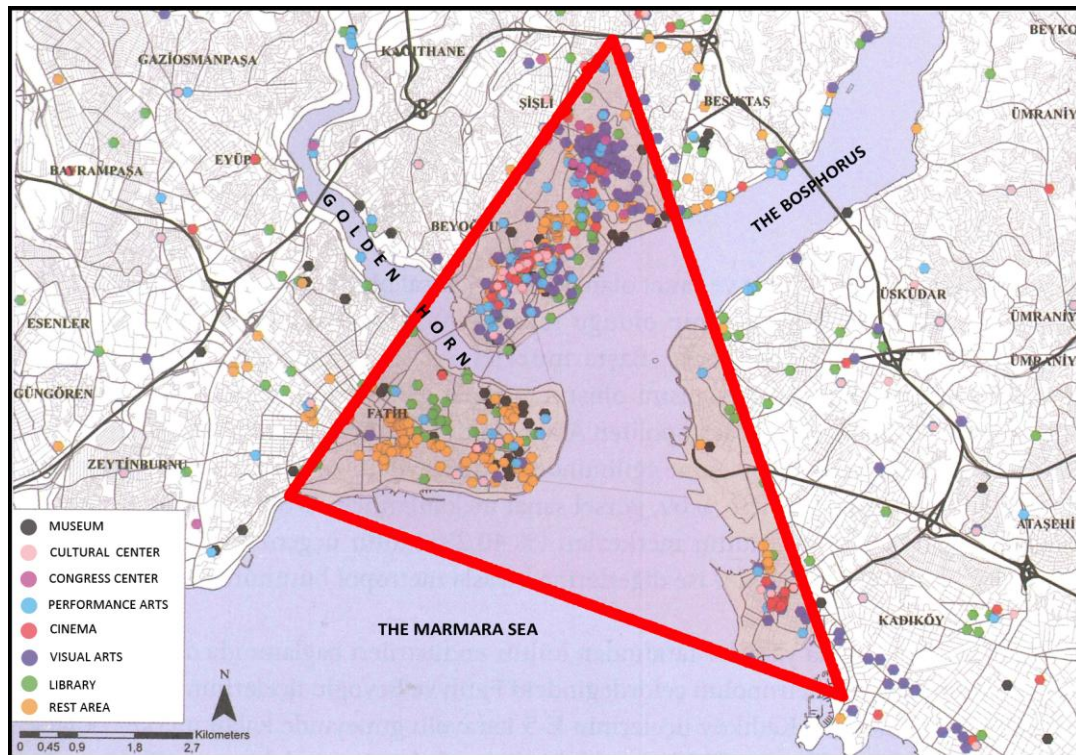


Figure 10: The Cultural Triangle of Istanbul (Source: Dincer et. al, 2011, p. 116)

<sup>86</sup> Istanbul Metropolitan Municipality (IMM) (2007), p. 27

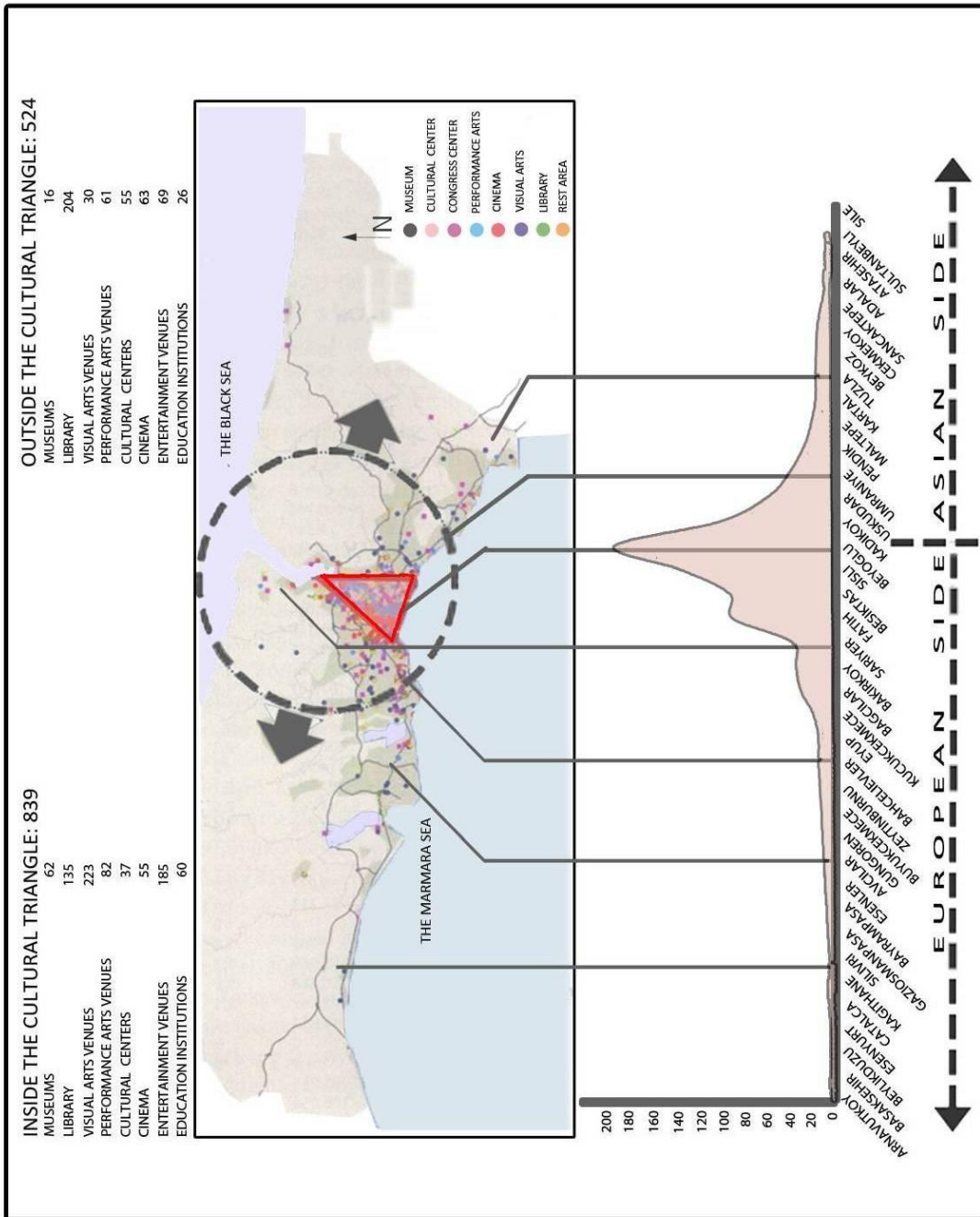


Figure 11: Spatial Distribution of Cultural Infrastructure in Istanbul (Source: Aksoy et al., 2011, p. 161)

	Beyoğlu	Beşiktaş	Şişli	BBŞ total	%	Historical peninsula	Kadıköy	Inside the cultural triangle	%	Outside the cultural triangle	%	Total
Spaces of cultural heritage	42	36	29	107	25.7	68	22	197	47.2	220	52.8	417
Museums	14	12	4	30	38.5	29	3	62	79.5	16	20.5	78
Libraries	28	24	25	77	22.7	39	19	135	39.8	204	60.2	339
Arts spaces	113	40	89	242	61.1	13	50	305	77.0	91	23.0	396
Visual arts spaces	80	28	70	178	70.4	6	39	223	88.1	30	11.9	253
Art galleries	46	23	51	120	69.8	3	27	150	87.2	22	12.8	172
Art gallery/Auction house	0	0	2	2	50.0	1	1	4	100.0	0	0.0	4
Art gallery/Art workshop	16	3	7	26	60.5	1	9	36	83.7	7	16.3	43
Artist initiative	13	2	1	16	80.0	1	2	19	95.0	1	5.0	20
Auction house	1	0	8	9	100.0	0	0	9	100.0	0	0.0	9
Other	4	0	1	5	100.0	0	0	5	100.0	0	0.0	5
Performing arts spaces	33	12	19	64	44.8	7	11	82	57.3	61	42.7	143
Theater hall	14	4	9	27	54.0	2	4	33	66.0	17	34.0	50
Opera and ballet house	1	0	0	1	50.0	0	1	2	100.0	0	0.0	2
Concert hall	3	1	2	6	100.0	0	0	6	100.0	0	0.0	6
Cultural center stage	6	6	1	13	25.0	2	4	19	36.5	33	63.5	52
Convention center stage	2	0	2	4	100.0	0	0	4	100.0	0	0.0	4
Outdoor performance space	0	0	1	1	14.3	1	0	2	28.6	5	71.4	7
Other performance spaces	7	1	4	12	54.5	2	2	16	72.7	6	27.3	22
Cultural centers	15	7	4	26	28.3	4	7	37	40.2	55	59.8	92
Cinemas	20	6	9	35	29.7	2	18	55	46.6	63	53.4	118
Activity spaces	83	31	28	142	55.9	21	22	185	72.8	69	27.2	254
Festival spaces	81	30	26	137	56.6	21	22	180	74.4	62	25.6	242
Fair and exposition spaces	2	1	2	5	41.7	0	0	5	41.7	7	58.3	12
Education Institutions	13	9	12	34	39.5	10	16	60	69.8	26	30.2	86
Higher education institutions	2	4	5	11	28.9	3	3	17	44.7	21	55.3	38
Courses and other education	11	5	7	23	47.9	7	13	43	89.6	5	10.4	48
Total	286	129	171	586	43.0	118	135	839	61.6	524	38.4	1,363

Table 1: Distribution of Cultural Infrastructure of Istanbul Within and Outside the Cultural Triangle (Source: Aksoy et al., 2011, p. 203)

## 2.4 Cultural Texture of Istanbul

Progresses in the manner of globalization and gradual industrialization of culture bring with them new definitions to culture and city. Accordingly, Istanbul has also modified its industrial character and economic foundations, referring to cultural services and cultural industries. Today, both local and central governments are determining the prospect of Istanbul as a capital of finance, services, congress, tourism and culture.<sup>87</sup> Istanbul has recognized a global dignity, which is approved, to some degree, by the rest of the world, by its geographical location and multi-cultured cultural heredity. It has hosted many civilizations and cultures, reflecting the harmony in the city's foundations. Governmental institutions, national and local cultural organisations, and private entities and endowments are contributing to Istanbul's cultural infrastructure significantly. These contributions include, in a wide spectrum, centers of culture, restoration projects, reorganizing public areas, and cultural activities. Besides, culture and arts departments of private companies, commercial companies involved in organisation and promotion, and individual artists have

<sup>87</sup> Aksoy, A. et al. (2011), p. 17 – 174

helped Istanbul, which is at the heart of cultural industries, gain new employments, revenues, international connections and reputation. Most of the headquarters of cultural industries and non-profit associations are located in Istanbul. In this respect, it is not wrong to say that Istanbul is at the center of Turkey's cultural ground.<sup>88</sup>

Governmental agents played important role, either at national or local level, by taking the leading position in organising cultural activities after announcing Turkish administrative preference as republic in 1923. Although some of these activities seem to reflect their Ottoman roots, they have been assumed partly as covering the past and giving a new identity to the republic. The Central and local government authorities have introduced most of the major cultural centres and performance areas (concert halls, theaters etc.) in Istanbul. On the other hand, private companies have constructed their own art centres in recent years. They have filled the gap which public enterprises have not taken part, including Turkish and international popular music and avantgarde theatre, by extending cultural ground through inviting foreign cultural experts and continual sponsoring. To put it differently, they have boosted Istanbul's cultural life by extending the variety of arts through cultural events like festivals.<sup>89</sup>

	Institution under control of central government	Local governments and public bodies under their control	% (Local and Central governments	Foun- dation	Private	Asso- ciation	Other	% (foundations- private- association- other)	Overall total
Spaces cultural heritage	146	160	72.5	28	30	5	53	27.5	422
Museums	38 <sup>1</sup>	8	59.0	12	14	1	5 <sup>1</sup>	41.0	78
Libraries	108 <sup>3</sup>	152	75.6	16	16	4	48 <sup>4</sup>	24.4	344
Arts spaces	15	82	24.0	11	242	4	51	76.0	405
Visual arts spaces	3	11	5.3	6	200	3	39	94.7	262
Art galleries	3	11	8.1	6	139	3	10 <sup>2</sup>	91.9	172
Art gallery/ auction house	0	0	0.0	0	4	0	0	100.0	4
Art gallery/ art workshop	0	0	0.0	0	43	0	0	100.0	43
Artist initiative	0	0	0.0	0	0	0	29	100.0	29
Auction house	0	0	0.0	0	9	0	0	100.0	9
Other	0	0	0.0	0	5	0	0	100.0	5
Performing arts spaces <sup>6</sup>	12	71	58.0	5	42	1	12	42.0	143
Theater hall	5	18	46.0	0	24	1 <sup>7</sup>	2	54.0	50
Opera and ballet house	1	1	100.0	0	0	0	0	0.0	2
Concert hall	1	2	50.0	1	2	0	0	50.0	6
Cultural center stage	0	43	82.7	1	4	0	4	17.3	52
Convention center stage	0	2	50.0	0	2	0	0	50.0	4
Outdoor perf. stage <sup>8</sup>	1	3	57.1	1	2	0	0	42.9	7
Other performance spaces	4	2	27.3	2	8	0	6	72.7	22
Cultural centers	1	65	71.7	5	18	0	3 <sup>9</sup>	28.3	92
Cinemas	0	3	2.5	1	113	1	0	97.5	118
Activity spaces	4	19	18.9	12	34	3	50	81.1	122
Festival spaces	4	18	20.0	12	28	2	46 <sup>10</sup>	80.0	110
Fair and exposition spaces	0	1	8.3	0	6	1	4 <sup>11</sup>	91.7	12
Education institutions	10	0	18.2	14	31	0	0	81.8	55
Higher education inst. <sup>12</sup>	8	0	38.1	13	0	0	0	61.9	21
Courses and other educ.	2	0	5.9	1	31	0	0	94.1	34
Overall total	176	329	41.6	71	468	13	157	58.4	1,214

Table 2: Distribution of Cultural Institutions in Istanbul by Their Upper-Tier Institutions and Organizational Structures, 2010 (Source: Aksoy et al., 2011, p. 237)

<sup>88</sup> Moore, K. & Lewis, D. (2009) *The Origins of Globalization*. 1th ed. New York, Routledge, p. xi – xvi

<sup>89</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p.167

Istanbul has become an ever increasing popular city of ‘cultural activities’ since the early 2000s. The distinctive culture-arts activities such as festivals, musicals, theatre and dance events, art fairs, fashion events and street activities have been performed either by private or public agencies. There have been many events, that are 136 culture and arts festivals performed in various disciplines. Naturally, these activities include international cultural activities particularly aiming to promote communication and the European arts scene. The number of artists and their activities have increased, and their performances have been developed by this European-funded activities and artist exchange programs.<sup>90</sup>

Having set such a goal for Istanbul, it is clear that culture, in its common sense, should be assumed as one of the strategic sectors for the city rather than a series of activities. The miraculous effect of the culture, which is introduced with its admirable variety and content, has an widespread impact on entire field and almost on every visitor, and it puts in incredible strength and synergy to Turkey over Istanbul. If arranging activities on a global scale without losing local creativity and spirit can be made sustainable, the characteristics of Istanbul as an attraction center will be consolidated in time. In this context, tangible and managerial cultural arrangements that are prerequisite to this need to be fulfilled urgently. Accordingly, Istanbul has started marching its way to acquire an important position in the world.<sup>91</sup>

## **2.5 Activities Supporting Social and Cultural Texture**

The majority of people as well as economic foundations have settled along the transportation routes, which are rail and roads, to benefit from their advantages. This has also facilitated centralizing urban services. As traditional public transport infrastructure has become incapable of meeting requirements, motorways have been appraised more than ever. Yet, this has brought in adverse effects such as increase in the use of private cars and air pollution.<sup>92</sup> During industrial revolution, Istanbul put less emphasize into modernizing as opposed to its European counterparts. At that time, Istanbul was an ‘Oriental City’ with no network of transportation. There were no bridges and boats connecting both sides of the city, the European and Asian part. Having experienced big fires, the city developed some regulations, and modernized its infrastructure. By the 1910s, the city has constructed a transportation network of boats, trams and trains.<sup>93</sup>

Infrastructural improvements along with economical developments have changed Istanbul’s identity into a global city. It has taken its part at the heart of international interest with its geographical location, historical importance and multi-cultured course of existence. Following these developments, it has also internalized global trends and movements causing a rise in the number of the tourists every year. Furthermore, many contemporary artistic events and exhibitions have been introduced either at national and international level. Thus, the rest of the world have witnessed many festivals such as International Istanbul Biennial and Istanbul Architecture Festival. These events have reflected the rich diversity of Istanbul’s cultural life. So, residents have gotten acquainted with artistic events that are unknown to most of them. In addition to this, this has given birth to a partnership among European and Turkish artists, and they have started to work

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<sup>90</sup> Aksoy, A. et al. (2011), p. 107 – 147

<sup>91</sup> Unsal, D. (2011), p. 14 – 28

<sup>92</sup> Burdett, R. et al. (2009), pp. 30

<sup>93</sup> Gokturk, D. et al. (2010), p. 7 – 8

together. This has been initiated mostly by the European artists as they are more interested in Istanbul's urban conditions, its history and cultural facts than local artists. This explains why Istanbul has a unique position compared to other cities of the world, referring to attractiveness and competitiveness.

Although professional organization companies and/or private entrepreneurs mostly organize music and performance arts, district governments of Istanbul run, in general, culture-arts festivals, including theatre, music, performance, and other artistic activities. Some 39 district governments of Istanbul have carried out these events not only to support artists, but to reach crowds as well.<sup>94</sup>

The agents organizing cultural activities and their deeds on both national and international scale can be listed as follows;

City authority and national state institutions: Local authorities together with state agencies, mostly the Ministry of Culture and Tourism, organize cultural activities and run arts spaces such as museums, major concert halls, theatres and opera halls.

These authorities support performances by providing venues for both state and non-governmental organisations.<sup>95</sup>

Non-governmental organizations and associations: There are plenty of non-governmental organisations devoted to cultural activities. They mostly organize festivals, exhibitions, meetings and seminars. Cultural infrastructure is established and managed mostly by them.<sup>96</sup>

There are some subgroups locked on cultural events and sponsors such as:

The Istanbul Foundation for Culture and the Arts (IFCA) which is accepted as one of the most significant one of these organisations. It mostly organizes main activities such as international festivals and local events so as to make people interested in history more than they used to, and to inspire long standing public interest in historical heritage.

The History Foundation, which supports research and educational work while backing up various activities such as publishing books and literary works referring to history, producing documentary, archiving, exhibition activities, and cultural tourism, etc.

The Turkish Cinema and Audiovisual Culture Foundation (TURSAC). It focuses on cinema and visual arts. It organises various festivals, including seminars, workshops, and even environment-oriented movies.

Last but not least, Association for Intellectual Communication. It focuses on organising art festivals such as literature, music, cinema, theatre and visual arts.<sup>97</sup>

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<sup>94</sup> Aksoy, A. et al. (2011), p.150

<sup>95</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p.167

<sup>96</sup> Aksoy, A. et al. (2011), p.176

<sup>97</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p.168



Istanbul has enormous capacity and institutions on the grounds of festivals. Festivals are considered as important scopes in terms of triggering a dense cultural atmosphere and raising city's image on international arena. However, the festivals of Istanbul arouse little public interest as opposed to European festivals. Therefore, these festivals get inadequate support from public. Festivals in other European cities are supported by 40 % of people while festivals in Istanbul get only a miserable support of 3 %. This is a case giving important messages to the public about cultural policies.<sup>98</sup>

Artist and local institutions are given enough support for culture-arts activities. In this context, artists are able to use arts venues either temporarily or permanently to increase their prolificacy. Various activities are put into practice together with both local and nationwide cultural institutions, and these institutions are supported on different grounds such as space, logistics, and advertising etc. They are thought to be functioning fully to enrich the urban cultural life by variegating arts production. Moreover, there are of common studies to contribute to development of youth in Istanbul, which has a dynamic young population.

### **2.5.1 Sporting Activities**

Istanbul's social and cultural infrastructure is, to some extent, supported by sports activities, too. The Provincial Department of Youth and Sports, Istanbul Metropolitan Municipality, district municipalities, amateur and professional sport clubs carry out both national and international sports activities. Additionally, National Olympic Committee of Turkey and Ministry of Youth and Sports are working together on projects to organize sports activities in Istanbul. Sports, in its most common sense, fresh up cultural life of Istanbul.

### **2.5.2 Tourism**

Istanbul has a tremendous tourism potential with its culture and arts centers, museums, historic places, congress and meeting halls, and natural beauties, which is, to some extent, reflecting Turkey's tourism vision. Its geographical location and transportation amenities make it easier to host visitors from neighboring countries who have intention for visiting historical places, and even for daily shopping or congresses.<sup>99</sup>

Turkey could not be aware of its tourism potential before 1980. Since then, various investments in tourism have been made in accordance with the globalizing world economy. So, its tourism capacity has been prone to grow up in recent years. Thus, tourism industry has become one of the most fundamental industries of Turkey. As Turkish artists have visited Europe more frequently than before, this caused an arouse in the interest of their European counterparts, which can be thought as the proof of considering Turkey more on international arts grounds.

To date, several tourism policies have been developed for Istanbul. With these policies, it has been aimed to diversify types of tourism, strengthen infrastructure, and to have many more inhabitants involved in tourism than ever. Indeed, the crucial part of this strategy has been increasing social awareness for the city's cultural heritage and resources.<sup>100</sup>

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<sup>98</sup> Ada, S. & Erturk, E. (2010) *Kultur Baskenti - Baskent Kulturü - Kente Dogru Konusmalar*. Istanbul, Istanbul Buyuksehir Belediyesi (Istanbul Metropolitan Municipality), p. 127-130

<sup>99</sup> Emen, F. G. (2008), p. 36

<sup>100</sup> Aksoy, A. et al. (2011), p.165 – 168

## 2.6 Changing Cultural Structure of Istanbul With Migration and Urbanization

As the number of migrants arriving in Istanbul from rural areas increased in the 1950's, there emerged housing and communication problems. Therefore, both the European and Asian parts of the city grew fast while this turmoil caused inevitable damage to city's natural, historical and cultural values. Until late 1980s, this continual path of Istanbul's transformation into an industrial and commercial center of the country upset the harmony created before at the social fabric of the city.

While the process of globalization became more explicit in the 1990s, Istanbul kept company with this international influence. Accordingly, its transportation network was extended and its infrastructure was restructured enormously, including the construction of office buildings, shopping malls, and housings. However, all this process was carried out without complete contribution of its inhabitants.<sup>101</sup>

But today, the city is more aware of environmental issues, socialism and international organizations. It is clear that cultural and artistic events determine daily life significantly. Istanbul's cultural infrastructure has been improved rapidly in recent years. Accordingly, artists have stronger rights and their numbers have multiplied so that art galleries in the cultural scene are now more eye catching than ever.<sup>102</sup>

### 2.6.1 Istanbul's Changing Population through Migration

Istanbul was the last capital city of the Ottoman Empire between 1918 and 1923. It was previously known as Constantinople (the colloquial Greek name) until it was changed into Istanbul (the official Turkish name) in 1920. When Republic of Turkey was born out of its ashes, Ankara was announced as the official capital city of Turkey in 1923. This change caused a considerable decline in its population in 1923.<sup>103</sup> There was less than one million people living in Istanbul until the 1950s.<sup>104</sup> Later, it became a center of attraction again, and received many immigrants. The recorded population of Istanbul reached to 12.9 million in 2009. This means 17.8 per cent out of overall population (which officially stood at 72.5 million) was living in an area of 5.5 thousand square kilometers. Today, 15 million people are living in Istanbul.<sup>105</sup>

The global economy and culture changed rapidly in 19th century. Even though Istanbul was accepted as an important metropolis of the Balkans and Middle East, it could not keep up with this transformation. But today, the case is just the opposite. It is among the most developed cities. These economical and industrial developments have given shape to the transportation network, created new employment opportunities, and improved city's infrastructure and social facilities. The workforce moved from rural to urban areas while Istanbul going through its transformation. Therefore, urban population and the density

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<sup>101</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p.30

<sup>102</sup> Balanlı, I. (2009) 04- Interview with Huseyin Kaptan. *Istanbul Living in Voluntary and Involuntary Exclusion*, pp. 8 – 10

<sup>103</sup> Dede, A. B. (2010) Factors Affecting The Adoption Process For Istanbul's Being The 2010 European Capital of Culture – A Place Marketing Study With Istanbul Citizens. Master Thesis, Istanbul Marmara University, p. 36 – 47.

<sup>104</sup> Gokturk, D. et al. (2010), p. 9

<sup>105</sup> Comoglio Maritano, N. & Vitale, L. & Turgut, H. & Erkut, G. & Guler soy, N. Z. & Piccini, A. (2000) *Housing and Urban Policies for Low – Income People in the Central Areas of Istanbul and Sao Paulo*. Torino, AGAT Editrice, p. 27 – 41.

increased significantly. Besides, people had various reasons of moving while considering its geographical position as an intersection point of countries. Meanwhile, Istanbul has preserved its cosmopolitan identity. New residential areas have emerged depending on locational preferences of different groups of people, referring their social and economic conditions. Because of administrative reasons, some new districts were subdivided to be managed more effectively; these practices end up with stratification of Istanbul population at district levels

Istanbul became more appealing to people living in rural parts of Turkey in 1950s depending on agricultural mechanization and betterment of land route network in Anatolia. At that time, the population of the city was 1.17 million roughly. This migration continued almost for a decade right before a political and economical crisis that Turkey went through in early 1960s. Initial movements were so small that it had no effect on inhabitants. The second wave started after 1965, and the population rose to 3.02 million in 1970. Between 1965 and 1970, the migration ratio doubled. Compared to other urban areas, people settled in Istanbul widely, leading to geographical expansion of the city. New cultural centers were built up at this new quarters depending on preferences of residents. Although figures showing migration ratio in Marmara Region fell down, it showed a rising attitude in Istanbul until 1985. With a third wave of migration after 1985, the ratio rose to %69. The city's population kept rising up to 7 million in 1990, and nearly 10 million in 2000. Rising population brought about economic, social and technical problems like in other big cities of the world. <sup>106</sup> Today, there are almost 15 million people living in Istanbul, making the city as one of the largest cities in the world. <sup>107</sup>

Population growth in the periphery of Istanbul is higher than that in city center. This is not due to natural population growth in this part of the city. Indeed, this was caused by unplanned and fast settlement of people from other parts of Turkey. <sup>108</sup>

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<sup>106</sup> Emen, F. G. (2008), p. 37 – 40

<sup>107</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 30

<sup>108</sup> Healey, P. & Cameron, S. & Davoudi, S. & Graham, S. & Madani – Pour, A. (1995) *Managing Cities The New Urban Context*, West Sussex, John Wiley & Sons Ltd., p. 195 – 272.

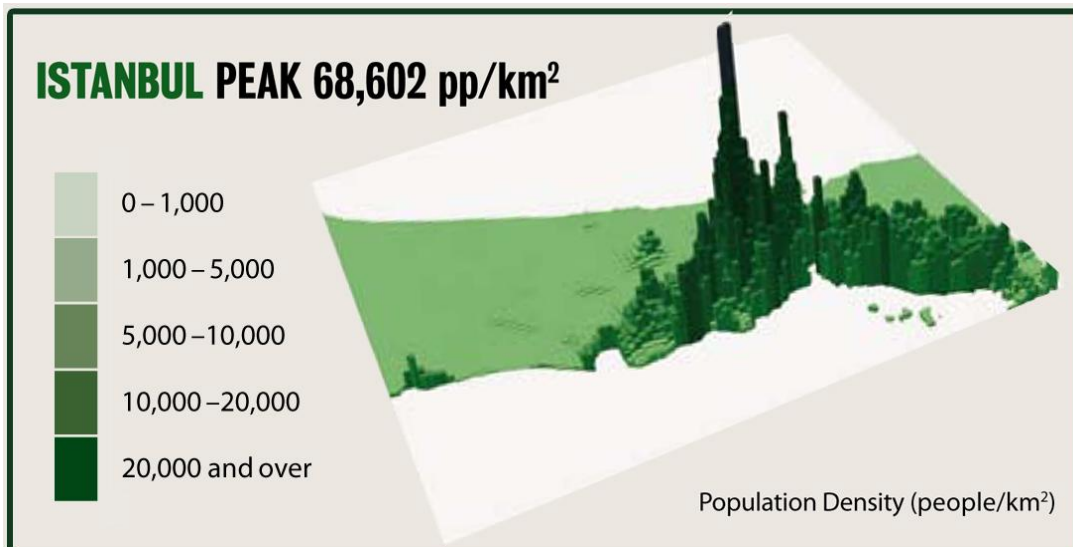


Figure 12: Urban Density In Terms of The Number of People Living in Istanbul (Source: Urban Age, 2009, pp.29)

## 2.6.2 Urbanization

Istanbul has lived through urban transformation and image producing fast since the 1950s.<sup>109</sup> Meanwhile, the built-up area expanded along the East-West axis, including alongside the Marmara Sea's coast on the Anatolian part.<sup>110</sup> In 1973, the first bridge between Anatolian and European parts of the city, which is named as the Bosphorus Bridge, was built together with its beltways, and this can be thought as one of the most important infrastructural projects in Istanbul. In 1988, the second bridge (Fatih Sultan Mehmet Bridge) was built.<sup>111</sup> These two bridges over the Bosphorus Strait eased spatial spread of the city and made the two sides integrated to develop.<sup>112</sup> Thus, employment was increased so that the middle class got expanded. There have been some debates over the construction of a third bridge since it was announced in August 2009.<sup>113</sup> The construction of two bridges over the Bosphorus Strait made Anatolian part of the city center of attraction. Even though it was not allowed to build along the coast and industrial site by the Marmara Sea, many houses were built on public land and agricultural fields.<sup>114</sup> Those who migrated from rural areas squatted shantytown districts, also known as "gecekondu", on the peripheries.<sup>115</sup>

<sup>109</sup> Kural, A. (2005) 12-An Alternative Proposal For Rapid Urbanization in Istanbul. *Istanbul Living in Voluntary and Involuntary Exclusion*, pp. 22

<sup>110</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 30

<sup>111</sup> Gokturk, D. et al. (2010), p. 9

<sup>112</sup> Burdett, R. et al. (2009), pp. 34

<sup>113</sup> Emen, F. G. (2008), p. 30

<sup>114</sup> Istanbul Metropolitan Municipality (IMM) (2007), p. 34

<sup>115</sup> Korkmaz, T. & Yucesoy, E. U. (2009) 01-Editorial. *Istanbul Living in Voluntary and Involuntary Exclusion*, pp. 1 – 3

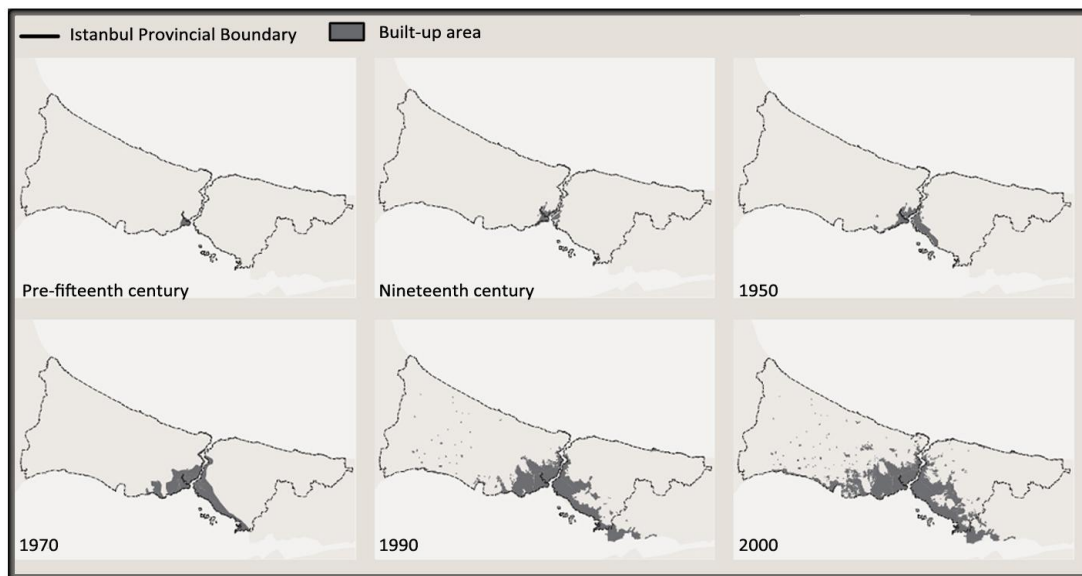


Figure 13: Historical Evolution Of Istanbul's Urban Footprint (Source: Urban Age, 2009, pp.24)

Turkish government and city's local government have been trying to manifest a global project for Istanbul since mid – 1980s. In this context, they have developed policies and strategies for squatters so as to control land and create a 'lawful' city through legislation. Thus, illegal constructing of households would be prevented and the residents be pushed for moving to the outskirts of the city into newly built low-cost apartments. Accordingly, real estate companies have started in a rush to produce projects for public land. These projects have included luxury houses, office buildings at towers, shopping malls and entertainment centres, five – star hotels, public housing, and urban infrastructures & services.<sup>116</sup> Besides, NGOs, architect unions, and urban planners have put forth several urban projects for the city to prevent the increase of privatization in public land and the heavy led gentrification, which is believed to be implemented with no control.<sup>117</sup> However, to prevent the increase in price of households and traffic congestion, planning strategies needed to be merged as a result of rapid urbanization and construction frenzy.<sup>118</sup>

The priority of local governments, city planners, architects, and real estate companies have been on spaces providing high quality standarts for living since the early 2000s. In this context, real estate companies produced pricy projects for elite groups as well as more affordable housing for middle class people. Though projects for large and luxurious residential quarters have been apt to increase, projects marking historical heritage have outshined amongst the others. Accordingly, these companies have intensified their efforts to construct high-quality buildings within the historical pattern.<sup>119</sup> Yet, these increments have given harm to the traditional fabric.<sup>120</sup> Large concrete buildings have overwhelmed wooden texture of the old city. However, the historical core of Istanbul has also started to be revitalized by the preservation of cultural heritage in central areas and urban renewal projects.<sup>121</sup>

<sup>116</sup> Burdett, R. et al. (2009), pp. 24

<sup>117</sup> Gokturk, D. et al. (2010), p. 16 – 304

<sup>118</sup> Amin, A. & Thrift, N. (2002) *Cities Reimagining The Urban*. 1th ed. Malden MA, Blackwell Publishers, p. 18

<sup>119</sup> Aksoy, A. et al. (2011), p. 121

<sup>120</sup> Gokturk, D. et al. (2010), p. 9

<sup>121</sup> Istanbul Metropolitan Municipality (IMM) (2007), p. 34

### 3. ISTANBUL: THE EUROPEAN CAPITAL OF CULTURE IN 2010

Istanbul acknowledged the European Capital of Culture title through a more significant way than it was considered. The city was very eager to be selected for the European Capital of Culture in 2010. Besides, it has been highly qualified for this title as well. This is because it has been the centre for finance, media, culture, and service industry, that is to say the unofficial capital city in other words. Furthermore, Istanbul is a melting pot of Asia-Europe in terms of culture. Accordingly, unique historical and cultural artifacts are exhibited in the city, which can also be called as an open air museum of preexisted imperials. Yet, it would not be wrong to introduce the city as a good example of controversies. Migration and economic transformation have been the factors for these controversies which caused speculative flows of finance and inequitable access to resources, collocating with growing disparities in income distribution in the last three decades.

Istanbul has been improving its relations with the cities of Eastern Europe and Balkans to boost cultural interaction.<sup>122</sup> The Istanbul 2010 ECoC Program aimed to reinforce the cross-cultural ties between Turkey and EU countries, either on political or human grounds.<sup>123</sup> Furthermore, the program intended to improve the economic and commercial ties, too.

When authorities set off for the Istanbul 2010 ECoC program, they considered the program as an opportunity for reflecting their concept. They presented Istanbul as 'City of Four Elements', simulating Aristotle's theory of four components of universe; soil, water, air, and fire.<sup>124</sup> The idea was to define Turkey's Anatolian roots beyond religious concepts.<sup>125</sup> They introduced Istanbul's cultural richness and historical artifacts as soil, Istanbul's sea as water, minarets and belfries representing religious richness and tolerance as air, and last but not least, youth, technology and modern arts as fire.<sup>126</sup>

In this context, in a manner as in every big event like olympics, it was of vital importance to improve Istanbul's infrastructure, primarily within the scope of Istanbul 2010 ECoC program, to improve the identity and future vision of the city. Istanbul could have chance to compete with other metropolises of Europe then. These studies were planned for future purposes rather than the past. Though there were studies of cultural heritage and renovations, they were mainly aimed to create a new cultural atmosphere that could be effective even after this program. It was aimed to live through a process which could change city's visage on a global scale through an accurate planning and concentrated means. The Istanbul 2010 ECoC program endeavored to become an important opportunity for the city in terms of reserving funds to develop and execute projects for cultural infrastructure of the city. The size of the cultural infrastructure that were purposed to be upgraded through the Istanbul 2010 ECoC program, and the contribution of new generations grown up within this cultural environment were defined as the main outputs of the program.<sup>127</sup>

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<sup>122</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 13 – 55

<sup>123</sup> Ernst & Young (2011) *Istanbul 2010 European Capital of Culture Impact Assessment Report May 2011*. Istanbul, Ernst & Young, p. 80

<sup>124</sup> Emen, F. G. (2008), p. 27-28

<sup>125</sup> Gokturk, D. et al. (2010), p. 6 – 264

<sup>126</sup> Heinze D. (2010), pp. 8 – 14

<sup>127</sup> Aksoy, A. (2009) *Istanbul Markasi Icin Yeni Kultur ve Kent Politikaları: Bir 2010 Analizi In: II. Istanbul Symposium Kuresellesen Istanbul'da Ekonomi*. Istanbul, pp. 24 – 34.

### 3.1 The Walk of Istanbul for the European Capital of Culture

European authorities assumed that non-member European countries could be joined in the ECoC activity in May 1999.<sup>128</sup> Having held some meetings with several non-governmental organizations and associations, the Council, which is composed of Europe's well-known culture-arts people and politicians authorized by European Commission, European Parliament, and European Council, signed a memorandum of mutual agreement on 25th of May 1999.<sup>129</sup>

Following the decision of enlarging the number of candidate countries for ECoC by the EU Resolution, Istanbul decided to take part in this event.<sup>130</sup> With the Istanbul 2010 ECoC program, the city developed new concepts on the basis of 'public' which led to a more democratized society. Starting from the initial phase of applying process, many actors such as governmental authorities, local administrations and non governmental organisations incorporated their efforts for over a long time. They looked over existing concepts, principles, norms, and social practices. From a cultural viewpoint, when the city was chosen for 2010 ECoC, this, to some extent, this sparked the idea of being 'Europeanness'. Istanbul acquired a seamless opportunity with the 2010 ECoC Program. Many cultural actors believed that the city should live through this sort of experience. So, intellectuals, professionals and entrepreneurs can be thought as if they were on the alert while getting together to unite different concepts for public interest. With this event, Turkey's image as well as Istanbul's would be strengthened on a global scale.<sup>131</sup>

On 7 July 2000, a group of civil society volunteers in Turkey held a meeting to form an 'Initiative Group' so as to make preparations for Istanbul to be a candidate European Capital of Culture Program. This Initiative Group, associated with the Istanbul Foundation for Culture and Arts, achieved to have support of local and central authorities (the Prime Ministry, the Ministry for Foreign Affairs, the Ministry for Culture and Tourism, the Istanbul Governorate, the Istanbul Metropolitan Municipality Mayor's Office). Later on, they contacted with various non-governmental organizations and universities, European Union associations, and organized visits to previous ECoCs. This group played an important role for Istanbul's selection as the ECoC for 2010.<sup>132</sup>

The two boards that are named Advisory and Executive Boards for Istanbul 2010 ECoC were founded on 6th of April 2005. Later, writing of Istanbul's application file was started in May 2005. Authorities started to assume project proposals of others while they were studying on the program in general. In seven months, they finalized the application file as the "*City of the Four Elements*"<sup>133</sup>, and on 13 December 2005, the group comprised of the Chairman of the Advisory Board, Governor of Istanbul, Istanbul Metropolitan Municipality Mayor, the Chairman of the Executive Board and representatives from non-governmental organizations submitted the application file to the European Commission Director-General for Education

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<sup>128</sup> Emen, F. G. (2008), p. 27

<sup>129</sup> The European Capital of Culture (ECoC) 2010 Selection Panel (2006) *Report of the Selection Meeting for the European Capitals of Culture 2010*. Brussels, The Selection Panel for the European Capital of Culture (ECoC) 2010

<sup>130</sup> Ernst & Young (2011), p. 27

<sup>131</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 11-54

<sup>132</sup> Ernst & Young (2011), p. 27 – 28

<sup>133</sup> Beyazit, E. & Tosun, Y. (2006) *Evaluating Istanbul in the Process of European Capital of Culture 2010, 42nd IsoCaRP Congress 2006*. Istanbul, International Society of City and Regional Planners & Yildiz Technical University, p. 3

and Culture in Brussels.<sup>134</sup> On 13 March 2006, the Initiative Group advocated the application file in front of an international jury made up of culture-art people of EU.<sup>135</sup> Following the presentation made on 14 March 2006 to a delegation of seven people comprised of European experts on culture and arts, Istanbul was found ready on 11 April 2006 for being the 2010 European Capital of Culture. After the conceding the view of the European Parliament and approval by the Council of Cultural Ministers of the EU; NGOs, central and local managements initiated their studies under the leadership of Ministry of Foreign Affairs and with the support of Ministry of Culture and Tourism, Governorship of Istanbul and Istanbul Metropolitan Municipality. The studies were accelerated and the law proposal issued by the Initiative Group was presented to the Prime Ministry; as the proposal was approved by the Prime Ministry, the draft issued by the Council of Ministers was submitted to the Grand National Assembly of Turkey. The Turkish Grand National Assembly enacted a law concerning Istanbul 2010 ECoC program on 2 November 2007.<sup>136</sup> On 13 November 2007, Istanbul, together with two other cities, Essen of Germany and Pécs of Hungary, was officially announced as the 2010 ECoC in Brussels.<sup>137</sup>

Istanbul took advantage of ECoC application process to develop projects referring to the social dimensions of cultural policy and action. Once the city was elected, projects related to cultural policies and social aspects were initiated. Istanbul shared its experience with other cities of Europe so as to build its own capacity.<sup>138</sup> From different aspects, the event was a gigantic project for Istanbul. The city would be obliged to do many important innovations in a wide range of culture-art activities, urban transformation projects, new governance models, and social responsibility projects. Consequently, Istanbul became a model for other cities in Turkey once they implemented cultural, artistic, and urban projects.<sup>139</sup>

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<sup>134</sup> Gonen, E. (2010) *Success Story of Istanbul 2010 ECoC*. Istanbul, CPS Advisory Group.

<sup>135</sup> The European Capital of Culture (ECoC) 2010 Monitoring and Advisory Panel (2009) *Report of the Second Monitoring and Advisory Meeting for the European Capitals of Culture 2010*. Brussels, The Monitoring and Advisory Panel for the European Capital of Culture (ECoC) 2010

<sup>136</sup> Ernst & Young (2011), p. 27-28

<sup>137</sup> Uraz, A. (2007), p. 53

<sup>138</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 39

<sup>139</sup> Emen, F. G. (2008), p. 52



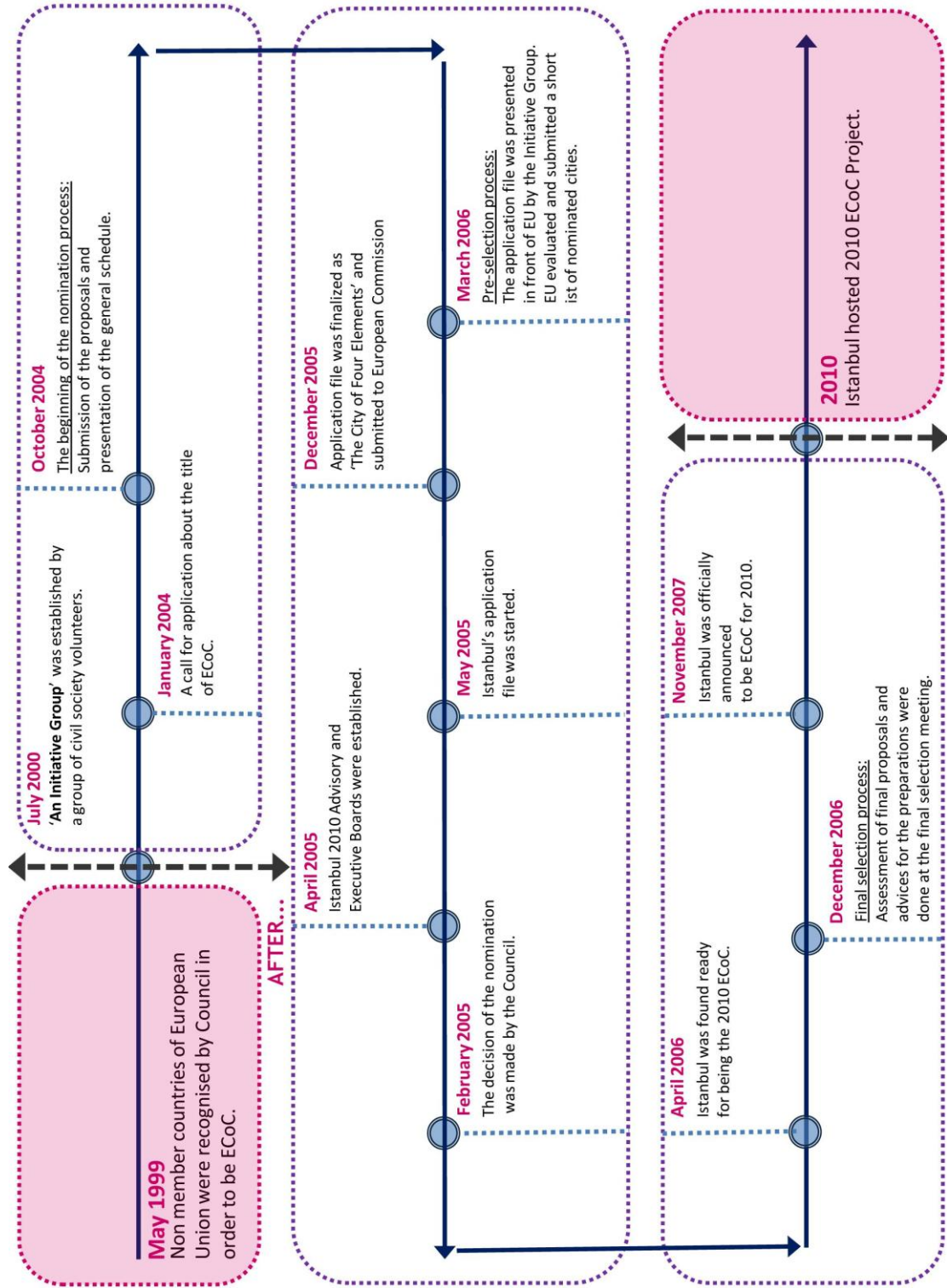


Figure 14: The Journey of Istanbul to Becoming the 'European Capital of Culture'

## 3.2 Why was Istanbul Selected for the European Capital of Culture?

When selected as one of the ECOC in 2010, Istanbul was one step ahead of the others with its geographical location, cultural and historical heritage, and natural richness. Besides, it has been one of the most dynamic cities in the world resulting from creative energy generated by its residents, mainly the young people.

Cultural life in Istanbul has been reflecting the increase in cultural awareness for two decades. It is agreed that the city plays an important role as a center for arts and culture by attracting not only locally but globally as well.

Through revitalization, cities preserve their cultures for future generations, and they interact globally with one another in the 21st century. People can understand each other well as they get to live their cultural heritage mutually. If people become more aware of this reality, an evident development in urban life will definitely be achieved. To realize this, administrations and non-governmental organizations should be working with professionals on the ground. ECOC was a good chance to have more distinctive contribution to understand world culture progressively.<sup>140</sup>

## 3.3 Actors of Istanbul 2010 ECOC

The actors taking part in the event were civil society institutions, local administrations, central government, chambers of commerce, representatives of cultural industry, non-governmental organizations, and some private companies.<sup>141</sup> The ECOC program created a platform for these bodies to share their opinions so as to mark a new era in cultural management.<sup>142</sup> All of these actors had different urban strategies, and they expressed their own ideas while they were creating an environment to discuss those. They also wanted to form an autonomous administration in managing cultural matters, including government representatives who had relations with local administration and the initiative group. All of 2010 Istanbul ECOC Project actors supported the program in order to put Istanbul into an advantageous position against other nominee cities as a global metropolis of culture, art, entertainment, congress and tourism, and to present the city as an attraction point with the ECOC title.<sup>143</sup> As Istanbul got more experienced on international arena, new managerial models and cultural actors were erupted with this project. As a result, all of the actors, working in both public and private sectors, developed various urban strategies to take their positions in a more professional manner, and to contribute to the project more efficiently. Therefore, they put in effort to improve themselves further by working in collaboration with each other, and to support the project through a tighter coordination.

There was a strong need to create synergy to achieve success in projecting the ECOC program. To make this come true, a governance model needed to be developed in city scale, or in other words, a new management model for culture in which resources were tried to be integrated and the authority was purposed to be decentralized in Istanbul, for the first time.<sup>144</sup> In this context, the advisory board together with the executive committee

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<sup>140</sup> Yenen, S. (2010), p. 9

<sup>141</sup> Aksoy, A. et al. (2011), p. 234

<sup>142</sup> Emen, F. G. (2008), p. 54

<sup>143</sup> Beyazit, E. & Tosun, Y. (2006) Evaluating Istanbul in the Process of European Capital of Culture 2010 In: *42nd ISOCaRP Congress*. Istanbul, pp. 1-17

<sup>144</sup> Gonen, E. (2010)

founded a new body.<sup>145</sup> Thus, Istanbul 2010 ECoC Agency and its subordinate organs (Advisory, Coordination and Executive Boards, General Secretariat) were established. The Executive Board had representatives of the Turkish Ministry for Culture and Tourism, the Istanbul Governorship, the Istanbul Metropolitan Municipality, Istanbul Chamber of Commerce, Istanbul Chamber of Industry, two members of NGOs and the Advisory Board. The Advisory Board, under leadership of Ministry of Foreign Affairs, assigned the Executive Board. This new model focused on realizing successful, broad-based projects.<sup>146</sup> Thus, Istanbul 2010 ECoC became the first project in Turkey which endeavoured to be executed jointly by public institutions, local administrations and civil society organizations in one organization.<sup>147</sup>

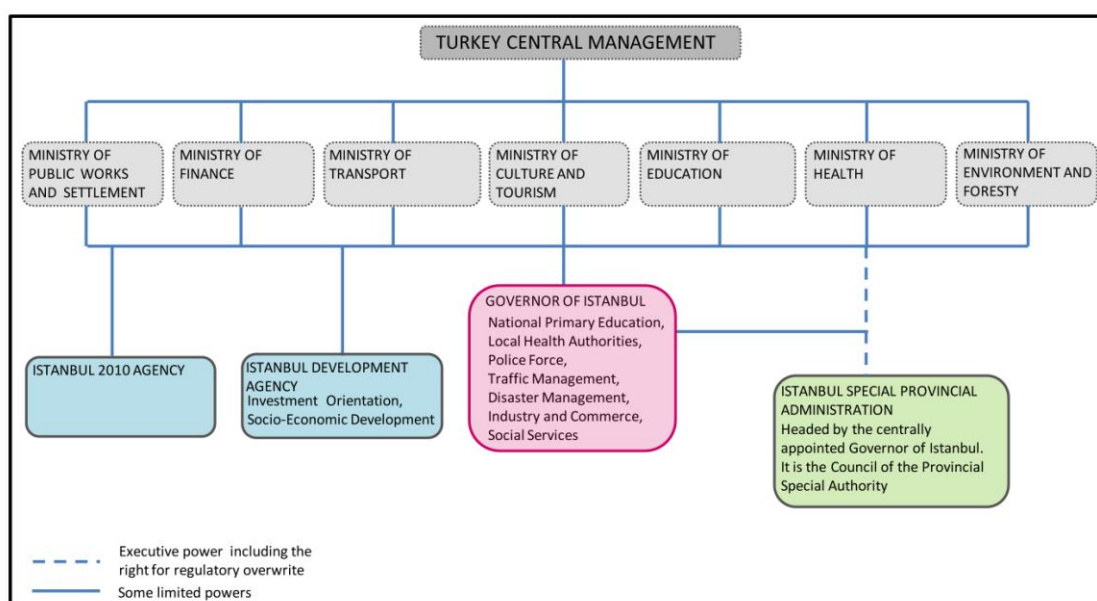


Figure 15: The Position of Istanbul 2010 Agency (Source: Urban Age, 2009, pp.26)

In organizing and managing the activities of the event, the Istanbul 2010 ECoC Agency planned to work independently to ensure the coordination between public and civil society institutions. However it was controlled by Istanbul Municipality and government.<sup>148</sup> The Agency mainly focused on culture and arts, urban practices and protection of cultural heritage as well as tourism and publicity. In Turkey, urban practices and protection of cultural heritage projects are developed, in general, by the Directorate of Urban Practices, the Directorate of Cultural Heritage and Museums, and the Directorate of Urban Project Coordination.<sup>149</sup> However, the Agency worked in close with cultural actors during the whole period. Besides, the Agency launched a locator (mapping), measurement and evaluation study for cultural and creative sectors of the city. This was not only an academic exercise, a kind of multi-stakeholder initiative instead.<sup>150</sup> Sometimes, Istanbul Metropolitan Municipality and public enterprises were used as an interface. The Agency partly associated

<sup>145</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 181

<sup>146</sup> Oner, O. (2007) *Participative Cultural Policy and The European Capitals of Culture With The References to the Cases: Istanbul 2010 and Liverpool 2008*. Thesis for a MA Degree, Tilburg University & Vrije Universiteit and Manchester Metropolitan University and University of Art and Design Helsinki, p. 30

<sup>147</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 179

<sup>148</sup> Emen, F. G. (2008), p. 60

<sup>149</sup> Ernst & Young (2011), p. 30

<sup>150</sup> Aksoy, A. et al. (2011), p. 21

these institutions with informal advisory boards or working groups to have them get their projects improved. Thus, these institutions played important public roles instead of being privileged monopolies in some projects.

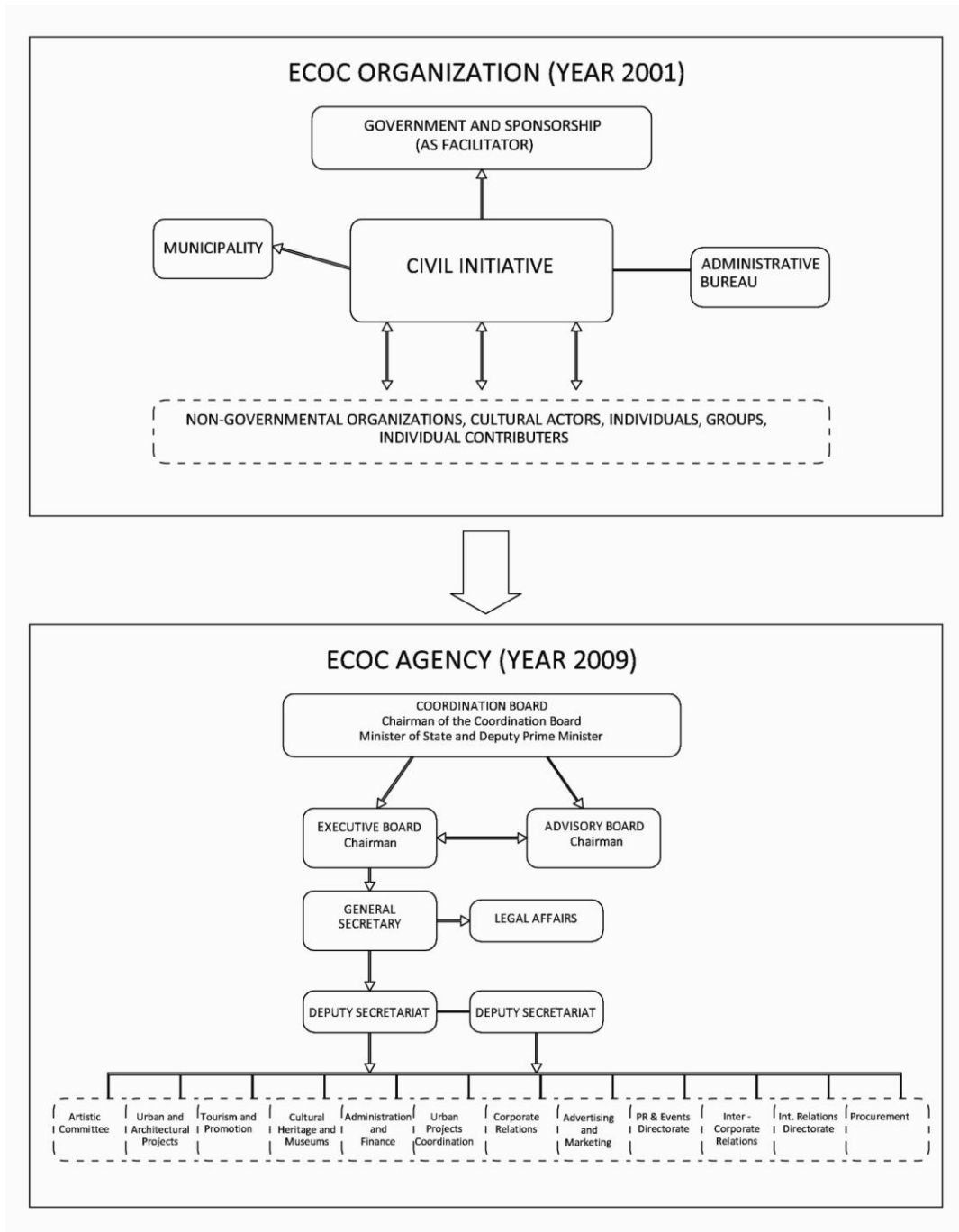


Figure 16: Organizational Chart of the ECoC-Model, 2001 – 2009 (Source: Gokturk et al., 2010, p. 271)

The developments related to the 2010 ECoC title was a crucial step taken towards the accomplishment of a new model of governance on the cultural scene. This was realized by bringing different public authorities and stakeholders together. Many of the NGOs contributing to the cultural and social life of the city participated in preparation for the

application process of the project actively.<sup>151</sup> The Initiative Group played an important role during the nomination, application and selection processes of the program. Never before was this type of multi-stakeholder cultural management initiative taken the stage on urban scale before. So, this initiative was very unique. They brought many civil participants together with local and central authorities so as to reach on a consensus for daily actions. This was one of the advantages of ECoC 2010. Indeed, it could be thought to be a role model for other initiatives in Turkey.<sup>152</sup>

During the whole period, two new organs, the Artistic Committee and the Communication Committee, were founded. The Artistic Committee was assigned to make through coordination with the others. Figures, 5 to 7 people, in the committee had particular expertise and experience in music and performing restoration, urban transformation and restoration, exhibitions and history, and modern arts. Their main aim was to attract residents as well as visitors, and to use arts and culture in creating new and even stronger ties. On the other hand, the Communication Committee, together with members of the executive committee having expertise in communication field, worked as unitive element for advertising and public relations sectors in Turkey. The committee exposed a communication plan, and synchronized all communication based activities from the start to the end.<sup>153</sup>

A new understanding of governance and cooperation between authorities and participators were one of the most important targets of the ECoC program. They aimed to share their expertise, experience and perspective for the benefit of all people living in Istanbul.<sup>154</sup>

### **3.4 Process of Participation to Cultural Works with People: Urbanization**

Istanbul has been a melting pot for various imperials with its geographical location, culture and arts for centuries. In recent years, Istanbul has experienced a great dynamism in culture and arts field. During this period, some international festivals, exhibitions, and bienales have been performed in Istanbul. This dynamism reached to its zenith when Istanbul was approved as the ECoC in 2010. The more its inhabitants aimed to take part in the project, the more culture and arts aimed to reach to all segments of the community. In this regard, culture has been the most important feature in boosting the development of Istanbul.<sup>155</sup>

With the ECoC program, inhabitants of the city had the opportunity to find a way of addressing their needs for a better life. People wanted to take the advantage of taking part in urban transformation projects and cultural events. Increased cultural awareness and creativity contributed to urbanization process of society. The aims of participating to decision processes and Istanbul's transformation would mean that a modern and democratic expansion be acquired.<sup>156</sup>

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<sup>151</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 168

<sup>152</sup> Emen, F. G. (2008), p. 54

<sup>153</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 182

<sup>154</sup> Yenen, S. (2010), p.10

<sup>155</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 17

<sup>156</sup> Emen, F. G. (2008), p. 56

Firstly, it was aimed to experience how to carry out a participative, democratic and transparent process for the public foreground with the help of the Istanbul 2010 ECoC program. Secondly, the Istanbul 2010 ECoC preparation process was a proof of unifying various institutions with different viewpoints. Besides, life conditions, welfare, and development perspective of Istanbul were well analyzed. Istanbul 2010 ECoC was thought as a good opportunity for Istanbul's transformation through art and culture. Thirdly, Istanbul 2010 ECoC endeavoured to help more participation of people into decision processes to revive urban practices through art and culture.

When Istanbul was selected for 2010 ECoC, more people took part in cultural activities and events due to improved cultural infrastructure of the city. In other words the access of the people to culture became easier. Culture and art activities aimed not to be certain to rich people since all activities were considered to be dispersed in the city.<sup>157</sup> For instance, various activities were planned for low income people living in suburbs by many municipalities. Besides, these administrations tried to motivate more people to take part in transformation projects of the city.<sup>158</sup>

The city was rejuvenated by cultural contributions made during the ECoC 2010 program. Inhabitants, mainly young people, wanted to take the advantage of this opportunity for a better life. Many of them contributed to the preparation process. Many people including suburbans took part in the process. They took into account that this was a good opportunity for developing their province, a platform for enhancing the Europeanness of the city, and a tool for establishing sustainable artistic collaboration with their European partners. This partnership continued all along 2010.

The ECoC program was used as an opportunity to address issues that were disputed. Having observed how rich ethnic mix of Istanbul managed to live together and to function as a society of many 'nations'. Istanbul used this opportunity to draw lessons from the past. On the other hand, ECoC provided another opportunity to form a new civic activism and urban participation. To contribute to broaden policy thinking and debates in Europe, Istanbul showed great enthusiasm to present its historical and contemporary experience of managing the diversities.<sup>159</sup>

### **3.5 Melting Pot of Different Cultures: an Example for Europe**

Having being as capital of three imperials, Istanbul has served as a center for three religions. This unique experience has being served as an example of "peaceful coexistence". Since early times, Istanbul has been synthesizing perpetuated different cultures, religions and languages. In this context, authorities have never seen any group superior to the others, and showed an objective approach to everyone. This has been adopted politically by every administration of Istanbul in history.<sup>160</sup> The city has been admitted as a metropolis attracting entire Europe. So, Istanbul has been accepted as a melting pot for many cultures, languages, traditions, and ethnicities. It has been connecting Asia to Europe, the old to the new, the traditional to the modern, enchantment to knowledge, splendour to modesty, dogma to pragmatism, and local to universal.<sup>161</sup> This is a seamless proof of prosperity. The

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<sup>157</sup> Emen, F. G. (2008), p. 55 – 56

<sup>158</sup> Aksoy, A. et al. (2011), p. 88

<sup>159</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 13 – 40

<sup>160</sup> Emen, F. G. (2008), p. 52 – 53

<sup>161</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 36

city can be thought as an example of solving common problems by acting jointly like some ECoCs in the past.<sup>162</sup> In addition, Istanbul has inherited a rich legacy that is embracing which is compatible with the approach of ECoC, that is to say understanding one another. A multi-dimensional framework for action has been required due to tolerant approach to cultural differences. Accordingly, Istanbul has shared with the rest of Europe the way of synthesizing different cultures, religions and languages.

Istanbul has interacted with Europe on the grounds of culture and art for centuries. People of different cultures have lived in harmony in this city throughout history. In other words, they have admitted the city as a safe haven for their cultures. Indeed, proving the way cultural features live together in a peaceful environment has made Istanbul a unique city.

It was intended to bring cultural experiences of various countries to Istanbul, and to have cultural actors of Istanbul meet with different cultures while the city was preparing for the ECoC in 2010. Accordingly, cultural actors of Istanbul met with the people coming from different European countries. Thus, they benefitted from mutual understanding. Thanks to activities made together with foreign attendants, cultural actors had the chance of obtaining information about different cultures.

### **3.6 Aims of Istanbul 2010 ECoC Program**

With the 20th century, the traditional urban rivalry has been changed into collaboration between cities to set networks of cooperation, and to enhance welfare by sharing cultural resources. Cities could be linked to one another with creative projects. In this context, Istanbul 2010 ECoC searched for the ways of improving the notion of culture on the grounds of communication and collaboration.<sup>163</sup>

Within the scope of the program, it was aimed to meet the needs of Istanbul and its inhabitants when it was selected for 2010 ECoC.<sup>164</sup> The aim was not only to create a festival environment or attract the attention of visitors. The real aim was to ensure a long lasting development. Istanbul aimed to be number one cultural destination with the 2010 ECoC. Presenting unprecedented cultural wealth of the city in the right way with correct projects was considered to support this objective. There were two main reasons for being an ECoC in 2010: one of which was to put the city into the minds by highlighting the cultural and historical links of Istanbul, and the latter was to develop long-term sustainable cultural projects to improve the quality of urban life.<sup>165</sup>

Parallel to the global objective of this program, it was aimed to have Istanbul play a cultural catalyst role for its neighbours, and to strengthen bonds between Turkey and Europe through artistic and cultural collaboration. Thus, the European principles and values would be fostered in Turkey with the assignment of Istanbul for 2010 ECoC. Accordingly, Turkey would become more transparent. With the assignment, Istanbul developed a more visible European aspect and culture not only in Turkey, but in the Middle East, the Caucasus and Central Asia as well.<sup>166</sup> It was aimed to organize activities that were fostering cooperation

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<sup>162</sup> Tosun, Y. (2008) *Kültürel Mirasin Korunmasında Ust Olçekli Projelerin Rolü 2010 Avrupa Kultur Baskenti Istanbul ve Fatih Surici'ne Etkileri*. Master Thesis, Istanbul Mimar Sinan University, p. 187 – 192.

<sup>163</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 17 – 41

<sup>164</sup> Gonen, E. (2010) *Success Story of Istanbul 2010 ECoC*. Istanbul, CPS Advisory Group.

<sup>165</sup> Ada, S. et al. (2010), p. 54

<sup>166</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 1 – 19

between the cities and artists, functioning modern cultural features innovatively, and having local and European artists meet together by triggering creativity. In addition, it was also aimed to make studies to make Istanbul an international center of attraction and production, to convey the city's identity and multi-cultural life style on both national and international arena, and to improve its cultural capacity. To make this come true, organizers needed to use an important tool; the promotion, which was one of the most effective components of Istanbul 2010 ECoC.<sup>167</sup> As soon as Turkey became widely known in the world, there was a growing interest for Istanbul, too. So, this resulted with practices that could take Istanbul to infinity. For this reason, there were many activities aiming to improve the cultural dialogue amongst communities by easing roaming of culture personnel. With the help of this comprehensive event, it was obvious that there were so much investments planned for Istanbul when selected.

With this program, it was also aimed to support artistic and cultural projects in cooperation with Europe. The program could demonstrate its capacity in building up the metropolis' future then. With the 2010 ECoC, the city collocated the city center with its peripheries on the basis of culture and art. Therefore, it was aimed to have every one living in the city meet with culture and art, and to bring qualitative culture-art products into their daily life. It was tried to point out that culture and art activities were transferred to the outskirts of the city to show them that they are important. All of the project holders and artists emphasized this specifically. Due to the fact that the city found an opportunity of revitalization, Istanbul 2010 ECoC turned out to be a very important tool and catalyst for its cultural development. This opportunity was materialized with the help of reformulated administrative system, which was born out of its ashes with rapidly developing relationship between the inhabitants and cultural-art life.<sup>168</sup> Thus, it was aimed to create consciousness for building centres that could interact with all people. There were efforts of developing projects to improve consciousness for urbanization and intercultural dialogue. Moreover, the inhabitants of Istanbul were inspired to take part in the process to improve the quality of their life based on their needs.<sup>169</sup> As a result, they started to think on what could be done for Istanbul. This was considered as a good outcome that could bring important returns in the long run. The inhabitants of Istanbul took the advantage of the Istanbul 2010 ECoC Program on their continual path of integration to Europe through the inspiration that the program provided for creativity, sustainable development and cultural interaction. The ECoC scheme aimed to foresee physical transformation of the city and mental refreshment of its inhabitants in line with European values and standards. Therefore, the city could become a beacon for Turkey on attempts for access to the EU. Istanbul Metropolitan Municipality could be said to be major beneficiary of the ECoC scheme. Thus, it had chance to improve social and cultural infrastructure of the city to increase the quality of urban life. It also aimed to take the advantage of transforming the city and industry, creating new job opportunities, conserving historical and cultural assets, and renovating residential and public areas on the basis of the European standards.

It was gained an acceleration in protecting cultural heritage with the supported urban projects. A proactive method was followed to prevent large-scaled deterioration of structures of cultural heritage that was neglected for a long period with little attempts and

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<sup>167</sup> Ernst & Young (2011), p. 81

<sup>168</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 19

<sup>169</sup> Ernst & Young (2011), p. 29



budget. Besides, it was aimed to have coordination amongst institutions by getting independent experts involved in project development processes. This was an important factor for starting development projects that purposed to bring permanent solutions to the managing of historical peninsula.

### **3.7 The Context of Planned Activities Within the Scope of the Program**

The social life in Istanbul was expected to be more prosperous with the improved perspectives of local authorities through new concepts of design, communication, and presentation of cultural diversity. Freedom for creativity was found a good chance of increasing through widespread participation for the first time in city's history. It is clear that new perspectives and goals were developed by certain institutions.<sup>170</sup> Additionally, essential steps were taken for enlarging cultural space on the basis of city's development in 21st century.

Projects were eliminated in accordance with the criteria of compliance to the program, their quality and long term impacts, sustainability, costs, noticeability, project owner's expertise, number of participants, and their potential for enlightening people. It is clear that continual activities of the program were greatly expected to contribute to the cultural-artistic life of Istanbul in the long run.

586 projects and 9.862 activities were held totally during Istanbul 2010 ECoC program. The detailed numbers can be listed as follows: 1.598 concerts, 763 exhibitions, 1.127 stage performances, 1.201 conferences / seminars / symposiums, 735 workshops, 126 press conferences, 52 festivals, 597 training sessions, 8 museum-cultural center openings, 305 premiers, and 638 field studies.<sup>171</sup> Besides, some people from peripheries attained the chance of visiting museums first time ever in their life, and were conveyed to the historical peninsula and the Bosphorus.

The 2010 ECoC Agency, Istanbul Metropolitan Municipality (IMM), non-governmental organizations, and central government redefined the city with the help of the projects during Istanbul 2010 ECoC.<sup>172</sup> Policy makers and cultural agents examined the cultural infrastructure and creative resources of the city to develop a vision for Istanbul as capital of culture while they were adopting this title to the city.<sup>173</sup> Accordingly, activities were implemented in three major fields during Istanbul 2010 ECoC; that were urban transformation, culture and art, and touristic presentation of the city.

The administrations and non-governmental institutions aimed to take part in urban applications and to built up good communication lines amongst them in order to share their knowledge by the help of professional information experts.<sup>174</sup> They aimed to redefine city's identity and culture to protect and increase the value of the city's cultural heritage. In addition, they aimed to perform urban renewal projects, improve existing historical sites, get city's ranking on UNESCO's list to higher levels, and to have its residents take part in the decision making process.<sup>175</sup>

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<sup>170</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 15 – 31

<sup>171</sup> Ernst & Young (2011), p. 32 – 38

<sup>172</sup> Beyazit, E. et al. (2006), p. 1 – 17.

<sup>173</sup> Aksoy, A. et al. (2011), p. 21

<sup>174</sup> Emen, F. G. (2008), p. 62

<sup>175</sup> Yenen, S. (2010), p. 12

People living in the peripheries took part in cultural and artistic activities as well as the ones living in the city center. It has been stated that almost 10 billion US Dollar has been earned from more than 10 million foreign visitors as the result of activities related to Istanbul 2010 ECoC. This is, to some extent, a win-win situation as the city put in effort of improving its historical heritage, creative culture capacity, urban infrastructure, and quality of services.  
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Accordingly, presenting unique cultural heritage of Istanbul and its creative cultural capacity played a very important role in improving urban infrastructures and raising quality of the services. In this respect, Istanbul's historical cultural inheritance and broad spectrum of cultural-art activities were aimed to be presented professionally. Thus, Istanbul could become a very important destination for foreign visitors and the average number of days spent in Istanbul could increase through a seamless campaign during Istanbul 2010 ECoC.  
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During the whole period, some projects for city's cultural-artistic life were produced. In this context, public artistic infrastructures were used in art production for the first time. With the Istanbul 2010 ECoC program, visual arts, music and opera, literature, cinema and documentary, theatre, and traditional arts pertaining to culture and arts were carried out.<sup>178</sup> A great number of books related to traditional arts and Turkish classical music were published in the scope of Istanbul 2010 ECoC. With cultural inventory studies, certain fields of art about to be forgotten were rescued. Bonds between people and this type of arts were strengthened through these studies. These activities turned Istanbul into a centre of culture in the world.<sup>179</sup>

Organizers arranged many activities such as Istanbul International Opera Festival, Istanbul International Ballet Contest, Youth Choirs Festival, and European Universities Theatre Fest. Istanbul hosted the world famous music band, U2, for the first time which made great contributions to the cultural-artistic life of Istanbul.

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<sup>176</sup> Emen, F. G. (2008), p. 62

<sup>177</sup> Yenen, S. (2010), p. 13

<sup>178</sup> Ernst & Young (2011), p. 30

<sup>179</sup> Yenen, S. (2010), p. 10

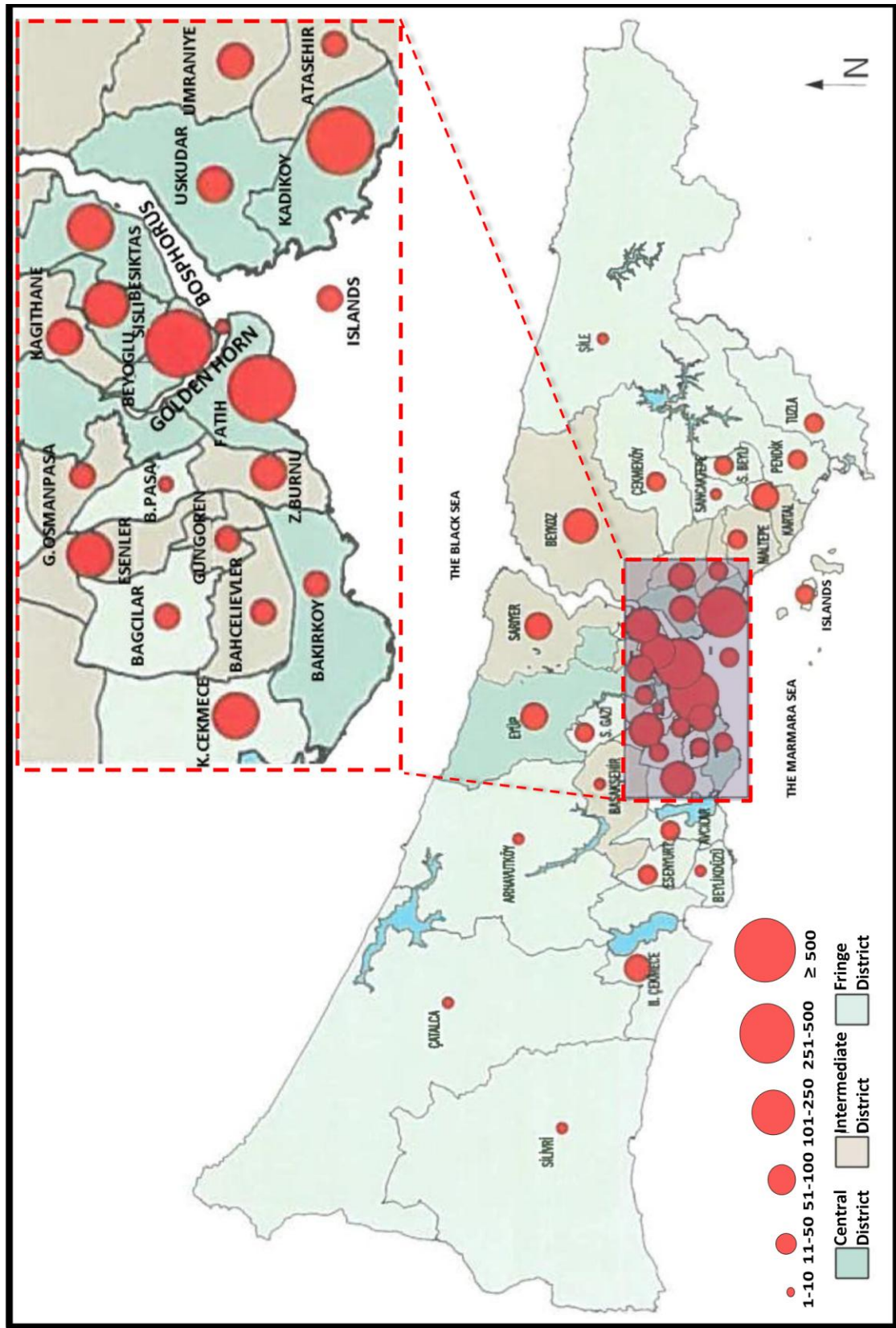


Figure 17: Distribution of All Activities by District (Source: Ernst and Young, 2011, p. 39)

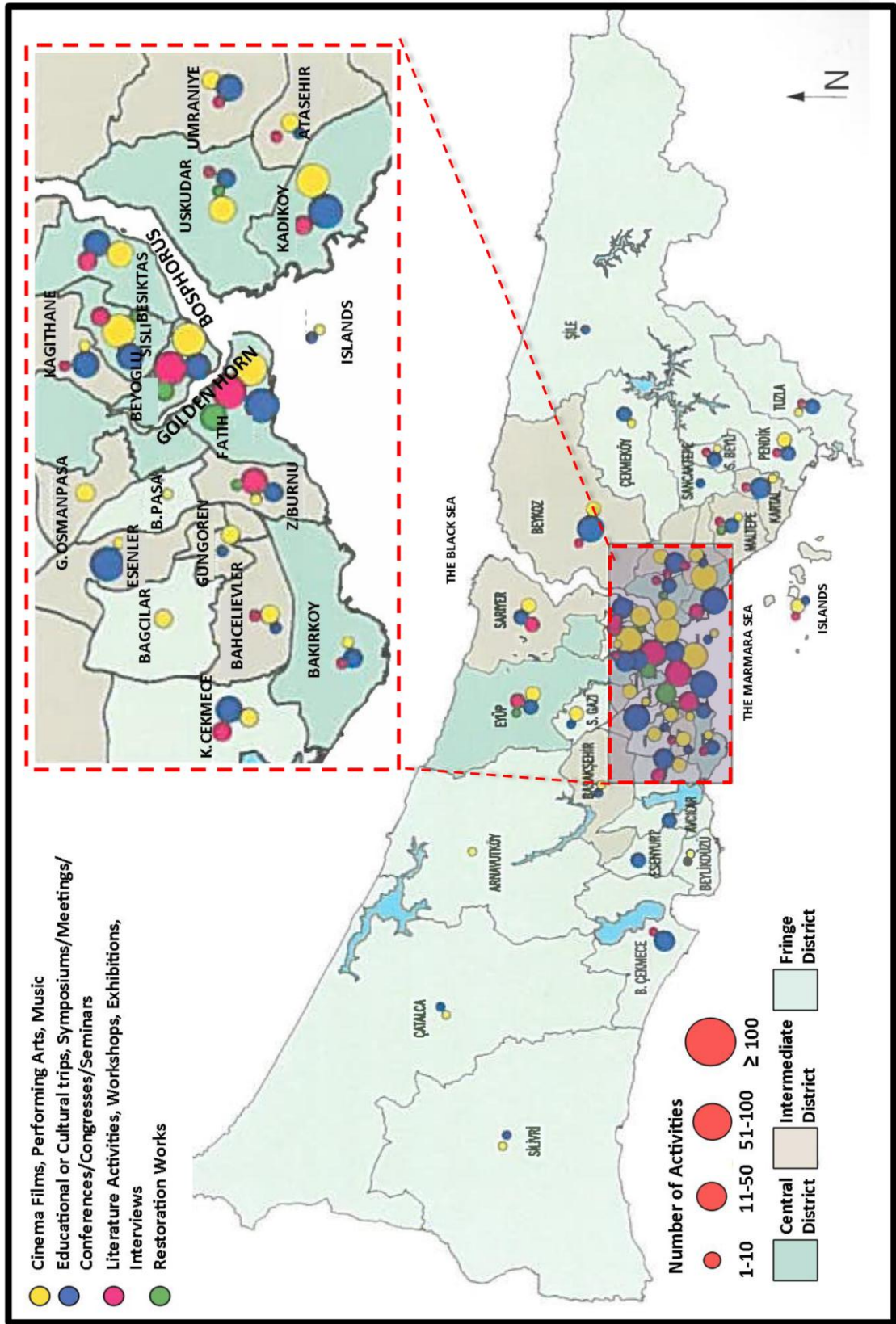


Figure 18: Distribution Among Districts of Istanbul by Activity Category (Source: Ernst and Young, 2011, p. 39)

Cultural activities mostly concentrated in certain centers in Istanbul. Because of this, it was planned to take these activities even to the peripheries in line with the expanding strategy. This was very important for the dwellers on account of claiming as the owner of their city by spreading cultural activities from certain centers out to the peripheries. Projects that emphasized the importance of protecting Istanbul's cultural heritage for the dwellers were produced. Thus, some certain modern notions and methods such as strategic plan, space management, democratic managing, and protective strategies were put on culture and art institutions', local and central administrations', and even inhabitants' agendas. In this sense, many cultural activities were organized. Istanbul 2010 ECoC Agency met people living in the peripheries with cultural activities in this respect. For this purpose, it was aimed to support and foster projects that was produced by people living in different parts of the city for their sake. Inhabitants from various socio-economic groups were encouraged to take part in the projects rather than being observers instead. Portable Art Project could be given as an example to this. This has been a project aiming expanding modern art production that was provided to certain numbers of people in five districts at the city center to the whole city with the help of cultural infrastructures in 39 municipalities. In the scope of this project that foresaw independent art managers and exhibition organizers to provide activities aiming to present an interactive pluralist dialect open to wide participation rather than presenting a finished practice, some projects that were able to get people living in different districts to take part in development processes were introduced. Young artists and independent cultural infrastructures were encouraged to produce on one hand, while large masses were made up for meeting with modern art production and getting into dialogue with it. If there were not these type of centers, the exhibitions could not have been reached to the people living in the peripheries. Some portions of the public such as women, kids, youngsters, religious ethnicities, and disabled people that could not have their voices heard were given opportunity to realize their projects. It was aimed to create a joint atmosphere for occupational groups such as religious officials, shopkeepers, lawyers, cabbies, cops and etc. That had great significance both for the city and culture.

The Golden Horn hosted many of the projects related to the urban application activities. Istanbul 2010 ECoC Agency spent too much time and effort to have all of the projects be performed coordinated and relevant to one another. For this purpose, they needed to manage the whole process together with working groups made up of experts especially in monumental structures. Applications about these structures made to the Agency were evaluated by this working group, and projects were developed in line with their suggestions. In December 2010, major restorations and urgent repairs carried out under Istanbul 2010 ECoC program were already completed.

To sum up, the unique values of Istanbul were promoted if the targets put forth at the beginning of the program were considered. There were many investments in protection projects of cultural heritage. Many 'firsts' were realized in culture and arts like having people living in peripheries were introduced to the culture and art. With the governance model, non-governmental organizations intended to take part together in decision making process.<sup>180</sup>

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<sup>180</sup> Ernst & Young (2011), p. 7 – 41

### 3.8 Developing Associate Projects with Other Selected 2010 ECoC Cities

There are different features of the selected cities, which are Istanbul, Essen and Pécs, in terms of their profile, geographical locations, administrative and cultural structures, urban planning strategies, and even problems they have been going through. For this reason, they could be admitted as compatible with the motto of ECoC which is 'United in Diversity' (*'acceptance of difference as richness'*) referring gathering various and exceptional cities together in terms of decentralization, multiplicity and itinerancy.<sup>181</sup> Besides, Pécs is the city bearing the stamp of Ottoman Empire with its buildings as annalist İbrahim Peçevi has described. Similarly, Essen is the city in Ruhr region of Germany in which many Turks reside.<sup>182</sup>

The 2010 capital cities were alike the EU member countries in terms of various size but equal decision. They had equal background of supporting the European identity even though they carried out projects separately. Together they intended to provide important opportunities for rethinking and reorganizing the European networks and to form a fully integrated group of cities and regions. When this reality taken into account, the cities did not seem to be encouraged to communicate and collaborate with one another. Yet, the EU has acted in a different way to realize partnership amongst them with a system. The EU used synchronous, various itinerant events to foster European consciousness to rearrange the concept of everyday life. To overcome existing challenges such as boundaries, cultural prejudices, and policy diversities, the EU improved strategies and urban policies in the scope of politics and culture.

To strengthen their bonds with each other, the ECoC cities organized joint projects enabling a cooperation amongst them.<sup>183</sup> In this respect, Istanbul 2010 ECoC Agency, in cooperation with other Essen and Pécs developed future oriented sustainable projects aiming to get young people to focus on art and creativity. Some other projects were developed to discover historical and cultural connection, improve welfare, and to share cultural resources amongst these cities.<sup>184</sup> The cities aimed to connect people, cultures, generations and cities both at regional and international levels. On working collaboratively, they aimed to invest in cultural and artistic spaces, encourage economic use of existing cultural opportunities, and to improve creative industry and tourism. Brand new infrastructure and public service buildings/spaces were constructed, and cultural institutions communities were established during the ECoC program remarkably.<sup>185</sup>

### 3.9 Impacts of Istanbul 2010 ECoC Program

When selected as the 2010 ECoC, Istanbul benefitted from a large-scaled participative project revealing its potential which was adopted by most of its inhabitants. Istanbul attained new museums in which historical artifacts were kept and exhibited, cultural spaces were founded, and cultural infrastructure were reinforced. Besides, urban renewal projects that were purposed to be developed with a participative approach, on one hand,

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<sup>181</sup> Gokturk, D. et al. (2010), p. 6 – 264

<sup>182</sup> Emen, F. G. (2008), p. 57

<sup>183</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 41

<sup>184</sup> Emen, F. G. (2008), p. 57

<sup>185</sup> <http://www.essen-fuer-das-ruhrgebiet.ruhr2010.de>

were endeavoured to change city's image, and to improve quality of its inhabitants' life on the other hand.

The inhabitants of Istanbul welcomed various art disciplines, especially young people found the chance of establishing closer ties with art creativity, new employment opportunities from communication to organising, education to design were opened, economic relations were improved as well as cultural relations. In this context, Turkish artists started to get around, international projects, on one hand, introduced Turkish culture to European countries, and get Turkish and European artists to share their backgrounds on the other hand.

The anticipated impacts of the 2010 ECoC program on Istanbul will be analyzed by looking closely at four major fields as follows;

- 1) Culture-arts and Participation
- 2) Economy and Tourism
- 3) Protection of Cultural Heritage
- 4) Image/Publicity

Sustainability and quality/satisfaction criteria of the program give guidance to this breakdown.

### **3.9.1 Culture – Arts and Participation**

With the Istanbul 2010 ECoC program, planners organized cultural and artistic activities to establish new cultural co-operations both at international and local levels, and to form links to future culture and arts environment. In addition, investing in cultural-artistic infrastructure and the number of cultural activities increased significantly. As of February 2011, more than 730,000 people took interest and joined in the activities. Those who were active in at least four activities such as reading books, going to cinema / theatre or opera / ballet, attending concerts, and visiting museums-exhibitions within the cultural year were accepted as participants. The program helped its inhabitants to increase interest in culture and arts. Thus, the number of participants increased after the event in contrast to previous statistics. The quality of activities satisfied everybody taking part in the event. In the aftermath of restoration works, the number of visitors increased by 18,7 per cent in a year.

Istanbul 2010 ECoC program created a multi-dimensioned framework for interaction setting the context for projects. The Istanbul 2010 ECoC Agency played an important role in controlling activities to have this framework go in the right way. Accordingly, the Agency ultimately proved that it was the right point of contact for new opportunities related to cultural and artistic projects in Istanbul.

By the help of foreign participants, cross-cultural communication was improved both internationally. On local ground, minorities, who are part of cultural richness of Istanbul, were important actors of this relationship, and by the same token they were very much pleased with the activities organized for them.

Prior to Istanbul 2010 ECoC program, few inhabitants had been taking part in cultural-artistic activities due to financial reasons for the most part. However, they had little difficulty of accessing to cultural and artistic activities within the scope of Istanbul 2010

ECoC program. This is mostly resulted from the increased number of activities carried out in the peripheries compared to previous years. Within the scope of program, 11% of activities were performed in peripheries (fringe districts), 24% in intermediate districts, and 65% in central districts of Istanbul.

### 3.9.2 Tourism and Economy

With 2010 ECoC program, Istanbul was so admired by foreign visitors that the number of those accommodating more than one night increased by 11% compared to previous years (7,7 million on average). Still, figures showed that it was below the desired number, which was 10 million. As a result, the total number of flights increased by 12.6%. Similarly, the number of companies of creative industries such as media, advertising, information and communication, graphical design, architecture, performance arts, fashion design, and industrial products design increased drastically by 22,7 per cent compared to previous years. The 2010 ECoC program created new employment opportunities for many people from communication to organization, training to design and management to creativity fields.

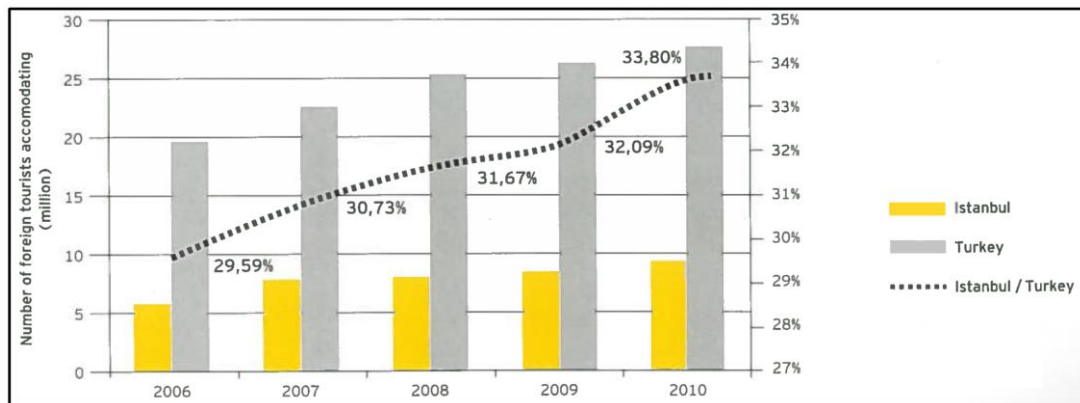


Figure 19: Number of Foreign Tourists Accommodating in Istanbul and Turkey, from 2006 to 2010 (Source: Ernst and Young, 2011, p. 51)

Istanbul's competitive capacity got increased when selected for 2010 ECoC. Istanbul was publicized with advertisement campaigns for cultural activities within the scope of program. In this respect, administrators executed presentations to various groups such as 26 for international boards in 2009 and 36 in 2010, 39 for media representatives, and numerous for official delegations and cultural executives. Istanbul 2010 ECoC program also had impacts on the tourism revenue of Istanbul. Both domestic and foreign visitors were inspired to call on and participate in through campaigns and promotions. The number of foreign tourists visiting Turkey increased from 27.1 million to 28.6 million between 2009 and 2010.

Istanbul serves a springboard to European economy with its geographical position. It hosts many famous international corporate brands including retail outlets. With the 2010 ECoC program, Istanbul impressed the business world in a more constructive way and became a center of attraction for them that gave rise to Istanbul's economy. As a result, they benefitted from this relationship bilaterally; foreign companies were pleased with the income they received and unemployment rate in Istanbul fell down.



### 3.9.3 Protection of Cultural Heritage

Istanbul experienced for the first time how to run a complex organization through a joint administration accomplished by non-governmental organizations, local and central authorities. A great number of cultural and artistic activities were performed despite many challenges. Besides, many investments in fields such as infrastructural projects and restorations were made to protect cultural heritage.<sup>186</sup> Istanbul has an invaluable historical and artistic heritage that is also part of the European culture to a certain extent. Cities feature their ardent cultural life and heritage such as museums, historical and architectural monuments, and artifacts for reputation, but Istanbul claims to have been the only high-profile one to make this real.<sup>187</sup>

170 out of 586 projects coordinated by the Agency within the scope of Istanbul 2010 ECoC program were considered as long lasting projects. These included renovations, brand new museums, new communication methods like web sites and digital software, publishings, printed works, sculptures, short films and documentations. 282 different projects, including 64 different restoration and renovation projects, were considered to contribute to the cultural and artistic life of Istanbul for the very first time. Apart from long lasting projects, some projects were qualified as eye catching in terms of sustainability. Having been trained for managing projects, public officials employed in cultural institutions and organizations in Istanbul Metropolitan Municipality and provincial municipalities planned and executed comprehensive festivals, performances and artistic works for the following years.

Planners set half of the budget aside for urban projects and cultural heritage protection works. Most of the historical buildings which reflect cultural richness and diversity of Istanbul were renovated. This renewal works were completed in December 2010. The Istanbul 2010 ECoC Agency employed 2.270 people in restoration projects. Actually, the number of employees in cultural sector is more than that of program today.

As soon as the term ended, the income derived from Istanbul 2010 ECoC increased by 43% in January 2011 when compared to the previous year. The revenue was increased due to two main factors: impact of Istanbul 2010 ECoC program and the completion of the restoration studies. According to some experts, the number of foreign visitors have increased due to restoration projects.<sup>188</sup>

### 3.9.4 Image / Publicity / Istanbul's Branding

On managing place branding process, cities are expected to use an adaptive marketing strategy that is supporting brand identity, positioning and image management in all phases. In other words, cities can win kudos through good branding practices. Therefore, image is the driving force of city marketing. Marketing has become very important as the world has been transformed economically, technologically, and politically. With the help of long-term projects, cities can manage their images strategically. To decrease income inequality, decrease unemployment rates, and to expand business, a city has to have an alluring, simple, distinguishing image to attract visitors and investors. In this context, central

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<sup>186</sup> Ernst & Young (2011), p. 7 – 77

<sup>187</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 13

<sup>188</sup> Niksarlioglu, A. (2007), p. 130 – 134

governments work in close collaboration with local authorities and support support city marketing.<sup>189</sup>

Istanbul is the one and only city out of EU approved for the ECoC title. This is believed to be resulted from its brand equity. Culture and art are important tools for Istanbul that made it a renown brand in the past, and promising for the future. Authorities paid a lot of importance to Istanbul’s brand with the ECoC process in 2000s. With the Istanbul 2010 ECoC Program, Istanbul endeavoured to make good use of marketing its brand in the world. With this title, Istanbul got too far in improving its cultural sector in terms of institutionalisation in 2010 compared to previous years. In addition, the activities so much affected inter-cultural relations and added value to the image of Istanbul as well as Turkey that Istanbul moved some level up in rankings.

Media coverage of cultural and artistic activities has significant effects on Istanbul’s brand. Printed media coverage increased by 115%, visual media coverage increased by 276%; and the rate of unfavourable news declined down to 3% in 2010. News about exhibitions, concerts, fests, theatres and movies increased by 45.7% in 2010 when compared only to 2009. In 2010, 5.909 articles were published about Istanbul only in foreign media. The other respective 2010 ECoC cities, Ruhr and Pecs, gathered attention as much as Istanbul did, too.<sup>190</sup>

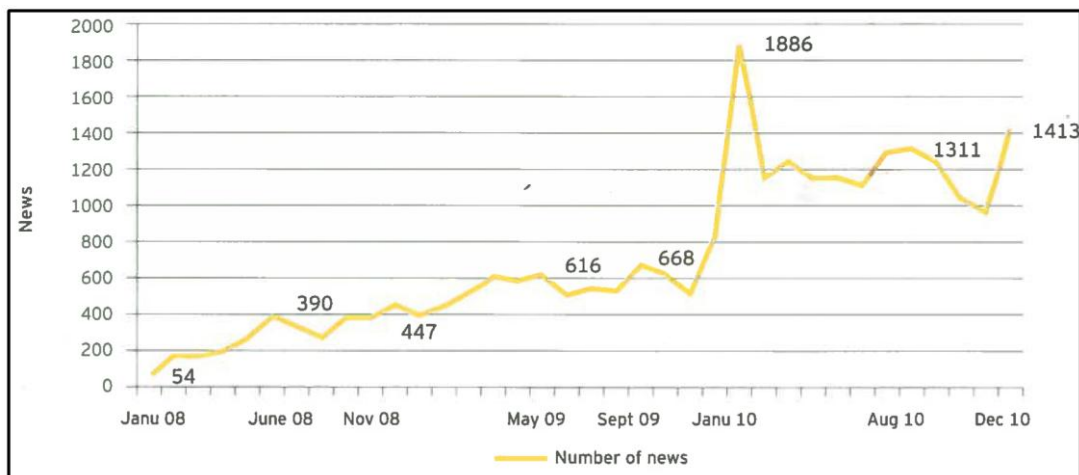


Figure 20: Number of News Published in Turkey about Istanbul 2010 ECoC Program, 2008 – 2010 (Source: Ernst and Young, 2011, p. 70)

### 3.10 Budget, Overall Income and Expenses

Winning the title in 2010, the central government founded the Istanbul ECoC Agency first to run ECoC planning and programming activities, and authorized the Agency to use financial resources only after approved by a state minister in charge. Thus, Istanbul’s cultural life was inspired by central government’s commitment to the ECoC program.

<sup>189</sup> Kaleagasi, B. (2010) Istanbul 2011 ve Sonrasi: Dunya Kultur Kenti. *Newspaper of Radikal-Yorum*, November, pp. 1-2

<sup>190</sup> Ernst & Young (2011), p. 69-71

The Ministry of Culture and Tourism allocated a fund for a three-year period of time, including 2008-2009 and 2010. This fund was used for investments to be made in specific fields. Even so, the tasks could not have been completed by the end of the year 2010.<sup>191</sup>

During the Istanbul 2010 ECoC program, an enormous budget, 577,304,861 Turkish Liras (TL) (almost equals to 288,652,430 Euro), for a period of three years (2008-2009-2010) was offered to independent organizations operating in cultural sector. Still, this can be thought as the highest amount of money for cultural funding ever allocated. ECoC budget per capita was 21,8 Euro in Istanbul 2010

Income source	2008			2009			2010			Total budget	Total income expenditures (including first 3 months of 2011)
	Budget	Income	Executive	Budget	Income	Expenditure	Budget	Income	Expenditure		
Ministry of Finance		75,000,000.00			250,000,000.00			213,000,000.00		548,683,000.00	
Istanbul Provincial Administration		660,000.00			633,840.00			84,960.00		1,378,800.00	
Istanbul Metropolitan Municipality		350,000.00			0.00			0.00		350,000.00	
Istanbul Chamber of Commerce		500,000.00			500,000.00			0.00		1,000,000.00	
Istanbul Chamber of Industry		0.00			50,000.00			3,000.00		53,000.00	
Sponsors		634,344.00			745,855.00			525,068.00		2,262,741.00	
Sales and Other Income		0.00			0.00			269,768.00		397,919.00	
Interest Income		1,343,043.00			5,038,800.00			11,100,889.00		19,917,351.00	
EU Commission Project Allocation		0.00			3,262,050.00			0.00		3,262,050.00	
<b>Total Income</b>	<b>240,273,000.00</b>	<b>78,487,387.00</b>		<b>895,156,000.00</b>	<b>260,230,546.00</b>		<b>303,200,000.00</b>	<b>224,983,685.00</b>		<b>1,348,629,000.00</b>	<b>577,304,861.00</b>
Project Implementation Expenditures			10,755,410.00			27,201,383.00			126,725,629.00		199,951,116.00
Ministry of Culture Transfers - UNESCO			10,805,091.00			21,171,325.00			3,638,513.00		35,614,929.00
Topkapi Palace Museum Security - Cleaning			1,190,608.00			10,668,533.00			10,268,628.00		22,127,769.00
Promotion Expenditures			10,317,602.00			16,450,618.00			52,975,885.00		85,936,836.00
General Management Expenditures			7,305,522.00			13,595,301.00			10,368,377.00		32,726,346.00
Value Added Tax Paid			4,526,569.00			7,842,869.00			24,679,392.00		40,320,413.00
<b>Total Expenditure</b>			<b>44,900,802.00</b>			<b>96,930,829.00</b>			<b>228,656,624.00</b>		<b>416,677,609.00</b>

Table 3: Istanbul 2010 ECoC Program Budget, Realized Amounts, Distribution of Budgeting Items and Incomes by Institutions, 2008 – 2011 (Source: Aksoy et al., 2011, p. 238)

Even though the ECoC program was a European Union project basically, EU generated only six per thousand of the budget. In addition, money allocated by the EU under Donation Program could only be used in the projects realized with EU shareholders and NGOs. Besides, local managements and sponsors generated nearly 5 per thousand of the budget. Therefore, the central government brought nearly 95 per cent of the budget into being.

The fundings only in 2010 (in Euro) were:

Central Management.....	% 95.05	274,341,500 Euro
Provincial Administrative Bodies.....	% 0.48	1,390,900 Euro
Sponsors.....	% 0.39	1,131,370 Euro
EU Income.....	% 0.57	1,631,025 Euro
Other Income.....	% 3.51	10,157,635 Euro
<b>Total.....</b>	<b>% 0.3</b>	<b>288,652,430 Euro<sup>192</sup></b>

A special account was opened in a national bank for Istanbul 2010 ECoC program. Some institutions and other resources making bank deposits only in 2010 were as follows:<sup>193</sup>

a. From 45 major sponsors: Most of them were private corporations.

b. From the Metropolitan Municipality and Local Municipalities: Mainly for the projects on restoration and urban transformation.

<sup>191</sup> Aksoy, A. et al. (2011), p. 219

<sup>192</sup> Ernst & Young (2011), p. 30-31

<sup>193</sup> Emen, F. G. (2008), p. 60

- c. From the central government: The main contributor.
- d. Special levy for Istanbul 2010: Turkish government issued a decree creating new funds.
- e. Revenues from individual projects: These were box office revenues, advertising revenues and other similar revenues as indicated in each individual project.
- f. European Union Commission.<sup>194</sup>

### **3.11 Planned Activities Within The Context of Istanbul 2010 ECoC Program**

#### New Places:

New places such as Ayazağa Culture Center, Istanbul Library in Rami Barrack, Young Art and Design Center, Europe Art House, Sutluce Culture and Congress Center were opened within the framework of 2010 activities.

#### Urban Projects:

Within the scope of program, Istanbul's historical topography was improved through researching, documenting and preserving in UNESCO norms. In this context, "Istanbul Citywalls and Protection Band Master Plan" was designed to protect City Walls (known as Walls of Constantinople). In addition, Ataturk Culture Center and Public Squares were renovated, Topkapı Palace and Hagia Sophia Museums were restored.

#### Museums and Cultural Heritage:

Within the framework of the program, some museums such as Yenikapı Museum, Aya Irini (also known as Hagia Eirene) Relic and Icons Museum, Mimar Sinan (the Ottoman architect) Museum, Istanbul Museum of Painting and Sculpture, and Topkapı Palace Museum were recreated and an "Interactive Visuals in Hagia Sofia" was designed.<sup>195</sup>

#### Volunteer Project:

6.159 people took part in the Volunteer Program, which focused on the community involvement. A sound cooperation was developed between public and private sectors. Volunteers had the chance to meet new people and different cultures. Thus, volunteers gained knowledge, experience and motivation.

#### Lives and works in Istanbul:

With the "Istancool" under the project of 'Lives and works in Istanbul', many artists and cultural representatives were hosted in Istanbul. Six of them were famous European artists. Thus, these artists found the chance of discovering Istanbul while Istanbul's inhabitants met with their cultural and artistic richness.

#### Formation Program for Local Administrations:

Public officers employed in cultural sections of Istanbul Metropolitan Municipality and provincial municipalities were trained for Culture Management. The aim was to provide cooperation and information exchange amongst them. In this context, 36 different courses including up-to-date arts courses were organized, sponsorship, project drawing and many other subjects were practiced.

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<sup>194</sup> Istanbul 2010 European Capital of Culture Initiative Group (2006), p. 186

<sup>195</sup> Emen, F. G. (2008), p. 63

#### Culture Ants:

Within the scope of this project, cultural and historical fabric of Istanbul was introduced to young students from 12 elementary schools. 2.093 Culture Ants and 410 Culture Volunteers were trained. Thus, students became more aware of cultural assets and urban consciousness was ensured.

#### 2010 In Schools Project:

Within the scope of this Project, educational and cultural activities were performed in 39 provinces. In this context, teachers and students were trained via workshops, seminars and conferences organized in four different disciplines. Until the end of November 2010, 684.300 students were made conscious of culture with 1.032 different activities such as visiting museums and historical places, theatres, and concerts, etc.

#### European Universities Theatre Fest:

Theatre groups from European and Turkish universities were gathered together. Thus, foreign students got to know Istanbul better and a bilateral cultural environment was created successfully.

#### Cultura Heritage and Cultural Economy Project:

The cooperation amongst Istanbul Provincial Culture and Tourism Directorate, Turkish Academy of Science, and Turkish Ministry of Culture and Tourism, helped this project to be realized within the scope of Istanbul 2010 ECoC. With the software easing display of cultural inventory, the world met with the way of getting through to the same source for the very first time.

#### Creative Cities and Industries:

Under the supervision of United Nations Conference on Trade and Development (UNCTAD), the 'Creative Cities and Industries in the 21th Century' symposium was organized in Istanbul. Istanbul found the way of shaping its economy and being a city in leading the others in this respect. Besides, this long-term study would help Istanbul to be a brand city.<sup>196</sup>

#### Music and Opera:

During the year, numerous open-air concerts were performed in the city for free. One or two concerts were performed in every month all the year round. Within this context, many Turkish and European musicians were invited so as to achieve a musical cooperation.

Istanbul had many open/air concert venues with different capacities. Among these were five stadiums, one amphitheatre and many arenas to host simultaneous events. These helped Istanbul to be a magnet for all Europeans, and brought tens of thousands of audiences together.<sup>197</sup>

#### Literature:

There were many activities performed in this context. A "Novel Competition" on Istanbul was organized internationally. Literature contests were organized among students. With

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<sup>196</sup> Ernst & Young (2011), p. 38 – 67

<sup>197</sup> Emen, F. G. (2008), p. 64

My Istanbul” project, life stories of 40 authors who have been residing in Istanbul for 40 years were obtained to analyze the city from litterateurs’ perspective.

#### Earth 1 January-20 March Tradition & Transformation

The theme “Earth” out of “Istanbul: The City of Four Elements” put emphasis on artistic events assessing the historical heritage of the past with a totally new perspective. It stated the history, tradition and cultural heritage of the land. With the theme, it was aimed to rejuvenate the values of the past and pass them on to future generations. Some examples to the projects within this context were the exhibition of archeological findings named as “Istanbul of 10.000 Years” and “From Constantinople to Istanbul”, and “Ottoman Istanbul” emphasizing the changes Ottoman Empire brought in to city’s cultural life. This phase started with a Grand Opening on 1<sup>st</sup> of January, and ended with an event that brought a carnival atmosphere to the city on 20<sup>th</sup> of March.

#### Air 21 March-21 June Heaven Sent:

The theme “Air” representing “The one coming from the sky” aimed to reflect the spiritual and cultural wealth of the city, and to show that the values of the three big holy religions were protected. The minarets and church bell towers formed a “Living Together” choir in Istanbul reflecting its unrivalled cultural legacy. With this theme, it was aimed to show that people of different faiths can worship side by side in a peaceful environment.

To establish a platform for dialogue and create opportunity for the exchange of information, participants were selected from various resources such as politicians and businessmen. Some examples to projects were exhibition of Hagia Eirene’s icons named as “Icons and Holy Relics”, an international symposium about perception of Islam named as “Islam and Humanitas”, and “Hidrellez”, which has been celebrated as the arrival of spring in Turkey and throughout the Turkic World.

#### Water 22 June / 22 September The City & The Sea

Authorities wanted to point out the impact of waterways, which are the Bosphorus, the Golden Horn, and the Marmora Sea, on daily life of inhabitants, and added them to the ECOC 2010 program under the theme “Water”.

In the scope of this theme, many projects were developed. Performance and plastic artists from all over Europe were invited to Istanbul to hold exhibitions on floating booths along the Bosphorus. Another project was the Istanbul Meeting of the European Capitals of Culture, aiming to bring different cultures together. The Europ-Ist 2010 project helped to establish a network for all the participants in similar projects. With the “Antique Regatta Project”, Ottoman boats, Venice gondolas, and British ships competed at Golden Horn. Some other projects were “Europe on Water”, referring allocation of certain parts of Istanbul’s waterways to European countries to have the chance of displaying their plastic arts, music, and cuisine, musical exchange program named as “3 Countries – 3 Composers – 3 Concerts”, and a marine festival and competitions named as “Istanbul History and Sea Festival”.

#### Fire 23 September – 31 December Forging The Future

The theme “Fire” was used to symbolize the will for change. Fire, in its most common sense, was used as the most powerful transformative instrument, turning water to steam,

wood to ash and sand to glass. In this sense, Istanbul had inspiration for forward – thinking projects which sought to create sustainable cultural assets and urban renewal. Besides, inhabitants' perception of culture was compatible with the urban administration norms of the European Union. In determining the goals of the city, business and the relations between civil society and the administration played the leading role.<sup>198</sup>

### **3.12 The General Evaluations of Istanbul 2010 ECoC Program**

With the 2010 ECoC title, Istanbul's rich history and culture became clearer to its inhabitants and to international community. Besides, it helped art to become more widespread. Having been supported by the central government, many institutions such as Istanbul 2010 ECoC Agency, non-governmental organizations, local authorities, academic professionals, and private companies had the opportunity to work together in such a huge project for the first time ever. During the process, the government, private sector and NGOs learnt the methods of cooperation, the stakeholders and the Agency strived to carry out a new management model.

With Istanbul 2010 ECoC Program, Istanbul's image was so improved via the publications that this had a positive impact on tourism. Visitors got more interested in the city's cultural background. As a result, the city derived a significant brand from culture especially in 2010. Moreover, the average number of days visitors spend in Istanbul was increased via the program when compared to previous years.

#### **A Central Point of Contact for Culture and Art Projects:**

As the number of points of contact increase, the process gets more complicated. For this reason, an organization to coordinate cultural and artistic activities was essential for Istanbul before 2010 because of the high number of points of contact. Accordingly, the 2010 ECoC Agency, as a civil dialogue place, was put into charge to provide close coordination for culture and arts activities. It was aimed to provide all the way from the start to the end within the scope of Istanbul 2010 program. The Agency 2010 was not expected to be switched off even after the program ended.

#### **Project Assessment Criteria:**

The steering committee stated important criteria in selection of projects regarding 'compliance of the project with the targets of the program', 'general quality of the projects', 'long term impact and sustainability of the project'.

With Istanbul 2010 program, project owners were backed throughout application process. Thus, this light the way for competency on project designing not only for Istanbul 2010 ECoC program but also for future purposes.

#### **Event Calendar:**

The timeline was not well-organized during the Istanbul 2010 ECoC period. So that the activities could not be promoted well enough and the participants could not follow the activities efficiently.

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<sup>198</sup> Beyazit, E. et al. (2006), p. 7 -8

**Number of Projects:**

There were too many activities planned during the preparation process of the program, and most of them were also accepted before Istanbul 2010 ECoC program. However because of the timeline problems, insufficient announcement and promotion of the projects, the participants could not have chance to attend to some events through Istanbul 2010 ECoC. Also, it was difficult to follow the events without efficiently planned schedule.

**Projects Related to the Program:**

A great number of projects were offered by many stakeholders. For this reason, it was needed to provide more information, promotion, and advertisement. As a result, Istanbul 2010 ECoC program was considered as an important tool in developing projects and activities to invigorate cultural-artistic life of Istanbul.

Istanbul 2010 ECoC Agency allocated a vast quantity of its budget to renovation projects of urban infrastructure. In this sense, The Hagia Sophia Museum and Topkapi palace substantially benefitted from these restoration operations so the number of foreign visitors got increased as it was anticipated. Accordingly, three new museums (Adalar, Population Exchange and TURVAK Museums) were activated.

During the period, restorations of Vortvots Vorodman Church and Haskoy Mayor Synagogue were very much appreciated by minorities. The interest in repairing the holy places of different religions ended up with an increase in the number of foreign visitors and cultural communication.

With the support of EU's donation program, Istanbul developed many projects with the other two 2010 ECoCs and many EU countries. Istanbul was stated as a rising brand by the consulates of European countries in Turkey. Moreover, Europeans became more and more curious about Istanbul, and were full of desire to visit the city. Besides, Istanbul's inhabitants started to look to European culture in a more positive manner with the impact of Istanbul 2010 ECoC project.

**Sponsors:**

When compared to other applications in other ECoCs, Istanbul achieved less income from its sponsors. was much lower than other ECoC's. Private sector was more reluctant than non-governmental organizations to take part in the process since they were preequipped with the idea that there were enough resources for the program. As a result, most of the funding came from the government side.

**Sustainability:**

With the help of the projects that were carried out, it was expected to have positive impacts on Istanbul's cultural-artistic life. As people who hadn't been into cultural practices before got involved in art through the trainings organized, Istanbul could be thought to live a sustainable culture-art life not only by their contributions as an audience but as a performer as well.

It has been believed that significant impacts of performances, artistic operations, widespread culture-art were achieved in short term. Besides, significant lessons learned for



future implementations even if this short-term experiences are not accepted as sufficient enough. The 2010 Agency and the program both ended their operations and activities at the beginning of 2011, even they did not aim to be limited only to 2010 cultural year, they were expected to maintain after 2010 too.

**Participation of Actors of Istanbul in Decision Making Process:**

In general, Turkey has a centralized management model so local consciousness seem to be very weak. Everything is managed from Ankara. With this program, Steering and Advisory Boards had even executives from non-governmental organizations to prove that residents were also involved in the decision making process. Advisory Board and local management were disposed by central management. Advisory Board aimed to be a real place for the consultation of the program in order to utilize effectively. Besides, local authorities aimed to play an active role in terms of sustainable projects. In addition, low income people showed a more positive interest in activities and discovered new cultural areas of interest.

**Public Observation:**

Public had many different types of observations. Some thought that the Agency was a political character, while others thought that activities aimed people only having a certain socio-economical status. Still, news about Istanbul increased by up to 80 per cent especially only after improved communication.

**Governance Model:**

That NGOs, public management and local management aimed to work in cooperation within the scope of a new governance model for the first time was an important gain of experience and knowledge during 2010. A great experience with the help of this process was achieved in cooperation. Both public and private sector executives and staff stated that they wanted to know and understand each other better. The Executive Board members and operational management units tried ways of communicating fully. Besides, government aimed to be effective in every stage of the project.

The business world mainly stated that the governance model could be used by future organizations. And future organizations could benefit from this cultural governance experience. Public and local executives contributed to cultural activities very much when compared to previous years.

**Resources and Budget:**

Istanbul's economy has been affected very much by the quantity of resources allocated to Istanbul's cultural-artistic economy, rise in tourism, and increase in the budget for cultural activities. Istanbul has been the center of the country's economic life respectively. The creative industries had a positive impact on Istanbul's qualification as an ECOC in respect. As a result of this fact, there was a significant increase in the number of lines of business. For example, many construction workers took part in restoration projects. The budget of the program led to growth in economy and created new job opportunities.<sup>199</sup>

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<sup>199</sup> Ernst & Young (2011), p.83-95

## CONCLUSION

This study aimed to determine what was expected from Istanbul 2010 European Capital of Culture Program and the end results of it. Frankly, it is seen that a new participative governance model was applied in the process of developing urban policies for ECoC Program. In the aftermath of the 2010 Program, it is widely accepted that Istanbul could have done better. In the light of this reality, it is aimed to reason out the causes of undesired results, and to outline the mistakes in culture management model.

Throughout the Istanbul 2010 ECoC Program, it has been aimed to develop a new participative governance model, which intended to sweep away traditional bureaucratic difficulties as envisaging improving the ability to work together on any ground. However, this model has suffered from erosion as it got more centralized and bureaucratized in time even it was designed as a civil society project in the very beginning. In other words, the central management has become the dominant factor in decision making process. Therefore, the success has been limited since an independent management could not be formed. Besides, lack of approach to put culture forward has influenced this result. In the aftermath of setting a new managerial structure, financial challenges have emerged when funding projects. Meanwhile, the government has allocated resources to short-term projects of ECoC 2010 rather than supporting long-term, future oriented, and sustainable projects. In fact, this structure, which suggests a new model different than traditional one has needed longer time and experience. If local management had enough time and experience in this respect, the local management could have played more active role in running the process.

A comprehensive collaboration and communication could not be achieved between Istanbul 2010 Advisory Board and Executive Board. Besides, it is observed that there was a fragile relationship between Executive Board and operational units. For instance, when actors (central government, local authorities, and non-governmental organizations etc.) huddled for coordination, some of them were not aware of some of the projects about Istanbul.

It is clearly seen that the project management did not issue an efficient timeline of the program on searching for an answer to one of the thesis questions: "Were there any deviations from the planned model?" The 2010 ECoC Agency has failed in determining the timeline in an effective way. Besides, it has come up short on announcing activities. So, the answer to this question is that obscure scheduling of projects and poor announcing have affected so negatively that participation in activities remained low as opposed to considerations. This obscurity had adverse effects on cooperation and cultural activities which was considered to be performed with other European cities. Another problem encountered in managing the program was excessive number of events. This caused complexity in announcing and controlling them. People could not follow each and every event due to insufficient announcement and numerous activities.

The project assessment and determination criteria were not sharply outlined. Besides, the project application procedure was blurry. Backed by their governments, many other cities set off with designated procedures showing responsibilities, and determine their budget in the very beginning. On the contrary, many decisions have not been taken from the very

beginning but in the midst of the process. For instance, it took one year to legislate after the 2010 ECoC project was approved officially in April 2006. Authorization, actors, and decision mechanisms were determined in the following years. Some of the project owners did not work in detail so this caused some problems during the project designing process. Due to sponsors' reluctance, the income was insufficient when compared to other ECoCs because private sector could not foresee the results. Participants and stakeholders were of the opinion that activities should be better promoted and planned in good time before the start. As a result, level of success could have been higher.

The projects within the scope of Istanbul 2010 ECoC program was not adopted easily considering their sustainability. Culture management actors took only restorations and constructions up seriously as many bureaucratic public actors did rather than internalizing the projects related to protection of cultural heritage. For instance; The 2010 ECoC Agency focused on the renovation project of Ataturk Culture Center (AKM), which was an impeccable project in terms of sustaining cultural needs of inhabitants, and allocated a remarkable amount of money on this project. However, this project could not been fulfilled due to a judicial hindrance that happened out of Agency's control. Thus, a good chance of bringing a modern opera house into existence was missed due to this interference. Despite efforts of the Agency to realize this project, no desired impact on cultural heritage was created unfortunately. Due to the need for a coordinative organization regarding cultural and artistic activities in the future, the 2010 ECoC Agency was not planned to be called off even when the Istanbul 2010 ECoC Program ends. However, the Agency terminated its operations in 2011. So, this meant that most of the gains of Istanbul 2010 ECoC Program could not survive after 2010. In addition, the website designed for the program was closed down simultaneously when the cultural year is over. This is a proof of viewpoint to sustainability. Therefore, it is clearly seen that the project, fortunately, has been accepted as a short-term intention rather than a long-term implementation. So, the project was fulfilled as a big festival and terminated in the same year.

It is known that some deficiencies and bad practices could not been avoided even though some good projects were developed within the Istanbul 2010 ECoC Program. Still, awareness about this issue has increased completely. When the program is over, it is well understood that culture and art are indispensable components of being human, creating urban identity, and public achievement. For this reason it is wise to make definition referring to "pre and after 2010".

The most important gain of the Istanbul 2010 ECoC Program is trying to have a management understanding through which authorities and inhabitants could work together by sharing their knowledge and experience for their collective welfare. Even though culture management model could not create the desired effect as it was intended, this new model seems to be important for future projects in terms of showing how the transition will be shaped. With this new model, a new opportunity of creating satisfactory resources for cultural and art activities in Istanbul is to be seized. With the help of experience which was acquired by expanding cultural activities from city center to peripheries in 2010, more effective organizations can be planned, and new organizations which enables art to all of the inhabitants will be provided. After all, Istanbul is able to get to desired cultural level so as to be one of the most important destinations for cultural tourism in the future. What happened in 2010 has brought the experience of collaboration.

This was the initial phase which needs to be taken too far in the future. In this sense, Istanbul seems to be open to some advice. So, its potential can be directed in a more precise way. In this context, the governance mechanism needs to be improved by balancing the power of stakeholders. In addition, boards need to involve more participants from grassroots, and be more transparent. In order to facilitate “management of culture” in cities, authorities need to ease civic participation in policy developing to have ‘the cultural arena’ to play a crucial role for a democratic life. With this sort of democratic exercise, all parties can easily access to cultural resources. As a result, a sustainable cooperation in developing solutions to improve culture at local level can be obtained. Besides, cultural diversity should be considered further to support long term programmes. To increase creativity and ease access to cultural activities, sustainable projects, mechanisms and programmes which can expand cultural border of the city potentially need to be given a tremendous support in terms of funding.

In the light of realities listed above, it is thought that effective management including participative policies is of vital importance for ECoC Programs in this globalizing world. This seems to have been adopted by many cities especially for the last seven years. Accordingly, it is obvious that the focus on participation is at the heart of programs putting the issue to the center of urban cultural policies. However strong and precious resources be, consequently, it is the management that could make a project be successful.

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