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

**By**

**Fatma Gül EMEN**

**Supervisor**

**Assoc. Prof. Dr. Yusuf DEVRAN**

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By  
Fatmagül Emen

Approved by :

Prof. Dr. Ayselî Usulata..... 

Prof. Dr. Mustafa Dilber..... 

Doç.Dr. Yusuf Devran..... 

Date of Approval by the Administrative Council of the Institute

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## **ABSTRACT**

The European City of Culture concept was suggested by Greek Culture Minister Melina Mercouri in June 13, 1985. Positive cultural and socio-economic effects were observed in Athens after being selected the European Capital of Culture besides making the city a center of attention.

In 1999, The European City of culture concept was changed to the European Capital of Culture. Beginning from 2000, financing has been provided for the project. A new selection system has been formed for the years between 2005-2019. In selections after 2005, it has been decided to give the title to more than one city. One of the European Capitals of Culture in 2010 is İstanbul. İstanbul will display its culture and art activities along with other Capital of Culture Cities from Germany and Hungary.

The aim of this research is to present the European Capital of Culture program and the process of selection in Istanbul as the 2010 European Capital of Culture, potential gains to be derived from and the requisite activities needed for the requisite activities needed for the success of the program.

## ÖZET

Avrupa Kùltür Kenti kavramı 13 Haziran 1985'te Yunanistan Kùltür Bakanı Melina Mercouri tarafından ortaya atılmıştır. Daha sonradan Avrupa Kùltür Kenti seçilen Atina'ya oldukça olumlu kültürel ve sosyo-ekonomik etkiler olmuş ve bu kentin bir cazibe merkezi haline geldiđi görölmüşür.

1999 yılında Avrupa Kùltür Kenti, Avrupa Kùltür Başkenti olarak deđiştirilmiştir. 2000 yılından itibaren de finanse edilmeye başlanmıştır. 2005-2019 arasında ise yeni seçim sistemi belirlenmiştir. 2005'ten sonraki seçimlerde bu unvan birden fazla kente verilmesi kararlaştırılmıştır. 2010 yılındaki Avrupa Kùltür Başkent'lerinden biri de İstanbul'dur. 2010 yılında Avrupa kùltür Başkenti seçilen Almanya ve Macaristan şehirleri ile birlikte 2010 yılı İstanbul kùltür ve sanatsal faaliyetlerle adını duyuracaktır.

Bu araştırmanın amacı Avrupa Kùltür başkenti konseptinin ne olduđu, 2010 İstanbul AKB seçilmesi ve bu seçilme sürecinde İstanbul'un kazanımlarının ve yapılması gereken çalışmaların neler olduđu ortaya koymaktır.

## 1. INTRODUCTION

Istanbul has been home to countless societies and cultures throughout history. In its history Istanbul has been the capital for three large empires. It has been the meeting point and the melting pot of three celestial religions and many civilizations. Although Istanbul is unique in these features, it has not been recognized sufficiently worldwide. But to be announced as the European Capital of Culture (ECOC) in 2010 indicates that this uniqueness is now recognized.

The aim of this study is to inquire what can be done about Istanbul, the city with its history of thousands of years and rich culture, which has hosted different civilizations, in the context of European Capital of Culture projects.

It is possible for cities to obtain financial support as every year one or two European cities are selected as capitals of culture. Positive results are observed in selected cities in the long-term by supporting culture and tourism. Such selection as European Capital of Culture in 2010 will enhance the restoration of historical places, arise in the Istanbul's brand awareness and familiarize Istanbul with culture and art in 2010. The main questions raised in the course of this study are as follows:

1. What was the selection process of Istanbul as the Capital of Culture?
2. How does the management of the Cultural Program of Capital Culture Project work in terms of administration, location and timing?
3. What is the cultural policy of Istanbul Metropolitan Municipality regarding its selection as the European Capital of Culture for 2010?
4. How does the changing population structure of Istanbul due to migrations, effect the cultural life of the city?
5. What are the achievements and expected opportunities for Istanbul after being selected as ECOC?
6. What opportunities does ECOC provide for Istanbul's presentation?
7. What do NGO, Government and IMM 2010 plan for ECOC Istanbul?
8. What type of activities will take place in the context of Istanbul 2010?
9. What kind of recommendations can be given to the executive committee?

This research consists of four main chapters. The first chapter focuses on the basic concept of Culture providing the general context for the Europe Capital of Culture.

The second chapter of this research focuses on general information about the cultural structure of Istanbul, the city where cultures meet, and the cultural policies of Istanbul Metropolitan Municipality.

The third chapter includes: the Istanbul 2010 case, gains of Istanbul from ECC and works done for Istanbul.

In the last chapter of this research, I will present my overall results and thoughts, including some suggestions for the future and discussions on whether the completed activities satisfy ECOC standards.

In this study, besides the literature review, survey method is used. Firstly, a literature review about the subject was conducted. Then newspaper/magazine articles, reports and theses written in the recent past were analyzed. More information was gathered from participating congresses and panel discussions related to Istanbul. Face to face interviews, telephone conversations and e-mailing were conducted with experts from public institutions and NGO's working for Istanbul's selection as the European Capital of Culture.

## **2. THE CONCEPT OF EUROPEAN CAPITAL OF CULTURE**

### **2.1 Culture**

“Culture”, word derived from “colere”, which originates from the Latin “cultura” meaning spring, farm, nourish (www.britannica.com), and has been defined as “formation, development, cultivation of human intelligence” by French intellectual Voltaire. This concept has passed to different languages and has been used in the meaning of civilization, and cultural evolution (Emine Çaykara, 2007).

Culture is about human thought, aspirations, actions, self perception and the prioritization of values. Lifestyle, existence and actions define culture. Every concept such as economics, law, aesthetic, science, state and technique is included in culture. Organizations, associations, corporations, schools are considered as culture with concepts related to them. Every type of mutual interactions between people, customs of making-creating and all spiritual and material work of art and products are defined as culture (Nermin Uygur, 1996).

All cities are the result of cultural formation (Barış Acar, 2007). What is intended by the word “cultural” is lifestyles, relationships and systems of giving meaning (Bozkurt Güvenç, 1984).

Europe, representing culture in the world, heeds making this sustainable with cultural policies UNESCO experts defined in 1969, “culture is consciousness of humanity related to its historical development and by this way humanity shows determination to continue its existence with consciousness of this historical development and proceeds to develop (Çaykara, 1997).

### **2.2 Culture in European Union**

#### **2.2.1 Culture Politics of European Union**

The “European Union” concept has developed with the aim to increase welfare and to repair the material damages of war by forming an economic association. One of the important names that has introduced the idea of European integration is Jean Monnet. Monnet argues that Europe should end internal competition and conflict, and proposes the necessity to join forces for the common benefit of world peace and economic development. In accordance with this aim, in 1947, the Integrated European Movement was implemented under the leadership of Winston Churchill (Kazım Üstün, 2003).

The idea that economic integration itself was not sufficient took gained support by the 80's. In this period, an information and communication revolution took place and with new communication technologies, advertisements, products of big companies and their effects spread all over the world. As a result, a global market has emerged in which cultural values and products are marketed (Aydilge Sarp, 2003) and culture has attained crucial importance by policies applied.

The European Union attempts to provide economic, corporate and political transformation in member countries' conventional systems with the aim of competition of European products in the world market. But to actualize such a transformation it is necessary to form a powerful cultural infrastructure and to adopt a European identity (Sarp, 2003). Therefore, beginning from the 80's, importance given to cultural and social integration in union policies has increased and instead of supporting cultural diversity, the tendency to impose uniform "European" identity has emerged.

The "Union" concept was expanded in 1992 with the Maastricht Concordat by adding cultural, social and political dimensions to the economic union concept. Article 151 in the Concordat states "Union will contribute to the development of member countries' cultures and on the other side will respect national and regional discrepancies and also will bring common cultural heritage foreground". In the continuance of the article it is stated that the European Union initiatives will be used to encourage cooperation between member countries and if needed Union will support member countries' cultural activities and will cover needs ([www.ikv.com](http://www.ikv.com)).

According to article 151 of EU legislation, authorities of union in culture should be taken into consideration and preserved during all union activities. In this context, it can be stated that the European Union targets cultural diversity instead of imposing a single European culture. Article 128 added to the Rome Concordat with the Maastricht Concordat, supporting cultural cooperation between member countries of the Union, and also promoting cultures and histories of European communities.

Two types of identity are stressed in the EU's official documents and general cultural policy. These are the "European" identity and national identities of member states. However, considering only national or Union identity is an indicator of neglecting sub-cultural groups. In the 'Cultural Citizenship and the Creation of European Identity' article, the Spanish

Education Minister stated that European identity has been put ahead of all other identities and this was observed evidently in official documents and pronouncements. Even many legal and economic adoption packets are presented as indicators of equal opportunity and justice, as a result they empower European identity and disregard other identities.

In the formation and continuation of European civilization, every part is dependent on another and the need for implementation of common policies is stressed in preservation of peace and environment, providing worthy life to human honor.

İlhan Tekeli stresses that in securing union, cultural, social, ideological, linguistic differences and national commitments are important factors together with economics (Tekeli İlhan; Selim İlkin, 1993).

As a result of globalization in the 21st century in Europe, industrial society has completed its mission and transition to an information society. This situation has increased the importance of the cultural industry and caused its emergence of it as a new area of employment. Within EU borders, the cultural industry covers cinema, visual arts, publishing, music and handicrafts and employs seven million people. The Annual budget allocated for projects related to culture is 500 million euro in the scope of Europe Social and Regional Funds (<http://europa.eu.int/comm/culture>).

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

In July 1990, the Commission published the selection criteria and conditions for participation in the "Platform Europe", which in 1991 became the first Kaléidoscope program for supporting artistic and cultural events involving at least three Member States. The program was reorganized in 1994 in order to support cultural events more effectively, encourage artistic creation and cooperation in the form of a network, to promote better public access to European heritage and to improve artistic and cultural cooperation between professionals. Between 1990 and 1995, more than 500 cultural projects received Community support (<http://ec.europa.eu/culture/archive>).

Between 1990 and 1996, the Commission also launched several pilot projects in the area of translation and the promotion of books in Europe, providing support for more than 500 projects or translations.

These pilots allowed the implementation, between 1996 and 1999, of three cultural programs:

Kaléidoscope (1996-1999), which aimed at encouraging artistic and cultural creation and cooperation with a European dimension;

Ariane (1997-1999), which supported the field of books and reading, including translation;

Raphaél (1997-1999), the aim of which was to complement Member States' policies in the area of cultural heritage of European significance (<http://ec.europa.eu/culture/archive>).

Finally, preparatory actions were begun in 1999 in order to manage the preparation of Culture 2000.

Culture 2000 is a Community program established for seven years (2000-2006). In contrast to the financial instruments that preceded it, Culture 2000 provided grants to cultural cooperation projects in all artistic and cultural fields (<http://ec.europa.eu/culture/archive>).

Many literary works have been translated into other communities' languages with the first cultural programs set in.

Second generation cultural programs started with Culture 2000 in February 2000. The 2007-2013 Culture Program have taken the place of this program when it finished in 2007. In a general context, the aim of these cultural programs was to provide accessibility for everybody by promoting creativity and movement of artists, encouraging inter-cultural dialogue and to increase European people's knowledge of their own history ([http://ec.europa.eu/culture/ archive](http://ec.europa.eu/culture/archive)).

The European Community supports the "European Culture of Capital" initiative organized since 1985 by member countries, as well as other programs about culture at the Union level.

European Capital of Culture is founded on making culture permanent in all of Europe by sustainable cultural policies, introducing common values within Europe, creating cooperation areas, triggering creative energy and also developing a city consciousness with high awareness of local culture (Çaykara, 2007).

## **2.3 European Capital of Culture Concept**

### **2.3.1 European Capital of Culture**

The title "European Capital of Culture" was designed to help bring the peoples of Europe closer together (<http://europa.eu.int/comm/culture>). The "European Capital of Culture" event goes back to 1985 and was an initiative by the then Minister for Culture in Greece, Melina Mercouri. Since that time, one or two cities have been chosen each year by intergovernmental decision of the Ministers of Culture meeting within the Council (Cogliandro, 2001, p.6).

Before the project was implemented, Melina Mercouri stated that "it is time for us to be recognized as well as technocrats" adding " culture, art, creativity is not less important than technology, commerce and economics; and these statements were the starting point of the project (Robert Palmer, 2006)(istan2010 article).

When Melina Mercouri, minister of culture of Greece, launched the Europe Cultural Initiative in EU in 1984, her vision was to balance culture commerce and economics and by this method to pioneer expanded relations between European countries and people (Per Svenson, 2007). Through two years, EU has shaped basic purposes of capital of culture; the most important ones among them were "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".

### **2.3.2 Purpose of European Capital of Culture**

Although its first aim was to, "*highlight the cultural wealth and diversity of the cities of Europe whilst emphasizing their shared cultural heritage and the vitality of the arts*"<sup>4</sup>, (Commission of the EC, 21997:2) the City of Culture designation has over the years become, a versatile development tool of cultural policy capable of achieving multiple objectives. (Cogliandro, 2001, p.6)

### **2.3.3 History "European Capital of Culture"**

The European capital of culture passed some changes and updates. A new event called 'European Cultural Month' came into the agenda in 1992. ECOC was respected as a Community Action, in 1999 and new selection procedures and evaluation criteria were

defined in that year. It is still debated by the European Parliament about what the future procedures for the nomination and selection of ECOC after 2009 are

The first 15 cities to be chosen (1985–1999) were:

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

In response to the growing number of applications from cities both inside and outside the Community to host the European City of Culture event, the Ministers of Culture, through their Conclusions of 18 May 1990, introduced the “European Cultural Month”, a scheme which has the same objectives as the European City of Culture but is intended mainly for the countries of Central and Eastern Europe. The city of Krakow was selected as the first host of Cultural Month in 1992. (Cogliandro, 2001, p.12)

The first 9 cities to be chosen (1992–1999) were: (<http://eccm-cultural-capitals.org>)

1992 Krakow

1993 Graz

1994 Budapest

1995 Nicosia

1996 St. Petersburg

1997 Ljubljana

1998 Linz, Valletta

1999 Plovdiv

For the year 2000 nine cities were given the designation of European City of Culture. These cities were:

2000: Reykjavík- Iceland, Bergen- Norway, Helsinki- Finland, Brussels- Belgium, Prague- Czech Republic, Krakow- Poland, Santiago de Compostela- Spain, Avignon- France, Bologna- Italy

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

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 (<http://europa.eu.int/comm/culture>).

### **2.3.4 Phases of ECO Selection**

#### **2.3.4.1 Pre-selection phase**

Six years before the event, each of the Member States concerned publishes a call for submission of applications addressed to cities which might be interested in the title. The cities have ten months in which to reply with a presentation of the general program outline for the year in question.

A panel then meets in each of the Member States concerned. This selection panel, is composed of thirteen people: six experts appointed by the country in question and seven appointed by the European Institutions. These seven "European" experts are appointed for a period of three years, and renewed by thirds (2 + 2 + 3). They accompany the "national" experts in both Member States concerned to evaluate the applications in light of the objectives and criteria required for the title (<http://europa.eu.int/comm/culture>).

The selection panel draws up a short list of cities which are to be considered further, and issues recommendations on progress and developments. The competition rules, including those governing voting and nominations submitted to the panel, will be set out in the call for applications or an official document published by the Member State concerned.

#### **2.3.4.2 Selection phase**

Pre-selected cities then have a few months in which to flesh out their program. Certain information must be included in this detailed file, which is presented at a second meeting of the selection panel in both Member States. This meeting takes place nine months after the pre-selection meeting. The panel recommends a city for each country concerned and gives advice on the next stage in the preparations (Palmer/Rae, 2004).

### **2.3.5 Application**

For the time being, the European Capitals of Culture are designated each year by the Council of Ministers of the EU, on the basis of the view of a selection panel comprising seven prominent independent members, each of them experts in the culture sector. The selection

procedure is laid down in Decision 1419/1999/CE amended by Decision 649/2005/CE. This Decision sets out a chronological list of Member States entitling them to host the event in turn. It defines as well the criteria the cities have to comply with to be designated as European Capital of Culture.

A new designation procedure will apply for the 2013 title onwards. Indeed, a new Decision has been adopted by the European Parliament and the Council. It fosters national competition within the Member States, sets up a monitoring phase after the designation and strengthens the European dimension of the event.

The Decision of the European Parliament and of the Council of 25 May 1999 incorporated this event into the Community framework and instituted a new procedure for selecting the Capitals for the period 2005-2019 ([eccm-cultural-capitals.org](http://eccm-cultural-capitals.org))

### **2.3.6 Designation**

On the basis of the reports from the selection panel concerned, each of the two Member States submits a city nomination to the European Institutions. The EU Council of Ministers then officially designates the two cities to hold the title four years later.

### **2.3.7 Project Selection**

All ECOC sought advice during the project selection process. They all consulted cultural organizations and artists as part of this process and almost half also consulted politicians. Less than half consulted local residents and community organizations and very few ECOC sought advice from the business community or the tourism sector. Consultation was undertaken in different ways including meetings, workshops and media campaigns. A number of cities organized open, public meetings and over half of the cities set up advisory groups or committees to oversee project selection. All ECOC invited project submissions, some through open calls for proposals from anyone and others through a more selective invitation to specific groups.

All ECOC used specific criteria to select projects for their programs. The most common criteria used by almost all cities were:

- the quality of the project
- the cost of the project
- the relevance of the project to the programme's aims

- the experience of the organizers
- the long-term impact or sustainability of the project

Only one quarter of cities used the European significance of the project as a criterion for selection. This was reflected in some ECOC cultural programs that were mainly local and national affairs, with most of the cultural energy being focused on domestic cultural needs and agendas. Although the European dimension was present in all ECOC cultural programs, the approaches taken and partnerships developed in most cases led to a marginalization of the European aspects of ECOC programs, which were not well-integrated into programming. There is no evidence to suggest that the European perspective was an integral and central part in any of the ECOC cultural programs, although the number and type of ‘European’ projects varied from city to city. The EC Program for European City of Culture, Euclid International ([www.euclid.info](http://www.euclid.info)).

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

#### **2.3.8.1 Program Range**

Programs generally included a mix of classical/traditional and contemporary/ modern theatre, dance, opera, visual arts, film and audio-visual media, literature, architecture, design, fashion and crafts. Music was presented in many different forms (including classical/traditional, contemporary/modern, pop/rock, jazz, folk, world, electronic), and projects were developed that focused on heritage/history, archives/libraries, and digital art/new media. Special television projects, street parades/festivals/open-air events and interdisciplinary projects were also part of programs (Palmer/Rae, 2004).

The following sectors were cited most frequently as being most prominent within programs: visual arts, music, street parades or open-air events, heritage and history, architecture, interdisciplinary projects, theatre.

#### **2.3.8.2 Program Expenditure**

For all ECOC organizations, expenditure on the cultural program accounted for the largest part of operational expenditure (not including capital expenditure), equalling on average 63% of the total operational expenditure. Program budgets ranged from 5,48 million Euros in Reykjavik to 58,6 million Euros in Lille with an overall average of 25,6 million

Euros. Caution should be taken when comparing the figures as different elements have been used to calculate the total expenditure by each city.

The figures also relate only to the budget of the ECOC structure and do not take into consideration additional external spending on the program by public authorities or even the cultural organizations themselves. In all cities additional expenditure on the cultural program was made through direct funding to projects and therefore did not pass through the accounting system of the ECOC organization. As the ECOC organizations tended to part-finance projects, these projects had to raise the rest of their budget through other sources such as European, national or local cultural funding programs or sponsorship. The total expenditure on the program was therefore much greater than the figures suggest.

### **2.3.8.3 Resources**

Financial resources of projects are provided by mainly the central governments' regional administrations and then in some of them EU Funds and for example in Salonika and Genoa EU Structural Funds were influential. When economic aims and targets are analyzed; tourism, image, urban renovation and industry job-creation are leading ones. In general developing national and international tourism is crucial. Creation of culture areas is targeted in urban renovations (Dinçer, 2007).

#### **2.3.8.3.1 Public and Private Sponsors**

The Cities of Culture were successful at generating interest and resources for the cultural sector. This was generally achieved through a partnership between the national and local authorities and the private sector. *"The history of this program tells us that that National (40%) and Local (50%) Authorities mainly support the European Cities of Culture. The appeal of the City of Culture to business sponsors is a strong feature, which has grown with the program. Many first-time sponsors have been recruited and the benefit of broader partnership between the public and private sector demonstrated"*, reports J. Myerscough (Myerscough Report, 1994).

#### **2.3.8.3.2 EU Support**

Even if the ECOC program is not a European Commission program the Directorate General on Education and Culture has been active in supporting the Event with funds since

the beginning. According to the European Commission, from 1985 until 1995, the ECOC and ECM have received Community support totaling 2.241.000 ECU (Cogliandro, 2001).

<b>Year</b>	<b>City</b>	<b>Support</b>
1985	Athens	108.000
1986	Florence	136.000
1987	Amsterdam	137.000
1988	Berlin	200.000
1989	Paris	120.000
1990	Glasgow	120.000
1991	Dublin	120.000
1992	Madrid	200.000
1993	Antwerp	300.000
1994	Lisbon	400.000
1995	Luxembourg	400.000
1996	Copenhagen	600.000
1997	Thessaloniki	400.000
1998	Stockholm	600.000
1999	Weimar	600.000

*Table 1: Eu support (1985-1999) euro Resource: (Cogliandro, 2001)*

Thus as the program has developed over the years it has moved away from simply the development of networks to touch on several other areas of Commission competence such as urban regeneration, training and tourism. This has meant that the level of support in EURO has risen from 108.000 EURO to 400.000 EURO per year (Ines Roseta, 1998). Furthermore, between 1996 and 1998, the Community made a contribution to the “European City of Culture” and the European Cultural Month” event under the Kaleidoscope program. During this period the selected European Cities of Culture and European Cultural Months received Community support totaling 2 420 000 ECU (Cogliandro, 2001).

### **2.3.8.3 Program Themes, Orientations**

All ECOC developed specific themes or orientations for their cultural programs, ranging from one overall theme in some cities to a multitude of themes in others. Thessaloniki, for example, developed 31 different themes or principles within their program,

Graz decided not to identify specific themes but to be guided by a wide definition of culture that promoted inclusion and participation. In over one-third of ECOC however one unifying theme for the program was developed. For example:

“Art and Creativity” (Avignon)

“The Journey” (Genoa)

“Bridges to the future” (Porto)

“Culture and nature” (Reykjavik)

“City of all cultures” (Luxembourg)

### **2.3.9 Cultural Program and Impact**

There may be different effects of ECOC concept according to purpose. Many of the cities primary aims are developing the city’s international identity, executing a program based on artistic and cultural activities, attracting visitors and enhancing the self esteem of a city. Other aims shaping this effect are concentrated on increasing interest of the community in culture, improving cultural infrastructure, developing relations between Europe’s other cities and regions, encouraging creativity and giving opportunity to local artists for exhibiting their abilities (Palmer/Rae, 2004). Consequently two visions are to be noticed. Firstly, presenting a city at the international level, secondly increasing local cultural capacity (Dinçer, 2007).

#### **2.3.9.1 Renovation of Historical Monument**

One of the vital impacts of the Cultural program is renovation of a city’s historical components. Refreshment and renovation projects of Genoa, Copenhagen, and Salonika have been realized in this scope. Still, all historical buildings are renovated in ECOCs. These buildings are equipped mostly with museum, library and exhibition center functions.

Projects aiming to develop cultural infrastructures (theatre, museum, exhibition hall) and rehabilitation projects of streets and public squares of cities are the basic projects noticed. However, in some cases, some projects are undertaken independent of ECB process such as hospital and university projects in Weimar. Focusing on transportation infrastructure of cities is common. In all cases lighting of public places were enhanced (Dinçer, 2007).

### **2.3.10 Administration**

Many of the cities have preferred administration in an autonomous structure with a non-profit company or organization. Delegates of political institutions have taken place in ECB's administration body. Basic responsibilities of Administration Council have been: to make financial decisions, to develop strategy and policy, to make decisions related to cultural projects, to create funds and to search for supporters.

Many cities have incorporated other public authorities in addition to local authorities directly to the organization. Almost every city has created a special administration structure to monitor operations day-to-day. This operational body has the responsibilities of;

- 1-Coordination of cultural programs
- 2- To take initiative and develop project
- 3- Communication
- 4- Promotion and marketing
- 5- To create financial funds and search for sponsorships

### **2.3.11 Location**

Activities of the city chosen as the Capital of Culture may be activities in borders of the city as well as activities that go beyond the city and go in another country's borders. Activities that concern the whole country may be seen in small cities. When it comes to Istanbul, spread of activities to whole metropolitan area will be important (Dinçer, 2007).

ECOC's have acted not only with concern to create a brand for the city but also to respond to the city's demand and have collaborated with cultural groups in the city. Even the status of being the capital attributes a special meaning to a city; cultural programs include not only the centrum but also suburbs and surrounding regions (Palmer/Rae, 2004).

The location of the cultural program varied from taking place just within the city boundaries to across a wide region that encompassed other countries. All ECOC programs took place within the designated city but the majority also included the suburbs surrounding the city and the region. Many ECOC had programs that extended to include the whole country or municipalities across the country. Only one city officially extended the location of the program to include cities or regions in other countries although many cities had parts of their program that took place in other European cities through cooperation and exchange. In all

ECOC it appears that the majority of events and activities took place within the city itself.

### **2.3.12 Timing**

Cultural programs have lasted between 9 and 13 months, while many of them spanned between 11 and 13 months. Many ECOC have preferred to keep the period long to attract the attention of the public and to make programs more apparent.

Preparations mainly last between 2 and 4 years. Large numbers of projects effect organization and makes sponsorship difficult. The most common problem is related to timing of the projects. Some cities could not rear preparations and some of them could succeed by getting over procedures. Some projects have faced reaction from the public and have not been completed for long periods. It is expected that infrastructure projects are connected to ECB targets, and have established realistic programs and resources (Dinçer, 2007). Resource: (Palmer/Rae, 2004).

<b>Ideal Planning Time</b>	<b>Respondents</b>
Less than 3 years	13 %
3 years	34 %
4 years	32 %
5 years	17 %
More than 5 years	6 %

**Table 2: ECOC Ideal Plannig Time**

### **3 İSTANBUL: WHERE CULTURES MEET**

#### **3.1 Announcement of Istanbul as the Capital of Culture**

In May 1999, in Article Four of the European Parliament and Council decision 1419/1999/EC establishing a Community action for the European Capital of Culture event for the years 2005 to 2019, it was decided that European non-member countries may participate in the ECOC action. (Article 4, “Decision 1419/1999/EC of the European Parliament and of the Council of 25 May 1999 establishing a Community action for the European Capital of Culture event for the years 2005-2019, Official journal of the European Communities)

After Cengiz Aktar read the decision to enable offering non-EU members the European Capital of Culture in EU’s official gazette; “the idea of İstanbul’s European Capital of Culture candidacy” has been suggested by the call of Korhan Gümüş and Arhan Kayar to non-governmental organizations. This call hasn’t stayed unanswered. After this call, a meeting was organized by several non-governmental organizations and associations, afterwards a memorandum of mutual agreement was signed (Morgül, 2006, p.56).

#### **3.2. Istanbul's Candidacy**

A meeting was organized in July 7, 2000. The Initiative Group, formed after this meeting, has been expanded through the inclusion of members of the city’s cultural and artistic communities, academics, administrators and representatives of new NGOs, prepared, with the support of the Prime Ministry, the Ministry for Foreign Affairs, the Ministry for Culture and Tourism, the Istanbul Governorate, the Istanbul Metropolitan Municipality Mayor’s Office, a joint dossier for Istanbul to be chosen as European Capital of Culture ([www.istanbul2010.org](http://www.istanbul2010.org)). Writing of İstanbul’s application file was started in May 2005. While there were studies on the general approach, projects were being gathered from various sources. After seven months of study, file has been finalized as “City of the Four Elements” (2010 Istanbul Booklet, 2008)

Istanbul has been projected as city of four elements inspired by from Aristotle’s universe’s four components; soil, water, air, fire in the presentations prepared. In this analogy; soil represents İstanbul cultural richness and historical artifacts, water represents İstanbul’s sea, air represents minarets and belfries namely religious richness and tolerance; fire represents youth, technology and modern art. According to information received from parliament

members; historical, cultural properties and natural richness, as well as civil initiatives started for the project had the role in the selection of Istanbul (Istanbul Bulletin, April 2006).

In March 2005, Recep Tayyip Erdoğan supported the “Initiative Group” with a circular that invited all public bodies and civil institutions to support this project. Meanwhile, because of the need for intensive coordination the, Initiative Group decided to secure the participation of Nuri M. Çolakoğlu (Sayar, 2007, p.45). The Prime ministry has approved Çolakoğlu as General Coordinator, and afterwards approved Istanbul Deputy Egemen Bağış as Advisory Committee President. In this way, the Initiative Group continued with public support without losing its civil participation essence (2010 Istanbul Booklet, 2008).

The dossier, entitled “Istanbul: City of the Four Elements” was presented to the Council of Europe General Directorate for Education and Culture in Brussels on 13 December 2005 ([www.istanbul2010.org](http://www.istanbul2010.org)). ( *I-050956 Election 2010 European Capital of Culture: conclusions presented by Sir Jeremy Isaacs, President of the Jury 11/04/2006 – Press Conference (13-14 November 2006)*)

### **3.3 Announcement of Selection Decision by Jury**

The application file was presented to the European Council’s Education and Culture Head Office in Brussels. The Initiative Group advocated the application file in front of an international jury chosen from reputable culture-art people by EU on 13 March 2006. On 11 April 2006, the head of the jury Jeremy Isaacs declared that they had suggested Istanbul’s 2010 European Capital of Culture candidacy with consensus. Recep Tayyip Erdoğan declared this result to the public and stated that “this project is the recovery of Istanbul”. It is the first project realized under the partnership of the central government, local administrations and civil society. Afterwards, the jury decision was presented for approval by various EU agencies; the decision of choosing Istanbul as the European Capital of Culture became final after approval of EU member countries’ Culture Ministers on the 13 November 2006 in Brussels ([istanbul2010 article, 2007](#); Abdullah Kılıç, 2007).

In accordance with Decision 1419/1999/EC3, the Council (jury composed of Europe’s well-known culture-art people and determined by institutions such as European Commission, European Parliament, and European Council) will designate Essen (Germany) and Pécs (Hungary) as well as Istanbul (Turkey) as the European Capitals of Culture for 2010 (<http://ec.europa.eu/culture/archive>).

Jeremy Isaacs, declaring the jury's decision, stated that "in the file prepared for Istanbul, the highlighted points are the meeting point of cultures and crossing point of Asia-Europe" and added that "the most notable point was the public's commitment to project instead of central government's or local administration's", "people have formed groups and defended their opinions and showed their different faces". "Turkey's Istanbul city defeated Ukraine's capital Kiev in the European Capital of Culture race", Turkish Weekly. Isaacs also added that "this selection is not a politic one, the jury has chosen the most impressive city by concentrating only on cultural criterias" (Oana Lungescu, 2006).

### **3.4 General Overview of Istanbul**

Istanbul, among most important metropolis with its cultural heritage, geopolitical location and population, has an exceptional position with its rich historical texture and magical beauty. Istanbul, a world city where different languages and culture lived together, has the potential of culture and art to shape and effect the global world with all these properties.

As a city and centrum where Ottoman Government's policies were decided and legalized, Istanbul has many different and distinguishing characteristics. What makes Istanbul unique is that it connects continents (Asia and Europe), three seas (Black Sea and Mediterranean Sea); in addition countless poems and songs have been written about it and it has been surrounded by many different armies in history. Consequently, Istanbul cannot be defined as an ordinary city or a world city of the future. In fact, Istanbul is the "Sultan of Cities" (Dursun Haluk, 1996, p. 3).

Pierre Loti, Lady Montague, Sait Faik, Orhan Pamuk have worked to describe Istanbul. The city has given inspiration to many poets and authors like the writers of the famous verses starting with "I'm listening Istanbul, my eyes closed" Orhan Veli, Ahmet Hamdi Tanpınar saying "like a rose blooming leaf by leaf". Many poems and articles have been written about Istanbul during a historical process of a thousand years. In these articles and poems, Istanbul is nostalgic, beautiful, historical, religious and cultural richness are displayed emphasizing its distinctiveness (İstanbul'un Enleri, 2006, p.10).

Istanbul has been the capital of 3 world empires, Rome, Byzantine and Ottoman Turks. Istanbul is the only city built between two continents. Historical Istanbul spans a peninsula surrounded by the Marmara Sea, Bosphorus and Golden Horn. Properties like location, easily defensible peninsula, ideal climate, rich nature, control of the strategic

Bosphorus and geographic location in the center of world have given rise to Istanbul becoming an important political, commercial and cultural civilization center (İlber Ortaylı, 2003).

The Hellenistic culture and period, Roman and Byzantine Empires, and finally Ottomans regarded Istanbul as “The favorite city “and made it their capital. (Dursun Haluk, 1996, p.3)

Istanbul, surrounded by 5th century Rome city walls and built on Seven hills, has been the administrative center for not only big empires that determined the world’s destiny but also for religions. Like all cities of the Mediterranean World there have always been groups from different languages and religions in the city. Istanbul has been the host for Caliphate from the 16th century to 1924, the Republic’s first year. Eastern Orthodox Church has been located in this city from its beginning to today. The first biggest churches and monasteries rose over pagan temples. Istanbul has been a religious tolerance center where mosques, churches and synagogues are side by side.

Movement of the capital to Ankara by the Turkish Republic did not decrease the importance of Istanbul. Unplanned development started in the years following the 2.World War and accelerated after 1950. It has affected the old city’s texture. Wooden residential areas were destroyed rapidly and everywhere was filled in with concrete construction. There has been an unseen restructuring in Istanbul.

### **3.4.1 Geographic Structure**

Istanbul is one of the most important urban centers of Europe. The city is a connection point of Europe to Asia, the Middle East and Caucasus. The Bosphorus is the most characteristic point of the city as it sets apart Europe and the Asia. The Bosphorus, along with the Marmara Sea and Dardanelles, connects the Northern countries to the Black Sea, Mediterranean Sea and the world.

The City, at a point where main routes of highways and seaways join, is the entrance gate of the region with its two international airports and infrastructure. Istanbul’s basic executive public authority is the Istanbul Metropolitan Municipality. The Service area for the Istanbul Metropolitan Municipality has expanded to 5343, 02 km<sup>2</sup> from 1830, 92 km<sup>2</sup> by covering Istanbul city administrative borders with Metropolitan Municipality Law No 5216.

There are 32 district municipalities, 41 first degree municipalities, 151 villages and 799 quarters (İMM Performance, 2007).

Istanbul is the most advanced city of Turkey in terms of economy and is in the leading position of the Turkish economy. Istanbul determines economic development in terms of both international relations and also economic and commercial relations with Turkey's other regions.

### 3.4.2 Socio-cultural Structure

Istanbul has been the capital to three civilizations, Rome, Byzantine and Ottoman Empires, for 16 centuries; from the East Roma Empire foundation by I. Constantinus in 330 to the announcement of Ankara as the Turkish Republic's capital in 1924 (Zeynep Çelik, 1986). Istanbul has natural and cultural values that give a unique identity to the city. Urban, historical, archeological and natural protected areas; countless monuments and civil architectural examples reflect unprecedented values of these cultures.

Istanbul has carried characteristics of Mediterranean and Middle Eastern cities for two thousand years. Istanbul has lived a different glory and active life with religious centers, libraries, quarters that host different religious communities, public houses hosting merchants, caravans, ships, ports, warehouses and markets with hundreds of crafts. (Ortaylı, 2003).

Household	Number	Percentage %
Muslim	8951	60,0
Greek	3151	21,5
Jewish	1647	11,0
Armenian	372	2,6
Caffariotes Latin and Karaim	267	2,0
Karaman Armenian and Greek	384	2,7
Gipsy	31	0,2
Total	14803	100,0

Resource: (Ortaylı, 2003, 192)

*Table 3: Year 1477 (Muslim Calendar 882) Distribution of Household Number in Istanbul according to census*

Settlement groups as well as community organization has determined minorities. Prof. İnalçık draws up these six groups: 1) Greek, 2) Armenian, 3) Jewish, 4) Galata Franks, 5) Karaims (Karay Jewish), 6) Galata Greeks. (İnancık, 1991, p.238)

Vividness in social components still continues at the present day. Walking in Beyoğlu is enough to meet with people from different languages, religions and nationalities who have grown in different cultures and traditions. (David Judson, 2006)

### 3.5 Cultural texture of Istanbul

According to 2004 data of the Culture and Tourism Ministry, there are 19.152 cultural assets registered as single buildings. Historical places of İstanbul that have been listed as UNESCO World Heritage sites and are to be protected are Topkapı Palace, Yıldız Palace, Suleymaniye Mosque and surroundings, Zeyrek Mosque and surroundings, City Walls, Bozdoğan Arc and the Golden Horn (Istanbul Metropolitan Municipality Strategic Plan, 2007).

Type	Number
Palace	17
Madrasah	66
Museum	63
Mosque of Historical Importance	64
Church of Historical Importance	49
Synagogue of Historical Importance	1

Resource: Istanbul Metropolitan Municipality Strategic Plan, 2007

*Table 4. Buildings of Historical Importance*

Historical Peninsula Urban and Archeological Protected Area announced in 1995 can be defined in 3 different areas: First priority region is Topkapı Palace and 1<sup>st</sup> degree Archeological Protected Area Region, second priority region is the 14 quarters containing dense historical texture; and the rest of the historical peninsula is 3<sup>rd</sup> priority region.

#### Examples of Environmental Cultural Components

- Beyoğlu urban protected area with 360 areas announced as protected area in 1993
- Eyüp is announced as a protected area in 1977 and has an important position in Istanbul's religious and cultural life

- Another protected area in Istanbul is Prince Islands, the islands have important natural and urban properties
- In the Anatolian side of city, a monumental complex of buildings adjacent to a mosque like Mihrimah Sultan, Atik Valide, Selimiye; timberworks; dervish lodges and tombs are important protected areas. Big and Small Çamlıca natural and urban protected area and historical Karacaahmet Graveyard are in Üsküdar District.
- Other important protected areas are Bakırköy, Silivri, Küçükçekmece on the European side and Kartal, Pendik, Sile and Tuzla on the Anatolian Side
- Two public gardens, one on the European side and one on the Anatolian side, one nature monument, one nature protection region exists in İstanbul's administrative borders
- Istanbul -Polonezköy Nature Public Garden is in Beykoz district of İstanbul, in Marmara Region
- Türkmenbaşı Nature Public Garden is in Hacıosman location of Şişli District
- Belgrat Forest meets İstanbul community's entertainment, recreation and sportive activities with its rich and aesthetic plant life and beautiful scenery.
- Istanbul -Subaşı "Havuzlar Pınarı" Nature Monuments is in Çatalca, İstanbul. It is a special area founded in 1995 containing plane of 900–1000 years old, 15 meters length, 3,5 meters diameter and 17 meters perimeter
- Istanbul -Köknarlık Nature Protection Area is 46,5 hectares. It is a unique ecosystem with naturally growing fir trees (Istanbul Metropolitan Municipality Strategic Plan, 2007).

### **3.5.1 Activities supporting social and cultural infrastructure**

Istanbul has become an exclusive international focus point with its location, history and contemporary importance and having a colorful and a multi-cultural atmosphere similar to other European capitals.

#### **3.5.1.1 Culture and art activities**

In the world of contemporary art, Istanbul has gained considerable importance as an international contemporary environment with its history, natural beauties, urban properties,

cultural and social texture. Various music, cinema and theatre festivals that have been organized are now a tradition and are recognized world wide.

Some of them are:

- 9<sup>th</sup> International Istanbul Biennial was organized in 2005, first in 1987 by Istanbul Culture Art Foundation (IKSV). International Istanbul Biennial was recognized as the most important art activity with the Venice Biennial in 2005. Istanbul has become a huge contemporary art platform with this biennial.
- Istanbul Architecture Festival, formerly a national activity, has been transformed to the “International Istanbul Architecture Biennial” after World XXII. Architecture Congress was organized in Istanbul in July 2005.

Furthermore, it is observed that European artists show close interest in Istanbul and they work together with artists from Turkey. Artists are closely interested in Istanbul’s urban conditions, history, future and different cultural facts inside city. Revival of culture and the art environment in Istanbul and arousing interest in the international environment shows the importance of potential in terms of attraction and competition.

<b>Cultural Institution</b>	<b>Number</b>
Library	72
Culture Center	62
Fair and Congress Center	8
Concert Halls and Exhibition Center	28
Cinema	70
Theatre	23
Art Gallery	68
Printing House	983
Local Newspaper	337
National Newspaper	28
TV Channel	15
Radio Channel	130
Print Media(Periodical)	13.800

*Table 5. Facilities making up Istanbul’s Cultural Infrastructure*

Istanbul attracts many visitors and investors in an increasing way. One of the most important indicators of this is that Istanbul is the European Capital of Culture in year 2010.

Palaces and summer palaces those are open for visits under the administration of TBMM Department of National Palaces: Dolmabahçe Palace, Beylerbeyi Palace, Yıldız Şale Villa, Maslak Summer Palace, Ihlamur Summer Palace, Aynalıkavak Summer Palace, Küçüksu Summer Palace, Florya Atatürk Villa and Yalova Ataturk Villa.

There exist many museums realized with initiatives. (Table 4)

<b>Museum Name</b>	<b>Local</b>	<b>Foreigner</b>	<b>Total Visitor</b>
Topkapı Palace	768.010	1.342.180	2.110.190
Archeology Museum	90.798	97.116	187.914
Hagia Sofia Museum	535.830	1.286.832	1.822.662
Big Palace Mosaic Museum	5653	23.659	29.312
Kariye Museum	10.585	206.601	217.186
Turkish and Islam Works Museum	31.225	63.279	94.504
Adam Mickiewicz Museum	4	2	6
Fethiye Museum	192	583	775
Rumeli Hisarı Museum	26.621	18.573	45.194
Yıldız Palace Museum	15.099	3169	18.268
Total Visitors	1.491.492	3.047.798	4.539.290

Resource: İstanbul Governorship, Province Culture and Tourism Department, 2005

*Table 6: Visitor Numbers of Museums of Istanbul*

### **3.5.1.2 Sporting Activities**

Another activity area that supports the city's social and cultural infrastructure in Istanbul is sport. Province Youth and Sport Department, Istanbul Metropolitan Municipality, district municipalities, amateur and professional sport clubs and sport facilities of private operators enable national and international sport activities. Aiming to host the Olympics in Istanbul; Olympics Turk National Committee, Youth and Sports Ministry are working on projects and investments with this aim. The aim is to present Istanbul more by completing Istanbul Park Formula-1 Area, Olympic Stadium, by organizing world-class sporting activities such as Formula-1 races and European Champions League final match (İMM Strategic Plan:2007).

### 3.5.1.3 Tourism

Tourism is one of the most fundamental industries of Turkey with its existing structure and potential. The industry is in first place in terms of foreign currency provided. Tourism has shown a speedy growth from the beginning of 80's. Istanbul could not make use of its tourism potential effectively at that period, losing its share in Turkish tourism relatively (İMM, Istanbul in Numbers, 2005). However, the tourism industry continues to supplement the economy of Istanbul and preserves its large potential. At the end of 2003, there exist 885 accommodation facilities with 106.956 room capacity which are certified by the municipality as touristic enterprise or tourism investments. At the end of 2003, there existed 281 facilities with 24.415 room capacity and 50.213 bed capacities.

The number of tourists coming to Istanbul is low compared to its potential. When compared to similar foreign cities yearly tourist numbers are low. Istanbul mainly hosts visitors from neighbor countries who are coming for shopping tourism, history tourism and congress-fair tourism. In 1995, 2 million tourists visited Istanbul, a share of %26 countrywide. In 2004, 3,47 million tourists came to Istanbul, a share of %17,1 countrywide (İMM Strategic Plan, 2007).

Years	Turkey	Istanbul	Share of Istanbul %
1995	7.726.000	2.009.000	26,0
1996	8.614.000	2.438.000	28,3
1997	9.689.000	2.502.000	25,8
1998	9.752.000	2.357.000	24,2
1999	7.487.000	1.734.000	23,2
2000	10.428.000	2.421.000	23,2
2001	11.619.000	2.517.000	21,7
2002	15.214.000	2.705.000	17,8
2003	16.302.000	3.148.000	19,3
2004	20.262.000	3.473.000	17,1
2005	21.122.798	4.849.353	23,0

*Table 7. Number of Tourist Arrivals*

Past civilizations in the city, culture and art, commerce, museums, historical places, congresses and meetings, natural beauties, faith centers are to be evaluated in context of the tourism vision of Istanbul, which has a significant share in Turkey's tourism vision. Istanbul

is the most dense and suitable city for congress tourism. Reasons for this are the city's location, historical and natural beauties, frequent transportation alternatives, and position in the tourism industry. Comfortable, fast and easy transportation is very crucial to congress tourism. For this reason airway transportation is preferred.

### **3.6 Changing cultural structure of Istanbul with migration and urbanization**

#### **3.6.1 Changing population structure of Istanbul with migration**

In the 19<sup>th</sup> century there has been a fast transformation in world history compared to previous ages. This change had effects on Istanbul, metropolis of the Balkans and Middle East. Despite being in the center of the world economy and culture, Istanbul has not experienced significant structural transformation. Nowadays Istanbul's metropolis keeps pace with the contemporary period. It is possible to observe this development in institutions of the city, increasing population, growing area and firstly among these in locational arrangement (Ortaylı, 2003, 197).

If analyzed in terms of population properties, Istanbul, the biggest city of the Ottoman Empire before the Republic period, had been a city where the workforce excluding agriculture was concentrated. This situation has not changed with the declaration of Republic, despite Ankara being the capital city, Istanbul remained the country's biggest city in terms of both population and economy. Industrialization attempts have strengthened this tendency and Istanbul has faced migration-based problems (Ferhunde Özbay, 1992, p. 32-6).

The process of agricultural mechanization and betterment of land route network, financed by foreign resources, has caused a big wave of migration from Anatolia to the city (Istanbul Encyclopedia, 1994, p.112).

This movement, defined as the first wave of migration, ended at the beginning of 1960's because of political and economical crisis in the country. Compared to today's population movements; the first wave of migration did not effect city population's basic properties due to its low ratio to Istanbul city population. The second wave of migration started after 1965 (Istanbul Encyclopedia, 1994, p.112). The second wave affected all of Turkey, but compared to other urban areas its volume in Istanbul and near environments was huge. This period, maturity for industrialization in Istanbul, can be characterized as a typical migration period of the workforce from rural areas to urban industrial centers.

Until 1980s Istanbul's migration values shows very different properties from the Marmara Region's. The Marmara Region lost population until 1985 despite Istanbul's attraction power; after 1985 net migration ratios rose to %69 and a new wave of migration occurred.

The city had a population of 7 millions in 1990 and nearly 10 million in 2000; facing economic, social and technical problems arising from fast population growth like other big cities in the world.

When urban and rural areas are analyzed; the population in rural areas of Istanbul have a very small share in the total rural population of Turkey, however population growth of rural areas is higher than urban areas. The reason behind this is not natural population growth in rural areas, but settlement of the population coming by migration to the rural areas. While population growth in Istanbul attracts attention at the province level; real population growth is observed inside old Metropolitan Municipality borders, neighbor municipalities and villages next to these borders (Istanbul Magazine and İMM Strategic Plan, 2007).

The 2005 population of Istanbul is stated as 11.331.964 according to Turkish Statistical Institute's inter-year population forecasts.

	Population in 1990			Population in 2000			Annual Population Growth Rate %		
	Total	Urban	Rural	Total	Urban	Rural	Total	Urban	Rural
Istanbul	7.195.773	6.779.594	416.179	10.033.48	9.119.315	914.165	33.23	29.64	78.67
Marmara	13.295.878	10.350.307	2.945.571	17.351.417	13.739.470	3.611.947	26.62	28.33	20.39
Turkey	56.473.035	33.656.275	22.816.760	67.803.927	44.006.274	3.797.653	18.28	26.81	4.21

Table 8. Population Size and Growth Rate between years 1990 – 2000

Resource: Turkish Statistical Institute and [www.dpt.gov.tr](http://www.dpt.gov.tr)

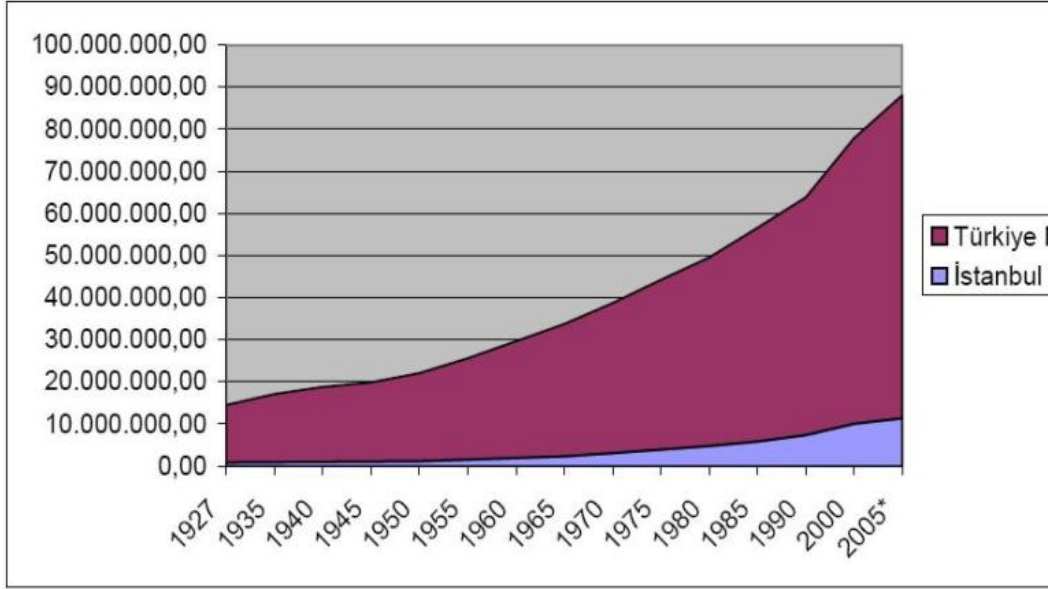


Table 9. 1927 – 2005 Growth in Population of Istanbul and Turkey

Resource: Istanbul Metropolitan Municipality 2007-2011 Strategic Plan

Locational preferences of wave of migration coming to Istanbul have caused formation of different groups and places in social and economic ways. Examples to districts that are founded after 1990 are Ümraniye departed from Üsküdar and Kağıthane departed from Şişli. Similarly by division of Bakırköy, 7 new districts were founded. After these divisions, Bakırköy became the third richest district of İstanbul after Adalar and Beşiktaş districts; while Bağcılar, included in Bakırköy in the 1990 population census, become the second poorest district after Zeytinburnu. Despite this it is necessary to divide districts into more manageable and homogenous units with administrative reasons; this policy undoubtedly contributes stratification of Istanbul population at district levels. According to the change of population in the period of 1985-90; in center districts like Bakırköy, Eminönü, Beyoğlu, Fatih and Şişli population is decreasing, in Eyüp, Kadıköy, Üsküdar and Zeytinburnu population is increasing slowly (İMM Strategic Plan, 2007).

Wealthy classes forming a small community in 1990 do not differentiate in status on the Beyoğlu side Levent, Etiler, Ulus, Akatlar; on the İstanbul side Ataköy, Yeşilköy, Yeşilyurt; on the Anatolian side Moda, Fenerbahçe-Bostancı regions of voluntary concentration areas form enclaves. A Community of the poorest and without social security is concentrated at the axis of the two parallel zones; Golden Horn's south, for example Eminönü, Balat, Fener, Eyüp and Golden Horn's north, for examples Cihangir, Kasımpaşa, Dolapdere, Söğütözü. Low income wage earners are almost completely marginalized from the

historical peninsula. This region is under significant dominance of self employed workers (tradesman). In the same way, it is observed that tradesmen are rare around dominant areas of owner-resident wage earners. Owner-resident wage earners in Istanbul are strictly separated from other social classes. On this point Istanbul is dissimilar from other metropolises. Differentiation of social profiles of E5 highway's north and south sides, Maslak road's east and west sides mainly results from distribution of this social class. Tenants who are wage earners and tradesman working for their own account are concentrated in the European side. On the other hand a large region is under dominance of owner-resident wage earners. Differentiation exhibited by status-income groups is in accordance with Istanbul's industry and commerce geography. In Bayrampaşa, Esenler, Güngören, Kağıthane where flexible industrial production is intense around central business area tenants are more common; whereas in Anatolian side where organized industrial firms are intense owners-residents are more common. Concentration of flexible employment around work places creates dramatic contrasts between Büyükdere-Maslak Road's east and west in Beyoğlu side as far as the E5 highway. If the 1990 census is mapped, observed originalities in Istanbul's social geography can be interpreted as volatile signs of the fast migration process (Murat Güvenç, 1990, p.101).

	<b>Working Area</b>	<b>Proportion (%)</b>	<b>Labour</b>	<b>Proportion (%)</b>	<b>Population Proportion (%)</b>
Asia	68.266	25,4	223,709	25,5	34
Europe	200.653	74,6	681,820	74,5	66
Total	268.919	100	905,529	100	100

*Table 10. Working Area Distribution In Istanbul Metropolitan Area*

Source: General population Census Data, Industry and Workplaces Census 1992 General Population Census Datas, 1990

The reason for Istanbul's population increase rate is intense internal migration. Being the intersection point of countries and regional transportation network, direct transportation to other regions, excess employment opportunities, developed infrastructure and social facilities compared to other regions caused migration. Total employees in 1990 are 2.539.963 (Salim Küçük/Şebnem Yüzer, 2005).

### **3.6.2 Urbanization**

Urbanization obviously involves a change of location but it also involves a change of environment. There is often a radical structural discrepancy between the environment of the city and that of the rural traditional region which is the origin of the migration (Ethem Pektaş, 1999).

Environmental change, accompanying urbanization, is the point of issue for not only the village of origin but also for local city and town people. It is observed that these local city settlements, even not as much as villages and towns, present significant differentiations from the city that population orients in terms of structural properties. For this reason, it is possible to accept urbanization as a “social change” event finding its base on different environments.

Urbanization denotes a process which features meaningful differentiations apart. Population experiences a process of location change until permanent settlement in the city after migration, as well as before migration. This phase, population movement starting with migration to the city and continuing until a consistency in city’s specific region, is called urbanization. In this phase, new city-dwellers become permanent residents of the city by passing through different phases.

The most significant property of urbanization is that it is a social transformation event. Population settles in a city center defined by contemporary organization by coming from regions where traditional structure is dominant. New city-dwellers, face the necessity to develop harmonic relations with their new environment. Deep differentiation between these environments inhibits rapid and easy completion of urbanization process.

It is not the case that urban population never integrates with the city. There is some degree of integration. The said integration carries contact character and is seen before adoption of urban functions and values in a proper sense. Consequently, the squatting process has arisen from two social systems in the city (Murat Kayıkçı, p.107). In this direction; Kongar, basically from the modernization school viewpoint, defines squatting as “physical reflection of differentiation between modern capitalist class and traditional feudal class to urbanization process” (Emre Kongar, 1982, p.27). In this context, when squatting is analyzed as an urban integration problem, cultural integration can be asserted as the basic reason. The reason for this problem is explained by the “culture space” concept. According to Ogburn; culture space implies the situation rising from speed difference between fast pace development of technology and slow change of ideologies (William F. Ogburn, 1957, p. 27).

Turkish society experiences culture shock due to rapid urbanization. Rural culture loses its function for millions of people coming to big cities from rural areas. However, these people don't adopt urban culture adequately. For this reason, "culture vacuum" arises in the society (Pektaş, 1999).

New city-dwellers show a tendency to develop traditional society's some relationship types and behavior patterns by various tactics to secure adoption from traditional society to the city environment and to eliminate the culture vacuum arising from urbanization. With these transition mechanisms adoption with city is secured progressively and integration with the city is attained by bridging between traditional society and city.

There are important tasks for local administration units of the city to bring the urbanization process to a healthy structure. Undoubtedly, metropolitan administrations are the first units responsible in this area. The aim is to reduce the disharmony in the city by solving the employment problems of both the existing population and new city-dwellers, orienting them to urban professions, jobs and education.

There are several problems faced by metropolitan municipalities when executing education and cultural services in our country. One of the main problems is disregarding the community in planning and execution phases of education and culture services, and ignoring local community's demands and attitudes towards these services. The municipal managers' viewpoint and approach about education and culture is not integrated with a basic education and cultural policy.

Political parties of municipal managers execute different policies. As a result in every administration the importance given to education and cultural services is different.

In education and cultural services, sometimes service is given to newcomers instead of the local community. Local communities think that municipalities' service priorities should be on environmental cleanup, transportation, water network, drainage, and municipal police.

Metropolitan municipalities give more importance to infrastructure and building scheme services and do not give priority to education and cultural services. Shares of funding allocated to education and cultural services in municipal budgets are very low. This situation prevents the delivery of services at the required level and quality.

Results of a research on metropolitan administrations by the State Planning Organization show enlightening information on how much priority is given by administration to which types of services.

<b>Priority no</b>	<b>Istanbul</b>	<b>Izmir</b>	<b>Bursa</b>	<b>Kayseri</b>
1	Infrastructure	Building Scheme	Building Scheme	Building Scheme
2	Building Scheme	Environment	Infrastructure	Infrastructure
3	Environment	Food	Food	Environment
4	Food	Municipal Police	GASS	GASS
5	Municipal Police	Fire Brigade	Environment	Food
6	Market Hall and Butchery	GASS	Municipal Police	Fire Brigade
7	Fire Brigade	Market Hall and Butchery	Fire Brigade	Market Hall and Butchery
8	GASS	Burial Yard	Market Hall and Butchery	Burial Yard
9	Burial Yard	Infrastructure	Burial Yard	Municipal Police

*Table 11 Service Priorities of Metropolis Municipalities*

YSSKH: Green Areas and Socio-Cultural Services

Resource: Güngör ERDÜMLÜ, Metropolis Municipality Research, State Planning Organization Press, Ankara, 1993, p. 90-91.

According to budget expense items, the Transportation Department is in first place with 847.187.000 YTL, Paymastership Department second with 790.031.421 YTL, Department of Science Affairs third with 752.218.000 YTL, Department of Real Estate & Expropriation fourth with 513.177.000 YTL. Budget forecasts according to departments are: Department of Environment Protection & Development is 480.742.000 YTL, for Department of Fire Brigade 390.495.000 YTL, for Department of Health and Social Services 224.282.000 YTL. Representation and presentation expenses are forecasted as 83.599.000 YTL in the budget ([www.ibb.gov.tr](http://www.ibb.gov.tr)).

Education and cultural services are a specific part of service items in the budget, which is in last place of the budget while 54% of the budget is allocated to transportation services; infrastructure, building schedule and environmental services. The services are the priority of the Istanbul Metropolitan Municipality.

As seen in Table-10 and Istanbul Metropolitan Municipality's webpage Green Areas and Socio-Cultural Services are low priority services of metropolis municipality administrations.

### **3.7 Istanbul Metropolitan Municipality's Culture Viewpoint and Culture Policy**

Istanbul Metropolitan Municipality has a mission “ to improve life quality of the city, reinforce unique identity and support development into a prestigious world city; presenting local services with fair, high quality, open to improvement, efficient and effective governance concept by fulfilling historical responsibility to Istanbul, the meeting point of civilizations” (İMM Performance 08 and 2006 Annual Report) and the vision of “ becoming a leading municipality making Istanbul a sustainable world city with a high quality of life by protecting the unique heritage of Istanbul, Turkey's opening window to the world.

The policy, shaping Istanbul Metropolitan Municipality's services, activities and projects, is focused on realization of the following four vision components.

Protecting Istanbul's unique heritage, developing the city's natural, cultural and historical heritage, reinforcing historical identity, protecting works and locations while using them and focusing on presentation activities of these (İMM Performance 08 and 2006 Annual Report).

Making Istanbul a sustainable world city, by developing its competition power with advantages in the regional and global scale. Making Istanbul a preferred, confident, leader, a prestigious world city for living, working, education and investment; providing all sorts of contribution to make the city an attraction center for culture, tourism and congress activities.

Improving quality of life with a faster, more comfortable, safe, cheap and accessible transportation service. Creating a more green, clean and healthy environment. Integrating culture and art with community life by providing economic and social advantages to unprotected and disadvantaged groups.

#### **3.7.1 Former culture policy**

Istanbul Metropolitan Municipality briefly explains culture policy as: “There is culture where human exist. Imposing a single culture as the only possible one is disrespectful to humans.” Supporting points of the municipality's cultural policy are explained as

“civilization”, “democratization” and “polyphony” (Istanbul Metropolitan Municipality, Istanbul Bulletin, 1995, p.34-35).

There is a functional hierarchic structure composed of Mayor, General Secretary, Assistant General Secretaries, Head of Department, Managers, Chiefs, Officers and Workers; there is a deficiency of congregating culture works done in local and abroad by the municipality.

Educational and cultural services executed by Media and Public Relations department, Foreign Relation Department, Libraries and Museums Department, City Theatres Department and Istanbul Culture and Art Works Commerce In. are within the framework of the Istanbul Metropolitan Municipality culture policy and classified as:

- Concerts
- Print Publications
- Scientific Activities, Festivals and Festivities
- Exhibitions
- Screenings
- Artistic and Cultural Competitions
- Commemorations

Likewise in the “2006 Annual Report of Istanbul Metropolitan Municipality” and “Performance 08” publications activities by IMM in culture, tourism and presentation are listed as:

- Organization of cultural and social programs (conference, symposium, concert etc.) in cultural centers of Istanbul Metropolitan Municipality, theatre service for the public in City Theatres
- Giving theatre education, promoting theatre
- Supporting cultural life of the community through libraries of IMM, encouraging the public to read books
- Exhibition of historical and cultural richness in museums of IMM to present the public’s own history and culture
- Giving concerts with city orchestra, band of musicians

- Organizing culture days in Istanbul and abroad to present Istanbul's historical and cultural richness' to all the world

Istanbul Metropolitan Municipality Culture and Social Services Department hosts activities such as meetings, concerts, memorandum days, national and international exhibitions, workshops and so on in various cultural centers. These cultural centers, owned by the Municipality, are Cemal Reşit Rey Concert Hall, Tarık Zafer Tunaya Culture Center, Atatürk Library Exhibition and Dialogue Hall, Basilica Cistern, Taksim Art Gallery, Tuzla İdris Güllece Culture Center, Mecidiyeköy Culture Center, Kartal Culture Center, Ümraniye Atakent Culture Center. Other cultural centers not owned by the Municipality are the Altunizade Culture Center, Halkalı Culture Center, Samandıra Culture Center and Sarı Gazi Culture Center.

Educational and cultural activities of the municipality are generally affected by the political administration's perception. In international relations Eastern and Muslim countries have priority. Istanbul Culture Days have been organized to present Istanbul abroad in the best way, for example "Istanbul Culture Days" in Luxemburg, Georgia, Damascus and "Ramadan Incorporation of Cultures Activities" in Brussels, Belgium.

Giving importance to "Islamic" subjects and people in international scientific meetings organized by Metropolis Municipalitan is a reflection of cultural perception. Examples of these organizations are International Islam Thought Conference, International Muhammed İkbâl Days and the International Bediüzzaman Symposium.

Preparation of the "Companions of the Prophet Muhammad lived in Istanbul" documentary about the natural beauty of the Golden Horn can present our country to all world.

In this period national and religious music is targeted by concerts (International Religious and Mystic Musics Festival, Classical Turkish Music concerts etc.), cassette and CD productions and scientific meetings (Dede Efendi and Turkish Literature's Future Symposium etc.).

Panel discussions, conferences, shows, concerts, screenings, fairs, exhibitions like "East's Women", "Woman and Islamic mysticism", "Muslim Countries Culture Week" and "Eastern Conference Istanbul meeting" have been organized by participation of intellectuals from

Muslim and predominantly Eastern countries( Azerbaijan, United Arab Emirates, Iran, Qatar, Kazakhstan, Kuwait, Lebanon, Egypt, Pakistan, Sudan, Syria, Saudi Arabia, Tunisia, Turkey, Yemen)

Commemoration days organized by the Municipality in the context of cultural service have been generally for famous people by religious and national views (M. Akif Ersoy, Y. Kemal Beyatlı, Arif Nihat Asya, Fethi Gemuhluoğlu, Cahit Zarifoğlu etc.) except “Kemal Tahir Symposium”.

Many of the exhibitions organized in various centers owned by the Municipality have been formed with of works of national and religious arts in comparison to previous terms (Classical Turk-Islam Arts Exhibition, Gilding Art Exhibitions, Gravure-Press and Vein exhibitions etc.) Cultural publications of the Municipality mainly contain local, historical and religious content.

Even if a considerable part of education and cultural services of the Istanbul community, which has diverse social and cultural structure, is perceived as national and religious; the administration’s preferences have not affected all services. In various culture centers of the Municipality opera, ballet, dance show exhibitions jazz, blues, baroque music, piano and guitar concerts have been organized (Pektaş, 1999).

### **3.7.2 Changes in recent term culture policy of IMM**

The essence of culture and art policy of Istanbul Metropolitan Municipality is while embracing universal; 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, making culture and art effective in national and international social life (Istanbul Metropolitan Municipality Annual Report, 2006).

Another aspect of the Municipality’s national culture policy is growing generations with the ability and qualifications to 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.

There have been significant changes in the Istanbul Metropolitan Municipality’s culture policy after the selection of Istanbul as the European Capital of Culture in 2006.

Istanbul Metropolitan Municipality, aware of the period of competition between cities in the world and their attempts to express their identity and culture, plans to actualize new and crucial cultural projects to make Istanbul's name mentioned with culture and art in 2010, to prepare the city for the future (Istanbul Metropolitan Municipality Annual Report, 2006). Istanbul Metropolitan Municipality will continue to enact new cultural policies to present rich cultural and historical heritage. There are ongoing projects for founding new cultural and art institutions. Mutual projects with non-governmental organizations are especially important. The target is to present Istanbul's name with international festivals. Cultural cooperation with other world cities will be carried on (Istanbul Metropolitan Municipality Annual Report, 2006).

With the consciousness gained, especially with the ECOC process, presentation activities about of Istanbul have shifted from Central Asia and neighbor countries to western countries. While in the past predominantly cities and countries such as Iran, Syria, Baku, Almaty, Tatarstan, and Sarajevo were guests with various artistic activities; nowadays presentations about Istanbul bare organized in Luxemburg, Salonika, and London etc. It is planned to organize "Istanbul Culture Days" in west countries. These activities will continue in a series of cities from west and east. These presentations will show the best examples of Istanbul's tourism potential and culture.

Projects for Istanbul, chosen as 2010 European Capital of Culture, will continue in this area. Istanbul Metropolitan Municipality has added 6 new culture centers to the existing ones. 1350 activities are organized in existing culture centers in a year and Istanbul community is served. In Cemal Reşit Rey concert hall 190 activities are held in a year (Istanbul Metropolitan Municipality Annual Report, 2006).

### **3.7.3 Planned activities to be completed until 2010**

There are plans to take important measures to make Istanbul one of the few top culture and art centers of world. Cultural activities organized by Istanbul Metropolitan Municipality Culture and Tourism Department aim to meet urban people's cultural and artistic needs and create a cultural life where people can express themselves. This will be accomplished by the guiding and leadership of the municipalities under the infrastructure provided instead of state-centered culture policy. Basic ideas for organized cultural activities are freedom and polyphony. In Cemal Reşit Rey concert hall 190 activities are held in a year (Istanbul Metropolitan Municipality Annual Report, 2005).

**Aim 1.** Extending cultural facilities, areas and employment and other logistic elements needed according to the development process of urban life and İstanbulites' demands and expectations.

**Target 1.** Presenting the artistic content of Istanbul's cultural heritage in direction with the community's expectations and demands until the end of 2011 and increase participants number by %100.

Works to do:

- Realizing display screen projects in 8 important public squares of Istanbul to announce culture and art activities of the Istanbul Metropolitan Municipality by the end of 2007
- Performing public opinion surveys to determine expectations and demands of İstanbulites about cultural and artistic activities once in every year until the end of 2011

**Target 2.** To increase the number and capacity of existing cultural facilities and logistic elements by %100 by the end of year 2011.

Works to do:

- Increase the number of culture centers from 6 to 11 by the end of year 2011
- Establishing a professional concert hall on the Anatolian side of Istanbul by the end of the year 2011
- Opening one cinema complex, 10 libraries, 3 art galleries, two "City Museum" one on the Anatolian side and the other on the European side by the end of year 2011
- Developing a cultural quarter by developing an artists street in Süleymaniye by the end of the year 2010
- Founding "Theatre Museum", Istanbul Culture-Art Foundation", theatre center with at least 3 stages and a hall with 600 seat capacity, a cultural park with an open-air theatre and 3 congress-fair centers in the international level

**Aim 2.** Making Istanbul the world's biggest cultural, tourism and art city by determining Istanbul's natural, historical, artistic and touristic values; introducing and sharing them with all the world

**Target 1.** Increasing the number of domestic activities by %40 every year until the end of the year 2011

Works to do:

- Organizing 100 Turkish Music concerts every year until the end of the year 2011
- Presenting 30 free of charge concerts of polyphony musical works at the international level to every segment of the public until the end of the year 2011
- Organizing 2 music contests (in average) one cartoon contest, one art exhibition contest, four festivals and 25 art exhibitions at the international level by the end of the year 2011
- Organizing 5 public meetings (in average) by the end of the year 2011
- By increasing domestic dramas, staging at least 35 dramas every year until the end of year 2011
- Giving the Muhsin Ertuğrul Theatre Award every year

**Target 2.** Increasing the number of Istanbul cultural organizations abroad by %200 by the end of the year 2011.

Works to do:

- Organizing “Istanbul Culture Days” activities in at least 5 countries every year until the end of the year 2011.
- Organizing at least 3 tourism fairs abroad, 5 theater tours abroad with domestic dramas every year until the end of the year 2011.
- Organizing 5 international music festivals until the end of the year 2011.
- Attending 10 international music festivals until the end of the year 2011.

**Target 3.** By forming Istanbul’s culture inventory, increasing the number of cultural and artistic works printed and pressed by %40.

Works to do:

- Founding “Istanbul Publication Center” where all works about Istanbul (book, movie, written and visual materials) are gathered in 2007.

- Starting to prepare Istanbul’s cultural heritage inventory as a CD or book in the year 2007
- Adding 10 new publications to existing cultural publications.
- Preparing a magazine named “Culture-Art in Istanbul” and publishing both in hardcopy and online.
- Supporting productions with the subject of Istanbul or presenting Istanbul.
- Pressing reissues of appropriate cultural publications finished at present.
- Purchase of appropriate culture and art works such as drawings, paintings, sculptures, movies, miniatures and manuscripts every year.

**Target 4.** Providing new expansions with pluralist participation aiming to develop cultural activities.

Works to do:

Developing and executing at least three cooperation or mutual service projects with Non-Governmental Organizations, universities or culture-art people every year.

Beginning from 2007, organizing meetings in a brain-storming style with culture-art people, experts or groups other people which will be required every month.

**Target 5.** Developing electronic librarianship to provide access for researchers to documents such as newspapers, magazines, manuscripts, maps and yearbooks in the Ottoman Turkish language. Increasing digitalized document numbers from 500,000 to 2 million until the end of the year 2011.

#### **4. ISTANBUL: THE EUROPEAN CAPITAL OF CULTURE IN 2010**

Istanbul is a mega city changing rapidly with its problems related to urban form like in developing countries. Istanbul, an open air museum where three big empires inimitable historical and cultural artifacts are exhibited, is a city that carries Turkey; as Paris carries France, London carries England (Kadir Topbaş, 2007). Istanbul is an unofficial capital in Turkey's finance, media, culture, communication and service industries. Cities are places where social change takes place and like a huge mirror reflects the degree and nature of change, like Istanbul (Istanbul 2010 web site, 2008).

Election of Istanbul as ECOC has been a good opportunity to start projects targeting cultural policies's and action social aspects. As 2010 Istanbul Capital of Culture Agency President Nuri M. Çolakoğlu states; Istanbul 2010 European Capital of Culture project is a huge job that has many different aspects. There are many things to do in a large field ranging from culture-art activities to urban transformation projects, new governance models and social responsibility projects (Çolakoğlu, 2008). A model can be developed to apply in all Turkey, with successes of Istanbul in culture, art, city projects and new acquisitions for Istanbul and İstanbulites.

##### **4.1 Opportunities Waiting for Capital of Culture Istanbul**

Istanbul 2010 is not a target, but a tool for resources (Beral Madran, 2006, 16). Selection as the European Capital of Culture is a very important tool and catalyst for the city's cultural development, by giving the opportunity for inner-city change/renovation (Palmer/Rae, 2004). We should use this opportunity as a tool for helping infrastructure development and future progress (Steve Austen, 2007).

ECOC process is an important tool for the city's cultural development, such a tool that presents urban change/renovation opportunities and is also a catalyst (Palmer/Rae, 2004).

By selection of Istanbul, Civilizations' city, as 2010 European Capital of Culture there will be benefits from various points.

##### **4.1.1 Melting Point of Different Cultures and Example to Europe**

Istanbul has been the capital of three the most long-lived empires, and it has served as the center of three celestial religions. Many cities that once accepted Istanbul as the capital are

now capitals of countries in 3 different continents. This unique experience has enabled Istanbul to develop a unique “peaceful coexistence” example and to become cosmopolitan.

Cosmopolitan Istanbul or world city Istanbul has been a city that has perpetuated different cultures, religions and languages and has always synthesised them since its existence (Cengiz Aktar, 2006). In this synthesis any difference is not seen as predominant to another; political and administrative authorities have been objective to all of the differences. Istanbul is a city where this value is assimilated politically and culturally. This richness is comprehensive, not exclusive.

Cosmopolite Istanbul is the name of energy that will attract Europe (Aktar, 2006, p.41). The contributions of Istanbul to this process are evident as a “European Capital of Culture” formed within the “Cosmopolite” theme.

Istanbul is a merging area where many languages are spoken, a harvest of traditions from various geographies. Like the philosophy underlying Europe’s growth today, this is evidence of a great fortune. This fortune is universal, adventurous and charitable; and of course this is what Europe needs (Madran, 2006).

Today, both the world and the dynamics defining it have changed but Istanbul has managed to preserve its important position. Today, people living in Europe are getting more introverted, tensions are growing; discrepancies between ethnic and religious communities are growing due to increasing social and economical problems (Namur, 2008).

Istanbul can be a good example for the solution of these common problems by acting jointly and developing creative solutions (Nilgün Mirze, 2006).

Istanbul is probably the only city to provide such a service to Europe. It is possible to show that fear and concerns can be surpassed by cultural and artistic interaction.

ECOC will be a functional project to fix the Europeans’ Turkish image and the Turks’ Europe image. This project can change “us-them” dominant approach in both sides. ECOC process is an important opportunity to learn and understand each other. While Turkey discussion in Europe is on the point of “culture difference” ECOC process will present significant contributions (Aktar, 2006).

The betterment of Europe project, meeting of civilizations and a tolerant approach to cultural differences will introduce a multi-dimension framework for action and interaction. Istanbul will be a cultural bridge between Europe and the East and new opportunities will

emerge for international relations. This bridging, originating from the city's geographic location, will create opportunities for socialization in cultural life.

#### **4.1.2 Hierarchic System as a Model**

With the ECOC project, gathering together the civil society institutions, occupations, organizations, local administrations, central government, and even some private companies it will create a platform where these bodies can share their opinions freely without a hierarchy to reach a consensus (Gümüş, 2007)

This initiative started by civil society institutions and individuals in Istanbul; is a very rare phenomenon in the central administration culture of Turkey. This initiative is very unique by gathering many civil participants with local and central authorities and making decisions by agreement in daily processes. This is one of the advantages of ECOC. The action model of this initiative, based on associate decision model, will be the best practice for similar initiatives in Turkey, and if this structure can transform city administration to governance; this will be one of the most important acquisitions of ECOC (Aktar, 2006).

The magnitude of the project requires autonomous administration and participation of the government as an important actor. There are many examples of failure due to disagreement and unorganized relationships between local administration and government or between initiative groups and local administrations. Patras is a live example to this failure, project managers are continuously changing (Çolakoğlu, 2006). Success of ECOC process depends on synergy creation. This is related to development of a governance model in the city scale: a culture management model where resources are combined and force is distributed to society (Namur, 2008).

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

The European Capital of Culture project introduces vision of 21<sup>st</sup> century's city management. Korhan Gümüş, stating that culture is not a consumption item anymore, it is basic component of city management, adds that "Culture is the most important element that enables people to attain freedom for their future, enriches people's life conditions with information" (Gümüş,2008). City administration must activate artists, culture producers, researchers and also join local people to administration without discrimination.

The ECOC process will present opportunities for making the community part of the solution by not only giving votes but also giving joint responsibility with administrations

Korhan Gümüş stresses that “people dedicated to this project, struggling for success of the application of synergy of all parties highlights that becoming the European Capital of Culture is not a title gained, but also a challenging job that must be achieved”. Administrators should define a public sphere that contains all actors when planning all sorts of urban cultural transformation; and liberate roles of civil-public-local administration from classic forms (Rauf Kösemen, 2008).

Cultural infrastructure of the city will develop, access of the people to culture will become easier and administrations will initiate projects that will satisfy transformation of the city by people’s freedom, development of creative ideas for the sake of community (Gümüş, 2008).

Istanbul 2010’s most important success is demonstrated by the enhancing cities’ and city people’s life quality by culture and art, execution of urban transformation processes by participative and creative ways with city people (Asu Aksoy, 2006) Firstly, an important experience has been gained in how creation and decision processes can be participative, democratic and transparent in work area within city scale where public benefit is in foreground. A multi-actor and multilateral participation process has been executed in developing such an important subject that concerns Turkey (Aksoy, 2006). Istanbul 2010 should be a good example to multilateral participation and multilateral decision processes. Secondly, the Istanbul 2010 preparation process, perhaps for the first time, has assembled many different city institutions (by their viewpoints and expertise areas) and gives the opportunity to analyze Istanbul considering the city’s welfare, development perspective and civilization. Consequently, Istanbul 2010 has been handled as an opportunity for Istanbul’s transformation and betterment by art and culture. Thirdly, Istanbul 2010 has been seen as reviving urban practices by art and culture, meaning participation project by people in the city to the creation and decision processes of city (Aksoy, 2006).

Providing participation of community people (besides professional groups determined by administration), to suggestions the projects that should be targeted by the European Capital of Culture Organization (Korhan Gümüş, 2007).

Istanbul should aim to direct transformation in the city by art and culture and to address the needs of urban people to live together in a modern, participative way (Nuket Özer, 2007). In this context, art and artistic activities have a crucial role. Modern and democratic expansions can be provided by participation into decision processes, expression of needs and visions, and having voice in Istanbul's transformation.

For example, projects of protection and urban transformation in Zeyrek quarter or City walls region should be performed by contributions of residents; not by carrying quarters to new settlement centers with rationale that residents are poor and uneducated. In this way, instead of creating city parts indexed to only touristic consumption; dynamic and creative city cultures can be formed with its residents, workers and investors (Özer, 2007).

Culture and art activities concentrated around Taksim, Beyoğlu, Beşiktaş will expand to all Istanbul in 2010. The life of people who have moved to Istanbul from small settlement places and quarters with irregular architecture have been excluded so far. Municipalities in the metropolitan area have organized various activities, such as theatre tickets for 1 YTL, and trips have been organized to present the Bosphorus to low income people living in suburbs. There are people who have never seen the Bosphorus or had a trip on a boat.

2010 ECOC Head of Executive Committee Çolakoğlu stated in his interview in the Zaman Newspaper that "By selection of Istanbul as ECOC culture-art activities will dominate not only central places but also all of city". Çolakoğlu states "These projects will be projects for 15 million people, not for 10-15 thousands" (Çolakoğlu, 2007).

Istanbul is in a poor condition with regards to art creation and education, prevalence of information resources for art, access to art activities; communication, media, consumer and followers of art even though Istanbul is rich in cultural heritage. Moreover, it is necessary to make art resources and infrastructure easily accessible and widespread to everybody in the city; not just a commodity of definite groups of rich people (Özer, 2006).

Becoming the European Capital of Culture is an opportunity for improving life qualities of residents in the city. A good opportunity for preparing infrastructure to increase participation in the name of freedom of expression and cultural diversity (Görgün Taner, 2008).

The policy of improving culture consciousness and encouraging creativity with cultural and educational aims will contribute to urbanization process of society.

#### **4.1.4 Developing Associate Projects with Selected Cities**

It is a charming coincidence that three cities are the capital of culture together. Pec is the city of annalist İbrahim Peçevi, where many Ottoman buildings have survived. Essen is a city included in the Ruhn region of Germany where many Turks live (Aktar, 2006).

Developing long-life projects oriented to the future and youth is one of the 2010 ECOC Agency's targets in cooperation with other ECOCs, Pec of Hungary and Essen of Germany. Other projects will help to discover historical and cultural connections between these countries (Çolakoğlu, 2008).

On the way to 2010, Istanbul will organize joint projects with every year's European Capital of Culture starting with Patras in 2006. The aim will be to revive and develop relations with other cities and make them active participants in Istanbul's program in 2010. In the 21<sup>st</sup> century, instead of competition between cities; improving welfare with policies of a cooperation network between cities and sharing cultural resources is evident.

#### **4.1.5 Revealing Historical Places**

Istanbul is facing a huge urban transformation process by developing new areas, work and life centers; privatization of unused public areas and industrial buildings, restoration of historical and cultural heritage in accordance with demands of the tourism industry, transforming abandoned historical settlement areas into commerce and business centers, opening new transportation lines to meet needs of future population (Özer, 2006).

#### **4.1.6 Tourism**

Istanbul is a metropolis of culture and tourism (Tulin Ersöz, 2008). A tourist arrival to Istanbul was 6, 5 million last year. It's targeted to attract 8 million tourists to Istanbul, 24 million to Turkey and nearly 20 billion USD of foreign exchange income. The target for Istanbul Capital of Culture in 2010 is 10 million tourists. Density observed in April, May, September, and October in past years is now evident over 12 months (Timur Bayındır, 2008). Receiving such a title as ECOC has many contributions to cities, such as the increase in tourism of Australia-Graz city in 2003 after election as ECOC was %35 (Hürriyet, 2006).

The head of Touristic Hotels and Investors Association (TUROB) Timur Bayındır states that 2008 will be a very good year for İstanbul's tourism and adds that "City will host many international congresses and meetings from March to October".

“In the context of “Istanbul 2010 European Capital of Culture” especially Istanbul Governship and Istanbul Special Provincial Administration has started many projects. For example, they are preserving historical and cultural works for the future by restoring them. On the other side, to reach tourism targets, we should promptly prepare infrastructure of new products and start presentations and marketing activities. Besides presenting sectoral tourism alternatives, we should accelerate regional destination works”. “Istanbul is among 10 brand cities to visit in the world.” (Bayındır, 2008).

Turkey is unrivalled with its current facilities along with its historical and cultural values. It should be understood that diversification of tourism is very important in reaching targets in tourism. It is noted that a congress tourist deliver foreign exchange three times more with respect to an ordinary tourist. For example, according to 2006 statistics of ICCA (International Congress & Convention Association), one of the most important associations of international congress and meeting industry, Istanbul’ ranking was 24 in 2005, and advanced to 17 in 2006. All this data shows that Istanbul hosted international top-level meetings over the last years and Istanbul is rising with its history, culture, entertainment centers, facilities and commercial life among cities hosting congresses (Kobi-efor, 2008).

A well planned European Capital of Culture Project may yield long term benefits besides advertising to increase tourism income of that year like formation of foreign culture policies for our country, improvement of negative image, development of tourism marketing strategy compatible to foreign culture policy formed, improvement of city’s physical infrastructure, restoration works, building new culture-art centers (Namur, 2008).

#### **4.1.7 Istanbul’s Branding and Effect of ECOC**

Brand evaluation is made not only for product or service but also for people, places and institutions at the present day, because effects of brands and their evaluation are becoming increasingly important. To have a brand is more valuable in the target group’s viewpoint. This value for a product means more sales and more profit; for a city this means more visitors, more investors and more income for the city (Hüseyin Altunbaş, 2007, p. 157).

For a city to enter the branding process, marketing strategy phases should consciously support brand identity, positioning and image management. City image is most critical and an important milestone of city marketing (Altunbaş, 2007). Cities should manage their images with strategic image management in long-term projects. A city image should be valid,

persuasive, simple, attractive and differentiating (Langer, 2000, p.14). Branding will increase the city's eminence and make city attractive for visitors, investors and new city-dwellers. Examples of branding of cities are: New York (I love NY – The city that never sleeps) (Deffner et.al, 2005, p.6) Helsinki (New Commerce Center of North Europe), Stockholm (Most important city of world), Glasgow (Glasgow's roads are better) and Edinburg (Festival City Edinburgh).

“Paris is romance, Milan is style, New York is energy, Washington is power, Tokyo is modernity, Lagos is corruption, Barcelona is culture and Rio is fun. These are the brands of cities, and they are inextricably tied to the histories and destinies of all these places.

City marketing has been very important as it has never been before and responsibilities of local administrations have increased. Political decision makers should raise efforts to increase cities' attractiveness. There is fast change in the global economy, in political, economical and technological transformations. Cities should make city marketing for these and similar reasons and for the 8 strategic reasons below (Deffner et al., 2005, p.4).

- To attract tourists and visitors
- To carry on and develop existing works
- To grow existing works and open new ones
- To increase export capacity of businesses and grow investments
- To increase population and provide distribution inside
- To increase positive news about city
- To increase income per capita in the city

Turkey's image abroad is very different. The European Capital of Culture process is a good opportunity to fix this image and change Turkey's we-they approach by being capital of “they” and learning from each other. A city perceived as “others” by Europeans is becoming the capital of culture of Europeans. This is a very good opportunity to understand each other. (Aktar, 2006). According to the commissions offer approved by EU Council with expanded scope, “in parallel to participation negotiations the Union will conduct dense political and cultural dialogues with every candidate country”. This comprehensive dialogue, aiming to develop mutual understanding by gathering people, will include civil society too.

Istanbul is a world city that has enabled development of different cultures for centuries with different administrations during Roman, Byzantine and Ottoman times. Its history includes becoming scene for different civilizations containing different cultures. This situation has enabled acceptance of settlements appropriate to language and religious partnership; development of districts where poor and rich lived together (Filiz B.Peltekoğlu, 2004). As Murat Belge states; in the formation of a city's texture, sometimes being the center for civilizations was effective, sometimes influence of other civilizations was effective. What should be done is branding Istanbul, which preserves its glory, by owning its heritage and nature and turning these advantages into benefits among its rivals. Istanbul's ECOC process in 2010 may constitute a good start for this branding process.

Istanbul city's name should be announced with opportunities caught. It is necessary to host congresses with current facilities, participate in various city exhibitions, create activities, and show active relationship with brother cities (Peltekoğlu, 2004). The cultural values of Istanbul, where cultures and religions meet with a history of thousands of years, are natural resources waiting to create awareness.

Istanbul has the potential to become a brand. Unfortunately, Istanbul has not reached what it deserves. Paris, London, Brussels... Eiffel Tower in Paris, double-deckers in London. Constant symbols everywhere; from postcards to key rings, from coffee cups to covers. it is not possible to become a brand; by printing a different photo on every postcard, or with photos changing every year. Consistency is needed with the symbols for a city to become a brand. Istanbul will be a model for Turkey with its image gained during candidacy of ECOC. Festivals, congresses abroad, everywhere where Istanbul is called, will be opportunity to present Istanbul brand (Sibel Yardımlı, 2005).

#### **4.2 Planned Activities in Context of Capital of Culture**

Some of the cities chosen as ECOC have organized ECOC process with an internal unit founded in the municipality. Some ECOC cities have formed agencies independent from government bureaucracy.

The European Capital of Culture 2010 Agency, controlled by Istanbul Municipality and government, containing civil society institutions, with a leader and team, working independently to complete the project has been founded.

Law no 5706 has been accepted and published in the Official Gazette about ECOC on November 2, 2007. This law's aim was to prepare Istanbul as the 2010 European Capital of Culture, organize and manage activities of the year 2010, secure coordination between projects of public and civil society institutions, found European Capital of Culture Agency and arrange its duties and authorities.

Istanbul 2010 European Capital of Culture Agency, incorporated and subordinate to private law and centered in Istanbul has been founded. The Agency is composed of the Coordination Committee, Advisory Committee, Execution Committee and Secretariat General.

The Coordination Committee and Secretariat General, which will execute this project, has been formed. The head of the Coordination Committee has been undertaken by the state minister and Deputy Prime Minister Hayati Yazıcı, Head of Advisory Committee has been undertaken by Hüsamettin Kavi. The head of the Committee has been undertaken by Nuri M. Çolakoğlu and General Secretary has been undertaken by Eyüp Özgüç.

#### **4.2.1 Budget, income and expenses**

Expenses related to the project are payed from a special account opened in a national bank for this project (Official Gazette, 2007).

Income sources for the special account are:

- a) Allocation in Istanbul special Provincial Administration's and Istanbul Metropolitan Municipality's budgets in years 2008, 2009 and 2010 for this project.
- b) Transferred funds from Istanbul Chamber of Commerce and Istanbul Chamber of Industry in years 2008, 2009 and 2010.
- c) Aids, donations and sponsorship income from domestic and abroad resources.
- d) Ticket sales revenue and other income of activities that will be organized.
- e) Funds allocated to the Project by European Union Commission

#### **4.2.2 Planned Activities**

European Capital of Culture activities are implemented in three main areas under titles of urban applications, culture and art, tourism and presentation (Kıbrıs, 2008).

Urban Applications; Istanbul has a privileged location among world metropolis with its geographic location and cultural heritage of thousands of years. The 21<sup>st</sup> century will be the century of cities. Cities form global culture by reviving their identities, advancing their cultures and sharing their knowledge. For this both administrations and civil society institutions should actively participate and benefit from professional information and experience resources.

Culture and Art: With Istanbul's selection as 2010 European Capital of Culture, Europe will explore its own culture's origin in Istanbul and take an important step in understanding each other. Istanbul's success as a European Capital of Culture will come true with the acceptance of the project and widespread contribution by Istanbulites. Another target is integrating culture and art to people who live in districts remote to cultural activities and to millions of people who live in metropolis.

Tourism and Presentation: With the presentation of Istanbul's historical heritage and creative culture capacity, development of tourism opportunities, improvement of urban infrastructure and improvement of service quality; the goal of attracting over 10 million tourists in 2010 and acquiring tourism income over 10 billion USD can be achieved. Directing travelers and high-income group tourists who want to live cultural experience to Istanbul; powering city economy by increasing average stay time of visitors in city (currently 2,5 days) and increasing spending per person will also help to achieve two goal.

Istanbul has been the capital of three empires; Rome, Byzantine and Ottomans; and a city of focus by three celestial religions; Christianity, Judaism and Islam. This phenomenon has caused people from many different nationalities, religions, faiths to meet, live, work and earn living in this city. This long experience has enabled Istanbul to develop a unique example of cosmopolitanism. This culture has secured preservation of identities of people not only living in definite regions but also people without common language and living in scattered regions.

While ethnic and religious discrepancies are growing, tension rising due to increasing social and economic problems in Europe; Istanbul has been a good example for getting over these problems with its past. Therefore Istanbul is the probably only city to present this concept to Europe again.

Under “Soil” title between 1 January and 20 March during winter months, traditions and transformation of traditional arts will make a mark on organized art activities. The focus will be on traditions, reevaluation of the past’s historical heritage with a different eye.

The period of spring months between 21 March and 21 June has been commemorated as “Air” due to Istanbul’s minarets and belfries reaching the skys. Activities will be organized

Istanbul, divided by the water of the Bosphorus and Golden Horn, is a city opening who through the ages has been opening to the world over water. Therefore 22 June-22 September period is organized as the “Water” period. During this period the program will focus on culture and art that water brings. The Golden Horn shores and Bosphorus will host important activities.

“Fire” is the most powerful change and transformation tool. Modernity is created by fire transforming, rendering and renewing water to vapour, sand to glass, wood to ash. “Fire” will be the main theme in the autumn term activities between 23 September and 31 December. In this term contemporary arts, new searches will stand out. Thereby “four elements” will be the symbol not only for Istanbul’s history but also the active and colourful cultural life in all seasons.

#### **4.2.3 Sample Projects**

New Places: Construction of new centers to use for 2010 activities: Ayazağa Culture Center, Istanbul Library in Rami Barrack, Young Art and Design Center, Europe Art House, Sütluce Culture and Congress Center etc.

Urban Practices: Renovation of Ataturk Culture Center, Restorations in Topkapı Palace and Hagia Sophia Museums, “Istanbul Citywalls and Protection Band Master Plan” aiming to protect and introduce Istanbul City walls, one of the most important archeological assets of world, which has preserved its urban historical topography by researching, documenting and preserving in UNESCO norms. “Istanbul Public Squares” project: Betterment and development of leading public squares, as a pilot study Eminönü and Karaköy public squares, with an orienting planning and design study under framework of international contests and idea platforms in cooperation with Istanbul Metropolitan Municipality (Istanbul 2010 Booklet, 2008).

Museum and Cultural Heritage: Rehabilitation of Yenikapı Museum, Aya Irini Relic and Icons Museum, Mimar Sinan Museum, Istanbul Museum of Painting and Sculpture,

Topkapı Palace Museum; renovation of cuisine, weapon and cloth sections and project of “Interactive Visuals in Hagia Sofia” aiming to put big-size portraits and interactive screens on Hagia Sofia Museum’s tour-way to show mosaics, paintings, calligraphies on dome outside of visitor viewpoint.

Some projects under the title of city culture: “Culture Ants 2010” project aiming to present Istanbul’s cultural and historical texture to students of young age and applying cultural values to develop culture consciousness of students by support of Istanbul volunteers in context of Istanbul 2010 European Capital of Culture works. “College Youths Participating 2010”, a youth project aiming to encourage college students in different districts of Istanbul to develop culture projects and assemble them.

Visual Arts: Financial support and consultancy services to support Istanbul Art Fairs and participation in international fairs. In the context of “Developing and Supporting Art and Culture Forms” project; organizing inter-disciplinary and international public meeting in cooperation with universities, local administrations and civil organizations and publishing results of public meetings every year between years 2008-2010.

Music and Opera: Free of charge concerts during the year until 2010 in the city’s important open-air areas and parks.

Exhibition and Performing Arts: 2008 Istanbul- 2009 Turkey-2010 European Universities theatre festival. “International Ballet Contest” giving opportunity to young dancers to show themselves in the international arena.

Literature: “Novel Competition” aiming to encourage internationally famous authors to give works of art with subjects over Istanbul. Organization of open contests for university and secondary education students in different types of written works. “My Istanbul” project aiming to gather life stories and quarters of 40 authors who are İstanbulites for 40 years.

## **5. CONCLUSION**

Istanbul along with Essen and Pecs was chosen as the European Capital of Culture 2010 (ECOC) by The Selection Panel instead of Kiev as one of the three Cultural Capitals,.The event (ECOC) is by far the biggest cultural event that will take place in Istanbul in the near future. Many different participants from various sectors are currently involved in this activity, trying to organize an attractive program to enrich the city in many ways. Istanbul will feature its self by 2010 with cultural and art activities.

The purpose of this research was to state the European Capital of Culture concept, explain the selection of Istanbul as ECOC and evaluate acquisitions of Istanbul in this selection process. The acquisitions are; a considerable opportunity for Istanbul's presentation and branding, increase of high-quality tourism, restoration of historical artifacts, being sample case for other European cities as a place where different cultures blend.

One of the most important acquisitions is the management model that has never been experienced in Turkey. Local administration and NGO's have worked together in Istanbul 2010 organization. Foundation of "Istanbul 2010 ECOC Agency" is a live example of this management model. Some of the cities selected as ECOC have founded an autonomous agency independent from government and municipality. There are participants from NGO's as foundations, schools, associations; government and Istanbul Metropolitan Municipality in management of Istanbul 2010 ECOC Agency. Existence of non-governmental organizations in this project will secure more participation. This participative model will be an example for upcoming projects in Turkey.

The project of Istanbul is a very good opportunity to understand each other, fix Istanbul's negative image and present Istanbul as a multi-cultural, multi-colored and tolerant metropolis.

With this project Istanbul will have an opportunity for restoration of historical artifacts. New historical places should be discovered with restoration works. For this alternative trip destinations can be formed and tourism activities can be increased. Not only during ECOC period, renovating city's appearance and setting architectural order and enhancing city's commercial and touristic potential in this context is important for sustainability. Renovation of the buildings and cultural structures should continue dynamically following these activities.

The quality of tourism of Istanbul will increase by the announcement as ECOC. Cities can increase their images and improve cohabitation with increasing big cultural activities.

People coming from various places of the world with the project; will provide a large platform of dialogue in Istanbul with world and that will form an important communication network for Istanbul. Besides that, these projects may give way to new and bigger projects. Istanbul has a very deep cultural history to satisfy this achievement. Developing long-life projects oriented to future and new generations is one of the 2010 ECOC Agency's targets in cooperation with other ECOCs, Pecs of Hungary and Essen of Germany by discovering historical and cultural connections between these countries.

With the 2010 ECOC, Istanbul community will participate in the urbanization process. Satisfying acceptance and support by wide participation in the project by İstanbulites is necessary and therefore it is required to invite and encourage everybody to show concern and interested in with this subject.

There are many issues and challenges related to Istanbul's 2010 ECOC. Challenges are: Istanbul is a big metropolis with its estimated population of sixteen million, it is of course much bigger than the average ECOC, has a fast population growth, urbanization problems due to high migration rate, the traffic congestion, the infrastructure deficiencies, unemployment problem and inadequate time for cultural activities.

Local administrations have important duties to solve these urbanization problems. Urbanization should raise the consciousness and awareness the city, while instilling a feeling of pride in Istanbul. Various campaigns should be organized to address these challenges and awareness should be raised by encouraging local people to join the metropolitan municipality's services regarding effectiveness and efficiency of education and culture. With the support of majority, local people can make the adaptation of these services very easily. Communication campaigns should be designed to establish a feeling of belonging to Istanbul. Definitions of culture should contain some entertainment and sports theme to expand culture and cultural tourism. A cultural policy should be formulated to reach these goals by 2010.

Participation is very important in the ECOC process. This can be achieved by implementing interesting projects securing wide scale participation. People, who share information city culture should be invited to conferences in coffee houses and schools. Historical and touristic places should be exhibited to children with guides. An editorial group should be formed to prepare booklets related to old quarters to distribute to people living there. These and similar projects should be expanded to all Istanbul and should continue after the year 2010. Discussions and speeches should be organized to include village headman, civil society institutions and private institutions. People living in the old quarters should be invited to meetings to discuss what they want to change in their lives.

Projects should be managed by attentive government conception with a transparent administration. The question of "who represents whom under the capital of culture title" should be analyzed. A democratic, transparent and righteous administrative approach should be secured during execution of the projects.

For a strategic approach, the statistical data should be recorded for the year of ECOOC and upcoming years. A unique governance model for Istanbul 2010 should be left as heritage. And for the continuance of structure, some of the various activities should be organized in certain periods.

Selected places for cultural activities should be major meeting points of the city population. Not only some famous locations like Taksim, Beşiktaş, and Sultanahmet but also locations such as Kartal, Pendik should be targeted, thus owning of activities by large public groups. Activities will be performed in central places. An impression of cultural activity will be created by carrying people from slum areas to big center and therefore streets of slum areas in the city will not be part of organization. There has not been much coverage by location in projects planned up to now.

Art should be part of daily life by providing more accessible, close by location, affordable activities. Art should also present ambience for citizens to express themselves and make citizens feel prides as Istanbulites. In addition art should be reflected on everybody and help to celebrate notice this cultural and art activities. There should be alternative activities for different preferences. By this means these activities can satisfy the location needs and develop communication with closed streets and quarters.

Finally, there is little time left to 2010 ECOOC. Achievements and effects of projects will be observed by the end of 2010. Previous capitals of culture cities have assessed this opportunity well to arouse their cultural lives. I hope Istanbul appraises this opportunity well.

## **APPENDIX : INTERVIEWS**

- Arhan Kayar, dDF (Dream Design Factory)
- Istanbul Metropolitan Municipality Representatives, Department of Culture of İMM
- Korhan Gümüş, Human Settlements Association
- Hasan Işık , Culture Inc., Communication Expert
- Mahir Namur, European Cultural Association
- Suat Hayri Küçük, Rh Snart
- Timur Bayındır, Touristic Hotels and Investors Association (TUROB)
- Tülin Ersöz, İstanbul Metropolitan Municipality Tourism Workshop
- Vecdi Sayar, Intercultural Communications Association & PPR
- Zafer Kıbrıs, 2010 Communication Coordinator

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## CURRICULUM VITAE OF THE AUTHOR

FATMAGÜL EMEN

### Kişisel Bilgiler :

Doğum Tarihi 04.02.1978  
Doğum Yeri Ömerli  
Medeni Durumu: Bekar

### Eğitim :

Lise 1994-1998 Hasan polatkan Anadolu Lisesi  
Lisans 1998-2004 Yeditepe Üniversitesi Fen-Edebiyat Fak.,  
Felsefe Bölümü  
Yüksek Lisans 2004-2008 Yeditepe Üniversitesi Sosyal Bilimleri Enstitüsü,  
Halkla İlişkiler ve Tanıtım Bölümü

### Çalıştığı Kurumlar:

2006-Devam ediyor İstanbul Deniz Otobüsleri  
2005-2006 İMAJ Halkla ilişkiler  
2003-2004 “Kitaplık” Dergisi