

Çanakkale 2010

A Story of a Year...



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To Eyüp Görgüler...

Editor's Note

Çanakkale 2010

The book you are holding contains the story of the Çanakkale 2010 project that was conducted in Çanakkale between 1 January and 31 December 2010.

Encouraged by the city's tradition of participation and open discussion, and considering the year 2010 as a milestone, Çanakkale proposed to put the discussions of its cultural policies on the agenda and expand its cultural and artistic activities to cover the entire city with the idea of Çanakkale 2010. The idea was developed within the framework of workshops, meetings and projects created between 2008 and 2010 in the cities of Antakya, Çanakkale and Kars for the purpose of forming participatory local cultural policies under the heading "Invisible Cities: Building Capacities for Cultural Policy Transformation in Turkey", and was transformed into a year-long project under the active sponsorship of Çanakkale's civic initiatives, local administrations and the university.

Our aim for this book was to review and share the development and realization of the Çanakkale 2010 project. To this end, the book begins with the text of appeal that the Çanakkale populace prepared, along with their statements of mission and vision. It continues with brief evaluations of the project written by the project's coordinator-general, its culture, art and communication directors and the mayor of Çanakkale.

We devoted the second section of the book to the activities that were put into practice over the course of the year and texts of the manifesto that was prepared as the result of intensive discussions. These discussions took place around a theme that was designated each month by the city's inhabitants; our goal was to share these with you through photographs of the artistic activities that were effectuated parallel to this theme. All of the texts were prepared by inhabitants of the city in the light of the discussions that took place in Çanakkale.

Following this section is space dedicated to the meeting held in January 2011 in order to hear about international experiences and to listen to views and suggestions that will determine our next steps. For the purpose of sharing our pluses and minuses, we include in the book the evaluation text prepared for Çanakkale 2010, which was selected as a one of the good international examples by the UCLG (United Cities and Local Governments) organization. The section "Çanakkale 2010 in the Press" was prepared in order to display the importance we placed throughout the year on the visibility and status the project was given in both national and local publications.

Editor's Note

Çanakkale 2010 was a special experience for all of us in which we both learned together and collaborated to produce. There is no doubt that we had shortcomings and inadequacies. We might have organized more activities, reached more people. However we believe that our failures are as motivating and instructive to us as our successes.

It would be very difficult to name individually all those whose endeavors contributed to this project, but there are certain individuals who we cannot fail to mention:

First and foremost, we owe a debt of gratitude to the Netherlands Ministry of Foreign Affairs MATRA Fund;

To the Municipal Authority of Çanakkale who believed in, took ownership of and unsparingly provided their moral and material support to the project, to Özlem Eryiğit and Mehmet Eşli of the Cultural Unit and to Mayor of Çanakkale Ülgür Gökhan, who participated actively and presented his contributions at every meeting;

To the Office of the Governor of Çanakkale and to Çanakkale Onsekiz Mart University, who believed in the project, who provided venue support and who was with us from the opening meeting for the project until its end;

To all the people of Çanakkale and their civic initiatives for embracing the project and making it possible through their participation, contributions, suggestions and critiques;

To the artists, writers, actors, musicians...they are far too numerous to name...who took part in the activities, joined the discussions and shared the products of their work with us;

To the Çanakkale City Museum and Archive Coordinator-General Cevat İnce, whose doors were open to everyone, who provided our communications center during the entire process and who hosted many of the activities, and to İrem Sevim, who was the project assistant;

To İsmail Erten, who took on the project coordination for Çanakkale 2010 and who was the mastermind of the 12month/12theme discussions;

To Çanakkale 2010's cultural directors Bahattin Köylü and Erdiñç Alniak, who sacrificed his own work to come running to our assistance night and day;

To art director Seyhan Boztepe, who assumed the responsibility for the Second International Çanakkale Biennial and used all of its connections for the art activities throughout the year, and to co-director Ezgi Yemeniciođlu Negir;

To Çanakkale 2010's communications directors Eyüp Görgüler and Didem Gürdođan;

To Deniz Giray, Gökçe Derviřođlu Okandan, Binnur Zengin Berkholz, Kubilay Özmen, Bige Örer, Esra Aysun, Aslı Çarkođlu, Eylem Ertürk, Ayça İnce, Gamze Hızlı, Çiđdem Mater and Deniz Ünsal for their workshops and efforts, and for sharing ideas and suggestions with respect to the development of the Çanakkale 2010 concept;

To Philipp Dietachmair, Marianna Kajantie, Corina Racenau and Jordi Pascual, for opening the discussion of the steps to be taken from this point forward by sharing their own experiences with us;

To Liz Amado, Nesra Gürbüz and Tamar Nalcı for their contributions to the translation of the book, and to Carol LaMotte and Meltem Aslan, who rushed to our assistance in the final moments;

To řengül Ertürk, for the meticulous application and completion of the designs of our beloved Eyüp;

But most of all to Eyüp Görgüler, who made Çanakkale 2010 possible and visible, who marshalled his efforts, vision and devotion to the success of the project, and whose friendship we will all surely miss....

It is thanks to him that this book was made possible, and for whom it has been prepared...

Ülkü Zümray Kutlu
Local Cultural Policy Program Coordinator
Anadolu Kültür

Before Çanakkale 2010

About the Local Cultural Policy Program

In November of 2004, representatives from art and culture institutions and municipalities of Anatolian cities, representatives from the Ministry of Culture and Tourism, together with the participation of a variety of different art and culture institutions, civic organizations and artists in Istanbul came together in a meeting for the purpose of contributing to the regionalization of culture and the arts in Anatolian cities, with the support of Anadolu Kültür, Istanbul Bilgi University and the European Cultural Foundation, thus beginning the "Local Cultural Policy" program.

The goal of the program, which brings together the experience of numerous cities and institutions, is to support both regional administrations in their work to realize participatory studies in their own cities and civil initiatives to play an influential role in the process of determining their policies. Within the framework of the program, meetings and studies are conducted in different cities in order to provide the needed support to determine the priorities of the citizens in the arena of art and culture, to assist the governorates, municipalities and special provincial administrations in the process of strategic planning and use of resources to prepare the necessary cooperative setting for universities, civic organizations and artists to take part in developing participatory local cultural policies.

The studies were begun in Kars and Kayseri, the first cities to indicate their desire to participate in the program at the meeting held in November 2004. Studies were performed by focus groups for the purpose of obtaining information about the needs and potential in the field of culture in the above-mentioned cities; meetings were organized in which participants representing the cities' leading civic organizations and regional administration discussed the cities' priorities. For the purpose of becoming better acquainted with the cities and preparing a foundation for the development of local cultural policies, in 2007 the preliminary studies in Kars and Kayseri continued with the addition of the cities of Çanakkale, Antakya, Edirne and Mersin, where focus groups were also organized. Taking into consideration the studies of these focus groups and the results of the ensuing discussions, as well as the interest of the citizens and local administrations, the "Invisible Cities: Building Capacities for Cultural Policy Transformation in Turkey" project was developed to support the studies and meetings in Kars, Antakya and Çanakkale through tangible steps, and between 2008 and 2010 the project was implemented in those three cities.

How did the Çanakkale studies begin?

The studies in local cultural policy in Çanakkale began in 2007 with the focus group meetings. Subsequently, two meetings with the people of Çanakkale were organized in order to share the results of the research and make it available for discussion. The first of these meetings was held on 1-2 June 2007 and the second on



23-24 November. In discussions at both meetings the priorities and needs of the city were put forth and discussed with the citizens. Following these meetings and in view of the existing civic activism and the participatory planning intention and decisiveness of its local administration centers, Çanakkale was selected one of three pilot cities where the “Invisible Cities: Building Capacities for Cultural Policy Transformation in Turkey” would be implemented, taking the program a step further in the direction of concrete activities, realizing projects and developing participatory cultural policies in the city.

The first step taken by the “Invisible Cities: Building Capacities for Cultural Policy Transformation in Turkey” project was to organize workshops to discuss concrete projects and to determine the steps to be taken from this point onwards. Participants at the first workshop held on 7-8 February 2009 proposed and opened for discussion the idea for Çanakkale 2010, which they felt would allow all the actors involved in guiding the city’s artistic and cultural life to work together in a coordinated and cooperative fashion, would strengthen communication among the institutions involved and permit the implementation of projects and activities which would reach wide segments of the population.

During the two-day workshop, the participants identified lists of the currently existing players in the city, the activities that were organized on a regular basis and the venues where these events were being held. They also discussed the steps that needed to be taken in the coordination of a civic initiative on the subject of art and culture in the city to ensure cooperation and create the dynamism to overcome obstacles and difficulties they might encounter in the process, how these obstacles might be overcome, and, if they were



successful, what kind of a contribution it would make to the city. At the end of the second day they elected a steering committee, which they charged with the responsibility to list Çanakkale 2010's possible activities, to inform the establishments and institutions in the city of this work and to prepare a text of convocation.

The second workshop, held on 25-26 April 2009, began with a discussion of the invitation text prepared by the steering committee. The projects to be realized for Çanakkale 2010 were categorized under two main headings and responsibilities were redistributed accordingly; the job descriptions for the team of one coordinator, two culture directors, two art directors, two communications directors and one project assistant were determined.

After the workshops, the directors began the work in their own specific areas. The culture coordinators clarified the 12 themes for the 12-month/12-theme project based on discussions in the city. Commissions were established that consisted of the city's relevant experts for each theme. The cultural directors composed a list of ongoing activities in the city, meeting with the organizations and institutions involved and determining how they could work in tandem with them with respect to the activities that would take place on a monthly basis, as well as what persons and institutions could be invited. The directors produced ideas regarding the design of a logo, composition of brochures and communication methods that could be used throughout the year. The Çanakkale 2010 Coordinator was responsible for ensuring the coordinated functioning of all the works and the sharing of it with all the city's organizations and institutions

There is no doubt that the city's long experience in discussions of participatory planning along with applications and experiments like the Action Plan (Eylem Planı), Local Agenda 21 (Yerel Gündem 21), Çanakkale Local History Group (Çanakkale Yerel Tarih Grubu) and the City Council (Kent Konseyi) both supported and contributed greatly to the development of Çanakkale 2010. In Çanakkale, which is a model of participatory planning for many Anatolian cities, the goal of all of the activities and discussions of the Çanakkale 2010 project was to ensure that there would be wide-ranging participation. From its inception until its final application, the aim of Çanakkale 2010 was to fit the right to culture into daily life, and to ensure that all the city's citizens were able to benefit from this right. Through their support, the Çanakkale Municipality, the Çanakkale Governorate and Çanakkale Onsekiz Mart University increased the speed with which all this was accomplished.

On 9 January 2010, with an opening ceremony attended by officials from the Çanakkale Municipality, the Çanakkale Governorate, and Çanakkale Onsekiz Mart University, the Çanakkale 2010 project initiated its activities to make 2010 a milestone year by placing cultural policies on the city's agenda and broaden the scope of artistic and cultural activities to embrace the entire city. The aim of the following sections of this book is to provide information about the discussions and activities that took place throughout the year.



What is Çanakkale 2010?

Call for Çanakkale 2010

The city of Çanakkale is right between two continents and divided by a strait. People from different origins and cultures have passed through and some have settled in the city forming the common culture of Çanakkale.

We set forth to transform Çanakkale into a city of 'art and culture', by emphasizing pluralism, participation and motion/action which are the main defining characteristics of this common culture in the city. We see the year 2010 as a beginning point. Therefore, we are inviting all the individuals and institutions in Çanakkale, to jointly produce and to share in 2010.

With Çanakkale 2010, we aim to contribute to the cooperation of all actors operating in the field of arts and culture, to strengthen communication between institutions, and to support realization of projects/activities which will reach a broader public.

We believe that this effort will position Çanakkale as a local, national and international center of attraction.

Çanakkale 2010 Initiative

Vision

Çanakkale 2010 is a civil initiative aiming to realize the coordination and the communication of actors operating in the field of arts and culture, to create cooperation among institutions, associations and persons, and to promote a broader participation of the locals. The city of Çanakkale is known with its pluralism and peace, and also it has a special significance historically and geographically. The vision of Çanakkale 2010 is to protect and share its values and its cultural heritage and to increase participation that will lead to more cultural and artistic production and make Çanakkale a local, national and international center of attraction.

Mission

Çanakkale 2010's aim is to protect, develop and share the historical, cultural and natural values of the city and in 2010, to initiate a major, sustainable cultural movement in the field of arts and culture. In order to realize this goal, providing coordination and project development in cooperation with local, national and international level is planned.

Principles and Values

1. Universal values, humanism
2. Participation
3. Pluralism
4. Sustainability
5. Being scientific
6. Cooperation
7. Voluntarism
8. Protectionism
9. Motion/Action

What is Çanakkale 2010?

How Will the Objectives of Çanakkale 2010 be Accomplished?

Çanakkale 2010 aims to promote all the activities held in the city center in a more efficient way by gathering them all under one roof and to discuss the city's cultural dynamism with both those from Çanakkale and others from outside in order to create a sustainable mobility in the area of arts and culture. In this context, all the activities that have been and will be held in the city will be gathered under the name Çanakkale 2010 and by encouraging participation to city's cultural production, an opportunity will be created for cooperation of cultural actors in the city.

Çanakkale 2010, with the aim of a year with the theme culture, plans to realize activities in three main areas:

1. 12 Month/12 Themes Discussions: 12 themes were selected as priority in light of the civil discussions that were held in the city. In order to define the cultural policy of the city in a participatory way, each month a discussion meeting around the selected theme will be held and a manifesto about the month's theme will be prepared by residents of the city. Manifestoes are going to be prepared in three steps:

- a. Collecting the current / existing knowledge: Sub commissions will be established in order to collect the current information about the theme of the month, and structure this information in a preliminary report to form the basis for discussions.
- b. To examine the knowledge: In every third week of each month, an open discussion will be held with the city dwellers on the basis of the preliminary reports. The text will be discussed with the participation of experts related to the subject and revised. The manifestoes will be prepared in light of these discussions.
- c. Dissemination of knowledge: By using all the communication tools and methods available, the knowledge gathered is going to be disseminated via all the channels of the society. The main aim of this communication effort is basically as follows: the chosen theme is perceived as a local cultural value, influencing the identity and culture of the city and changing into a broad communal knowledge. Art will be upheld as the most important element of the process of dissemination and creating consciousness.

2. Arts and Culture Activities: Maximum effort will be made to increase both the quality and the quantity of the activities in the field of arts and culture as well as to increase participation to these activities through a well planned organization. Besides, to conduct activities in line with the “12 month/12 theme” program, local artists will be asked to exhibit their own projects and performances, and activities will be conducted to increase the dynamism and mobility in the field of art.

3. Spring Festivals: Traditional seasonal ceremonies, ‘hıdırellez’ (celebration of spring), grape harvests, bazaars and fairs, village charity events, etc. that are held in some villages and neighborhoods of Çanakkale have over the years created a space for the residents of the region fulfilling their needs for meeting up, mingling, engaging in trade and entertainment. Inspired by these events, in order to create a sharing environment for culture and arts, come together, promote our products and have a good time together Spring Festivals will be organized.

12 Month/12 Theme

January - **Kinesis**; February - **Communication**; March - **City’s Identity & Urban Consciousness**; April - **Tourism**; May - **Ceramics and Art in the City**; June - **Agrarian City & Agricultural Economy**; July- **Water**; August- **Participation and Coexistence**; September - **War & Peace**; October - **Cultural Heritage**; November - **Public Space**; December - **Pluralism**.

Who Can Take Part in The Discussions to Develop Çanakkale’s Local Cultural Policies?

During the 12 months of the activities, all locals will be invited to the discussions organized in the city. We aim to discuss the problems and the suggestions that are put forward at the meetings and to monitor the progress of our suggestions.

What are The Criteria for Our Projects to be a Part Of Çanakkale 2010?

- The project applications should come from the local initiatives (civil society organizations, associations, foundations, professional associations, initiatives...)
- The project should contribute to the artistic and cultural life of Çanakkale.
- The project should include the methods of participation for locals from Çanakkale and should take participation as a basis.

What is Çanakkale 2010?

- The project should be able to be repeated in at least three different locations in the city at three different times.
- Implementation of the project should be suitable for the local conditions and the project must be sustainable.
- The project should give priority to the participation of women, children, disabled persons and youth.
- The project should be realized jointly by at least two institutions (with the condition that one of the institutions must be a civil society organization)

Will The Project Applications be Supported with a Fund?

There will be no financial support for the production of the projects. However, the projects will be supported with the Çanakkale 2010 logo and the contributions for the artistic life will be announced to the locals as well as the national press at the annual meetings.

How Will The Logo Effect Our Lives?

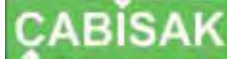


The Çanakkale 2010 logo emphasizes that the projects that carry this logo implemented by institutions, associations, and persons are:

- *Participative*
- *Pluralist*
- *Respecting universal values*
- *Sustainable and*
- *Open to cooperation*



bir
sivil
girişim
kara



Çanakkale 2010 Coordinator's Note

'Çanakkale 2010 is a year long culture project in the city of Çanakkale implemented by a civil initiative consisting of local-national and international partners. The activities are planned around three main axes: The first one of these is the 12 month/12 themes initiative, comprised of forums and panels on local culture. The second one includes activities around diverse cultural events. The third and final axis is the organization of two festivals in the spring and fall. The spring festival will be organized around the theme of "local culture policies", while the fall festival theme has been selected as "peace".

The paragraph above outlines the framework of the Çanakkale 2010 project. This paper aims to respond to the question why such an initiative was launched rather than describe the content of project activities. At this point, we can say that at the outset of the initiative, both conceptually and as a slogan 'İstanbul 2010' has been significant and encouraging for us. This initiative in İstanbul was inspiring and instructive. However, at no stage of the project, did our initiative turn into a whim to compete with İstanbul or create an alternative. The increasing discussions around the concept of culture in the world and Turkey, and activities and discussions to this end, drew those of us already working locally even further to arts and culture projects. With these developments, Çanakkale can begin to discuss issues of defining itself over 'culture' further, establish an identity and constitute a reference point for the future.

For the last 15 years, civil society projects in Turkey have adopted the establishment of participatory, democratic processes and outcomes as a priority principle. Especially the balance between "content and quality" and "method and style" constituted the main point of discussion. As such, Çanakkale 2010 produced quality processes and outcomes in terms of the wealth of outputs around culture, especially in the local level. The city witnessed and hosted discussions and concepts around culture, exceeding previous initiatives throughout its history. During these noteworthy events, discussions, demonstrations, shows and activities; "art", that is "art as a cultural context", created significant data, nourished culture, enabled people to express and enjoy themselves. In short, with this project, civilians in Çanakkale began to engage in more sophisticated and quality art and culture activities compared to previous years.

An investigation of the participatory methods and means of Çanakkale 2010 immediately reveals how the project enables the collaboration of multi-actor organizations. Anadolu Kültür supported activities in the scope of the "Invisible Cities: Building Capacities for Cultural Policy Development in Turkey" project. The local partners of the Çanakkale 2010 project were Çanakkale Municipality, Çanakkale Governorship, and Çanakkale Onsekiz Mart University. The Çanakkale City Museum was a major supporter in all activities and served as a host and coordinator center. Throughout the year, with an average of six events per month, each activity was realized with one or more local partners. These collaborations paved the way for a dynamic participatory process in the city.



From its conception to its realization Çanakkale 2010 enabled multi-actor collaboration in all processes and included participatory processes. These processes deserve special consideration in terms of participatory democracy, the quality and perception of collaboration, the sustainability of the concept, its transformation into democratic spaces, and contribution to development. However, it is especially important to bring to the agenda and discuss the public's participation in these processes and the impact as the concrete outcome of the effort and labor put into the project. While Çanakkale 2010 activities have had their successes in terms of the participation of inhabitants in processes and outcomes, they have also had their weaknesses. The anticipated and desired interest and participation in events was not achieved. However, this generalization does not apply to all events. Extensive participation was realized in certain events (for example the local cuisine festival, Gülsün Onay concerts etc.) The popularity and recognition level of participants was one of the significant factors affecting participation. This situation sometimes led those of us at the Çanakkale 2010 initiative to hesitate in terms of digressing from the main axis of the project and pursuing the popular.

Çanakkale 2010 entails numerous levels of pursuit for the establishment of participatory processes and an evaluation of their outcomes. The partnerships founded for the realization of the project on the one hand, and the participation of inhabitants as the user and consumer of the events and the methods we employed to enhance participation and collaboration in these processes on the other, have comprised very significant experiences for us. It is of further significance to us that these experiences were acquired in the sphere of culture. Culture entails a number of complex and non-concrete, that is to say abstract, conditions. Along the same line, participatory democracy also entails similar tensions. To create something good and right from these two challenging concepts was the main concern of Çanakkale 2010.

The most important surprise of the Çanakkale 2010 process was the discussions around art. Issues such as art in public space, the biennial and in particular contemporary art became a part of the public agenda. The discussions around art introduced by elaborate, high quality and expert presentations enriched the city's and inhabitants' perspectives of art. The events and discussion in the Çanakkale 2010 process affirmed our argument that 'the city should have culture policies, strategies'. The most important output of Çanakkale 2010 is the generation of self-confidence in urban actors to develop such a city policy and strategy. Our expectation for the future is the mobilization of NGOs in the sphere of culture and for them to become active agents for art. In addition, we can say that we expect all public institutions beginning with the municipality as the main actor in the cultural domain and the private sector to be more engaged with the issue. Çanakkale 2010 is a beginning.

Mimar İsmail Erten
Çanakkale 2010 Coordinator

Çanakkale 2010 Culture Directors' Note

Çanakkale is a city with widespread civil society organizing, institutional collaboration and art initiatives, and all these activities have a defining impact on city culture. However, as in many cities throughout Turkey and the world, there are shortcomings in areas such as sustainability, participation and outreach in Çanakkale as well. Çanakkale 2010 sought to overcome these shortcomings through the original 12 month/12 themes culture panel and forum program and arts and culture events. With its successes and shortcomings, the project has been a valuable example and experience both for Çanakkale, as well as for many other cities.

The 12 month/12 themes program in the scope of Çanakkale 2010 aimed to create a foundation for the establishment of local culture polices based on the city's cultural assets. At the conclusion of the 12 panel and forum sessions open to public participation, a manifesto was drafted for each theme and shared with the city. In the preparation process and discussions following the activities, the following themes emerged as discussion points:

Identity: Çanakkale is a city in search of its identity. Defining the city with a pluralist identity as opposed a single one, and the processes itself is as significant as the outcome.

Participation: In Çanakkale, which is renowned for participatory democracy attempts and experiments in national and international democracy platforms (Local Agenda 21, the City Council, City Action Plan, participatory culture policies etc), the rate of inhabitants' participation in transformation processes is still not at the desired level. To increase the participation of city inhabitants in all spheres including culture policy initiatives should be considered as a priority objective.

Public Space: In Çanakkale where there is extensive civil organizing and activity, public spaces where these activities can be shared and disseminated should be increased and inhabitants should be enabled to come together in these spaces and engage with one another within social dynamics.

Sustainability: Even though there are shortcomings in civil initiatives and organizations in terms of sustainability and institutionalization, promising steps have been taken in the city in this sphere. Considering the Ece Ayhan Civil Initiative, Çanakkale City Council, Çanakkale City Museum, İf2 İstanbul Documentary Film Festival, International Çanakkale Biennial, Çanakkale Troas Archeology Festivals, Mavitay Children's Culture House, it can be argued that collaborative efforts are on the rise and important steps are taken in terms of institution-



alization. Especially in 2010, there has been a momentum in terms of sustainability and collaboration between civil society organizations, public institutions and all actors in the sphere of arts and culture and national and international partnerships have been launched.

Art: The transformative and participatory force of art has been emphasized under each theme from agriculture to pluralism and coexistence. The momentum catalyzed by all the art events organized in the city during 2010 has supported this argument. Art activities and events have been a primary factor in the increased visibility, outreach and impact of many civil society organizations and culture, as well as Çanakkale 2010 itself.

To summarize, Çanakkale 2010, with its original 12 month/12 themes culture panel and forum program, and culture and art events has been a unique experience for everyone including Çanakkale inhabitants.

Erdinç Alniak & Bahattin Köylü
Çanakkale 2010 Culture Directors

Çanakkale 2010 Art Director's Note

Çanakkale has been regarded as a productive and attentive population in the artistic context since the past. In the 90s, with the foundation of the university and increase in the younger and educated population of the city, there has consequently been a considerable increase in the interest and need for art in Çanakkale. And the foundation of Çanakkale Onsekiz Mart University Fine Arts Faculty towards the end of the 90s, has initiated a steady process in the increase of artistic events and activities throughout the city. The work of artists living in Çanakkale and those frequently visiting the city given its proximity to İstanbul has accelerated the growth of the artistic activity. The longstanding positive approach and support of local governance to art in the city has facilitated this process.

The art scene which has grown even livelier after 2000 has entered a new era with the addition of international and large scale contemporary art exhibitions to the ongoing festivals. The contemporary art exhibition 'Past Time Dreams', organized in the scope of the 2006 Troia Festival has catalyzed what could be called the 'New Exhibitions Era' in Çanakkale.

The 2007 'Border Line Contemporary Art Exhibition', which was realized with the participation of 90 artists and used all sorts of open, closed, abandoned spaces in all districts of the city, can be regarded as the starting point of the Çanakkale Biennial. The 1st International Çanakkale Biennial organized in 2008, was followed by the second biennial held in 2010. Inspired by all these activities, during 2010, events were realized in all fields of art, with a particular focus on contemporary art, in the scope of Çanakkale 2010.

Çanakkale 2010 art events were conceptualized taking into consideration the expectations of art viewers in collective art events that have been organized since 2000. During 2010, noteworthy events such as concerts, dance performances, theater, exhibitions, panels, forums and discussion sessions focusing primarily on contemporary art and the 2nd International Çanakkale Biennial including a training program were realized. In these events, considerable effort has been made to make use of alternative spaces, in addition to the customary ones in order to broaden the outreach of events to the entire city. In this process the old Armenian Church, the Old Tobacco Warehouse, Naval Museum Exhibition Hall, abandoned buildings along the Sarıçay riverbank, rental stores, local governance buildings, depots and university facilities have been used.

The small size of the city, daily life in the form of vacation and financial resource limitations can be enumerated among factors diminishing the motivation of artists' in the city. The realization of activities that are widely acclaimed both nationally and internationally despite these disadvantages may be traced back to the commitment of civilians who volunteer to work in this sphere and the local governance with a vision of cultural and



artistic life in the city. It should be emphasized that the civilians who work on different issues around the city and generate ideas on city identity and future play a crucial role in placing art in the heart of the city's agenda. Civil initiatives in the city have supported the advancement of contemporary art and acted together to this end. During the project, the importance and necessity of creating a participatory approach to include all segments of society, in particular children and youth, and to generate recommendations and solutions to render this participatory processes more productive was underlined.

It appears as Çanakkale is building its future vision with the acquired experience, it has to devise and execute arts and culture -especially contemporary art- focused strategies.

Seyhan Boztepe
Çanakkale 2010 Art Director

Çanakkale 2010 Communications Director's Note



Çanakkale 2010 launched its communication activities in May 2009. These activities ranging from the designing of the logos and drafting of brochures to establishing the slogan, and the use of communication tools such as technology were all thought out and implemented meticulously. Following the preparations by communications directors, the Çanakkale 2010 initiative organized a press conference in Çanakkale in September 2009 and this conference generated notable interest in the city.

The Çanakkale 2010 Initiative employed face to face oral communication methods with project partners Çanakkale Governor's office, the Municipality, Çanakkale Onsekiz University and NGOs. All forms and tools of communication influencing Çanakkale's culture were mobilized to promote the arts and culture events and activities in the scope of the Çanakkale 2010 project. The culture and art events spanning a year were announced using a variety of methods ranging from stalls on the waterfront to municipality announcements; city-culture newsletter to postering public transportation vehicles; and from mobile screens to the use of internet and cell phones. Effort was made to ensure that all inhabitants of Çanakkale have access to events and benefit from them in an equal and just manner.

In order to enable inhabitants from different segments to engage in reciprocal and equal communication, and under the right of equal access, this book, which is a culmination of activities undertaken in the scope of the Çanakkale 2010 project, will be transformed into a communication tool accessible for the blind.

Finally, since a different method and form of communication is necessary for each group and institution, there have been certain challenges in communication activities and reaching out to all inhabitants and there were some shortcomings. In other words, even though the Çanakkale 2010 initiative has made the effort to use all available communication tools to maximize outreach across the board, there are certain groups that could not be reached. We aim to take the necessary measures to overcome our shortcomings, benefiting from these experiences in the subsequent activities we plan to organize in the city and develop a more effective communication strategy.

Didem Gürdoğan
Çanakkale 2010 Communications Director

Mayor's Note



As a society, we are all endeavoring to achieve the same result: 'a better life'. It is my belief that Çanakkale has contributed a special effort and labored intensively towards this goal. Civil society participates in this life with a long-term perspective. Our civic organizations continue to operate systematically to achieve peaceable changes. We can see that civil society has been successful in ensuring that the concept of participatory democracy in the city is well established as we observe the process in which it strengthens itself and yet remains flexible and innovative.

As the local administration and the populace of the city united in concepts of governance that resulted in projects accomplished through civic initiative such as the Çanakkale Preservation Plan, decisions regarding the Straits Bridge, Local Agenda 21 operations, City Council leadership, the City Action Plan and the Participatory Budget concept, the process of Çanakkale 2010 easily found its place in the framework of the natural flow that the city has experienced up until this time.

This project in which local cultural policies were discussed picked up speed with the leadership displayed by Anadolu Kültür and the ownership taken by Çanakkale civic initiative, providing momentum to the art and culture projects in the city. Çanakkale is a city well experienced in participatory practice, and has also achieved great gains in the area of partnerships. The cultural and social substructure of the city is open and predisposed towards this type of project. From this standpoint, the target audience of the 2010 projects was everyone living in the city: the old, the young, the children, everyone...

In the light of the repercussions of the 2010 process, both the municipality and civic organizations were once more reminded of the power of achievement possible when working together. A synergy developed and continued as we looked together at the future and planned together. The most significant results were the open discussions of local cultural policies and the decisions taken about how to proceed. The city's practical experience with the participation of its citizens also gained strength from external national and international observations. What we must now achieve together is the continuation of this motivation. Sustainability will doubtless be achieved by remaining motivated and active. In all of these projects, even the smallest progress will ensure an important contribution to urban life in the future. Çanakkale will easily find its place in the world, and will be preferred from every aspect. In this spirit I offer, as local administrator and citizen, my gratitude and my love to all those who have provided all these affirmations and who have offered their efforts and their devoted participation.

Ülgür Gökhan
Çanakkale Mayor

12 Month 12 Theme

manifestoes / activities

Kinesis!

KINESIS!

Kinesis, which means motion, can also be defined as the sum of social processes that determine the main characteristics and mode of existence of events in the society. Kinesis, with its momentum and variable continuity, is one of the most determinant factors in the city of Çanakkale.

Observations:

Culture in human history forms and multiplies through accumulation. History of civilization begins and develops with the settlement of humans and their creation of culture. However, within this vast history of civilization, humanity is not static. It both transforms itself towards the next advancement and it also moves from one geography to the other. The movements; that is to say kinesis, leads to an abundance, development and affluence of settlements such as cities and urban cultures.

As in numerous Anatolian cities, Çanakkale is in motion within its own historical process on the one hand, while also directly engaging with other dynamic cultures through multi way transitions. The city has continued its cultural interaction through outbound and

inbound migration in the last century. The city has grown ten fold over the last 60 years. Especially over the last 15 years, the surge of students with the foundation of the university, has not only transformed the demographic structure of the city, but also influenced its culture directly.

The most recent data of the Turkish Statistics Institute show that while the rate of migration from rural to urban has decreased, urban to urban migration continues at the same rate. The migration movement in Çanakkale is of similar nature. The migration the city receives from rural areas decreases, while the migration from its own counties and suburbs and other cities increases. The same applies to migration from the city. The reasons for migrating to or from the city are not only based on poverty and economic hardship. Socio-cultural reasons increasingly gain prevalence and significance.

The increase in transportation options in Çanakkale, and the city's sophisticated use of communication tools affect the transformation of city culture. These two opportunities (transportation-communication)

also lead to an increase in the number of tourists and visitors, thus contributing to the cultural transformation of Çanakkale which is a transit city.

Çanakkale, embodying kinesis in its history and present, has the habit and reflex of building life with a pluralistic, multicultural population with diverse cultures. Many universal concepts of democracy have been founded upon lived experiences in the historical process of this city. Collaborating with the other, building something anew together, enriching-advancing culture are all transmitted to those of us in the present day as local values.

Recommendations:

The historical process, the present and the upcoming future show that human movement, migration and short/long term resettlement will continue at an increasing rate. Cities should learn to live with this motion.

Considering the motion in its past, Çanakkale is well-equipped for this life. This situation should be transformed into local cultural policies beyond habit and reflex by extensive and widespread awareness rising in all segments and actors of society.

The high momentum of kinesis in Çanakkale increases the significance of public spaces where citizens can interact with each other. Therefore, the public spaces in the city should be designed as spaces where citizens can meet and exchange information enabling the expression of diverse cultures and ideas and the establishment of the city's agenda by the people.

Panel

Çanakkale 2010 Art and Culture Year Launch
9 January 2010



In the conference organized to launch Çanakkale 2010 Initiative activities throughout the year and draw public attention to these events, representatives from local governance institutions, artists, academicians and city residents came together at the old Armenian Church restored as the experimental stage of the Fine Arts Faculty Department of Theater and Acting.

Following the opening speeches by Çanakkale Deputy Governor Ali Partal, Çanakkale Mayor Ülgür Gökhan and Çanakkale University Fine Arts Faculty Dean Prof. Osman Demircan on Çanakkale 2010, the conference proceeded with two panel sessions. The first session moderated by Çanakkale 2010 Initiative Coordinator Architect İsmail Erten entitled “Dynamics to Trigger Artistic Production in the City” featured Fatih Balcı and Ezgi Yemenicioğlu Negir.

In the second session, “Contemporary Art Practices and Interaction with the Audience”, moderated by Çanakkale 2010 Initiative Art Director Seyhan Boztepe, Müfit İşler and Solmaz Bunulday delivered presentations. The sessions concluded with a discussion including questions and comments from the audience.

Panel + Forum

Kinesis
23 January 2010



The panel+forum on ‘kinesis’ that was originally scheduled for January, but had to be postponed to March 13 2010 due to bad weather conditions, started out with a presentation by Prof. Murat Güvenç, where he explored migration as one of the fundamental elements of kinesis. The panel continued with speeches by Cumhuriyet Aslan and Devrim Uysal on the site-specific kinesis-culture relationship in Çanakkale and concluded with a forum discussion during which the audience shared their questions, comments and suggestions.

Cumhuriyet Aslan: He graduated from Atatürk University Faculty of Science-Literature in 1992. He currently works at the Sociology Department of Çanakkale Onsekiz Mart University Faculty of Science and Literature.

Devrim Uysal: Uysal works at Çanakkale Onsekiz Mart University, Faculty of Engineering-Architecture, Department of Environmental Engineering.

Murat Güvenç: He completed his undergraduate and graduate studies at Middle East Technical University Department of Urban Planning. Finishing his PhD in 1991, he became an associate professor in 1994 and a full professor in 2006. Since 2005, he teaches at İstanbul Bilgi University, Architectural Design Graduate Program.

Exhibition

Open City Çanakkale

8-27 January 2010



'Open City' is a name given to cities which are not defended in any threat of war in order to prevent their demolition. Cities that are deeply rooted and engrained in history are usually left undefended in times of war without armed resistance. No matter what name or concept it precedes, the adjective open qualifies the subsequent noun similarly. If what is described is a city, 'openness' means the freedom, tolerance and democracy of that city. Only cities deeply rooted and upheld in history deserve to be 'Open Cities'. Becoming an open city makes it a point of attraction. The proposition of Çanakkale, Open City entails a rich accumulation of history and experience. Founded upon a crucial water way, the city of Çanakkale has become an important attraction for settlements both in ancient times (the Trojan War) and in modern times (the Çanakkale War and today's climate of economic war).

Hakan Kırdar: Open City Curator

Discussion

Sulukule Platform is in Çanakkale

11 January 2010

The panel discussion featured Derya Nüket Özer and Funda Oral from the Sulukule Platform. The speakers shared their experiences during the urban transformation project to initiate a discussion on urban transformation projects and the



problems of Romans living in Fevzi Paşa, Çanakkale. The event concluded with a concert by the Children's Group of Fevzi Paşa Orchestra.

Concert

Gülsün Onay Concert

12 January 2010



Pianist Gülsün Onay played for Çanakkale residents in the scope of the Çanakkale 2010 Art and Culture Year. The concert which was held at the university Anafartalar Campus Süleyman Demirel Auditorium opened with two songs by Mavıta Children's Chorus, conducted by Mete Gökçe, and was followed by a program for children by Gülsün Onay. The pianist then performed a recital for the city-dwellers.

Exhibition

İz Group Exhibition

20 January - 10 February 2010



The 'İz Group', composed of eight artists from İzmir, opened an exhibition in the scope of Çanakkale 2010. In the exhibition curated by Reyhan Abacıođlu, works of İz Group artists Reyhan Abacıođlu, Mehmet Aslan, Bedri Karayađmurlar, İlknur Kocabıyık, Mehlika Korol, Zeki Serbest, Yusuf Toprak and Münir Yücel were exhibited at the Çanakkale Naval Museum Command Post, Çimenlik Castle Muavenet-i Milliye Art Gallery. The exhibition also featuring works produced around 'kinesis', the January theme of Çanakkale 2010, was acclaimed widely.



Film Screening

Film Screening on the Theme Kinesis

21 January 2010



Four films selected from the annual İstanbul International Architecture and City Film Festival organized by the İstanbul Metropolitan Branch of the Chamber of Architects were screened at the Erkan Yavuz Experimental Art Studio.

Films

Bir Han Hikâyesi

Director: Zeliha Kaya

Obras

Director: Hendrick Dusollier

Göç Kuşağı

Director: Mustafa Karakaya

Arka Bahçede Yıkım

Director: Murat Balkı

communication

communication

Communication is a product of human beings' endeavor to sustain their existence and develops and diversifies according to advancements in the modes of human existence. Communication has a reciprocal relationship with culture. While communication enables the sustainability of the social system as the transmitter of the existent culture, it also leads to the transformation of culture and re-production of the social system.

We can assess the quality of a city's culture by looking at the quality of communication in the city. In cities where the language employed is one produced by people's own life experience and gains meaning in terms of its own social status, as opposed to language developed and reinforced by the governing elite minority and its institutions, people are the subject of city life. And cities where people act as the subjects of city life become a cradle for a democratic and free culture.

In order for this process to be enabled in a city, different segments of society have to have access to more extensive and diverse spaces to participate in social life and all types of information has to be shared among all stakeholders on a regular and continuous basis.

Observations

Çanakkale is a city where all types of communication methods are used, but where oral communication is more prevalent than other modes of communication. This leads to more genuine human relationships, especially in comparison to other metropolitan cities. However, the fact that oral communication in the city usually consists of a one sided transmission; a process entailing talking more than listening, can create an obstacle before people organizing, doing work together and creating a public agenda. At the same

time, the upholding of gossip as a mode of oral communication tools in the city weakens the ability to communicate and mutual trust.

Çanakkale possesses the necessary infrastructure for the use of all types of communication tools. However, citizens do not enjoy equal rights and opportunities for the access of these possibilities. Many vicinities outside the city center lack community centers equipped to fulfill this mission of enriching the quality of communication and interaction. This situation prevents people from exchanging knowledge with different segments of society, organizing, voicing different demands in city life and creating a common public agenda.

Çanakkale has public spaces and venues where people can meet to exchange information and interact culturally. Examples of these can be enumerated as the Boardwalk, Cumhuriyet Square, Friday Market, Kipa, the Public Garden, Municipality Social Center, Yalı Hanı and museums, conference centers, markets, bars, cafes, shopping malls. However, due to the location, architectural characteristics, accessibility and preferences of some of these public spaces, the quality of communication in these spaces is rather low. While the Friday Market allows for one on one communication, big shopping malls only offer a consumer oriented mode of communication that does not leave room for interpersonal cultural interaction.

Some neighborhoods on the city periphery do not have public spaces open for communication. People living in these neighborhoods do not have equal rights and opportunities to access and use the public spaces listed above. This prohibits people of different economic and socio-cultural backgrounds to communicate with one another, leading to a division within the city.



Just as the city itself, its physical spaces, building, roads, squares, furniture open up different channels of communication, they also create different communication barriers. Many public institutions in the city impose a one sided communication model from the governing body to the subjects with their location and architectural characteristics. The governor's office, military base/buildings, the University (Terzioğlu Campus) are examples of such one sided communication.

Based on the communication between institutions and between people it is possible to say that Çanakkale does not have a common language or discourse. Different segments' limits of perception and conflicting opinions and priorities created by cultural differences generate a significant challenge for establishing a common language. While this is a sign of diversity on the one hand, on the other it is making it difficult for people to participate in city life and governance. A different communication method and style becomes necessary for each segment and institution of the city and thus processes of acting and working together are often forestalled.

Civil initiative in Çanakkale, which actually hosts numerous NGOs and civil organizations, is much more limited than it should be. The messages to be conveyed do not reach the city periphery in particular. Even though there are enough media institutions in proportion to the population in Çanakkale, these institutions are not able to provide the level of information exchange expected from them and strengthen democratic processes in city life due to partiality and problems of representation.

Çanakkale has communication tools many cities do not possess or use: municipality announcements, a newsletter

titled city-culture, mobile screens in public transportation etc. These tools only serve the purpose of information dissemination and expedite the exchange of information in the city.

Reccomendations

In order to enable the entire population of Çanakkale to access opportunities of developing technology, facilitating methods should be sought and applied.

The city's public spaces should be restructured in order to develop a common language, socialization, organizing and to enable everyone to have a say regarding the city.

Social policies and strategies should be devised to facilitate communication between people from different segments of society in a reciprocal and equal manner.

A common language that can be understood and used by all should be established in Çanakkale. All institutions, persons and the media should act in unison and equally in the establishment of this language. The media should strive to provide local and objective news and all individuals must be encouraged by institutions.

Exhibition

Two simultaneous exhibitions
4-18 February 2010



Çanakkale 2010 February events started out with exhibitions at the State Fine Arts Gallery. In the scope of the event entitled 'Two Simultaneous Exhibitions', 'Original Lithography Portfolio Exhibition' curated by Prof. Hacı Yakup Öztuna and 'Gallipoli Mail Art Project' curated by Hülya Küpçüoğlu were launched in the same space simultaneously.

Panel

Art and Communication
6 February 2010

The event organized by Çanakkale 2010 Initiative was moderated by Çanakkale 2010 Initiative Coordinator Architect İsmail Erten. The panel that took place at the Korfmann Library provided a meeting platform for academicians and participants working in the realm of art and culture to share their views and recommendations. Following presentations by Seyhan Boztepe and Fatih Balcı on the development of art, concept of contemporary art, the function of art, and art as a form of communication, the panel continued with contributions for the participants. The prevalent observation at the panel was the need for more such debate around the city.



Video Art Screening

Direct Channel
10-14 February 2010

The video art project 'Direct Channel' was screened in the scope of Çanakkale 2010 art and culture events. This project aiming to draw attention to video art through a selection of international videos, took place on the Çanakkale boardwalk.



Panel

Direct Channel 12 February 2010



The panel featuring Prof. Turan Aksoy from Yıldız Technical University Faculty of Arts and Design was held in Yalı Han, one of the city's meeting points. Aksoy also shared information on the 'Direct Channel' project during the event.

Concert

Başak Okay Jazz Concert 17 February 2010

This concert was organized in the scope of Çanakkale 2010 events with the support of the Lions Club. In the concert which took place at Çanakkale University Anafartalar Campus Süleyman Demirel Auditorium, Başak Okay was accompanied by pianist Zefer Çebi. Okay presented classical jazz pieces to the audience.

Panel

The City, Economy and Politics 19 February 2010

The panel featuring METU Social Sciences Institute Director Dr. Sencer Ayata was held at Çanakkale University Anafartalar Campus Süleyman Demirel Auditorium.



Başak Okay

Film Screening + Discussion

İki Dil bir Bavul (Two Languages One Suitcase)

19 February 2010



This event at Erkan Yavuz Experimental Art Studio featured a screening of the film "İki Dil Bir Bavul" and a discussion with the co-director Orhan Eskiköy. "İki Dil Bir Bavul", the recipient of the Best Picture Award, presented for the first time in 2009, at the 46th Antalya Altın Portakal Film Festival, was also awarded the Best Middle Eastern Documentary Prize at the International Middle East Film Festival the same night. The film, praised extensively by Nuri Bilge Ceylan at the award ceremony of the 16th International Altın Koza Film Festival, is also the recipient of the SİYAD award and Yılmaz Güney Special Jury Prize.

Panel + Forum

Communication

20 February 2010

In this panel and forum on communication, the relationship between communication and culture was explored both conceptually, and in terms of the practices specific to the context of Çanakkale. The panel, which is moderated by Eyüp Görgüler started out with presentations of participants from and outside the city, and continued with a discussion including the questions, comments and recommendations of the audience.

Başol Özyayla: Editor in chief of TON TV. He also works as a script writer and director.

Cem Erciyes: Arts and culture editor of the daily newspaper Radikal. He is also the publications coordinator of the newspaper's book magazine.

Gülay Sarışen: Sarışen works at Çanakkale Municipality Department of Public Relations and Social Affairs and the City Council. She works on the state's role in combating domestic violence and collaboration between public institutions against violence at Social Services community centers and NGOs

Hasan Açıanal: A gastronome and lecturer at Yeditepe University, Hasan Açıanal organizes events to promote Turkish cuisine internationally. He also serves as the president of Mediterranean Cuisines Conservatory.

Murat Çelikkan: Çelikkan holds a B.A. in business administration from METU. He has worked as a journalist in magazines such as Nokta, Yeni Gündem, Panaroma, Kapital; newspapers including Demokrat, Evrensel, Hürriyet, Radikal, Birgün, and ANKA and Bianet news agencies. He has also worked with the Human Right Association, Turkey Human Rights Foundation, Amnesty International, Helsinki Citizens' and the Peace Parliament. He has contributed to the production of two films, 'İki Genç Kız' and 'Bulutları Beklerken'. Çelikkan currently works as a journalist.



Film Screening
Live from If İstanbul
20-21 February 2010



The 'If2' initiative, which is significant step in digital cinema both on the national level and internationally, brought six films to audiences at different parts of Turkey and the world. The screenings which were done simultaneously via internet in fifteen different cities were followed by a dis-

cussion entitled 'Changing Geographies, New Tribes' with the participation of artists, directors and writers from Turkey and abroad. The screenings in Çanakkale were realized in collaboration with ÇABİSAK, Çanakkale 2010 and A Civil Initiative Kara.

i?d?entity?

i?d?entity?

Cities assume their identity not only through their geographical location, but also through past and present inhabitants and their productions. We can define a city's identity through its culture. Culture exists as a result of the relationship between people, city and identity and the identity of the city is shaped as a reflection of this relationship.

The city identity is constituted by public spaces as cultural elements, the richness created by various different cultures, economic, social and political events precipitated by various needs and communities shaped by vocational identities in particular. The most significant aspect of city culture is that it is built upon "differences". It is important that each inhabitant of the city has a democratic and pluralistic approach to these differences. Therefore an important founding block in culture based city identity is the concept of "living with differences". Urban consciousness on the other hand is a quality that can be gained only with each inhabitant becoming an active participant in city life, and living in solidarity with the differences in city culture.

Observations:

Cities are spaces with identities and souls. Culture is established through the relationship of people, the city and identity and the city's identity is shaped as a reflection of this. Just as people have identities cities also have identities nourished by culture and geography and the inhabitants' productions constitute this identity.

The identity of Çanakkale can be examined under the following subtitles:

- The geographical location of the city,
- Architecture (civil and military),
- The past and present minority and non-Muslim inhabitants of the city,
- Immigration,
- Çanakkale's military identity as a defense front in history,
- The university

Based on an exploration of the above mentioned headings, the dominant identity elements and concepts of the city may be defined as 'forbearing, different, and changing'. It is possible to trace the transformation inherited from the legacy of historical changes in every element constituting the city's identity.

In the present day all universal-global and local values co-exist. At the same time it is impossible to imagine the continued existence a city and contribution to its culture solely through meeting necessities with a disregard of universal values.

The city of Çanakkale is seeking its identity. In this quest, various images and costumes are imposed on the city. The identity of Çanakkale cannot be confined to one single determining factor; this would not only lead to a superficial identity, but would also bear the threat of homogenizing the city.

Recommendations:

As opposed to defining the city with one single identity, it is necessary to define it with a diverse and pluralist identity, encompassing more than a single value.

Public spaces are spaces defining a city's identity. These spaces have to be rendered functional and be designed as to support the pluralist life of the city.

"City aesthetics" should urgently and meticulously be applied to the horizontal and vertical entirety of public spaces in a way to incorporate all values constituting city identity.

The culture of living together with differences and how differences enrich the city's identity should be rendered more visible.

The pluralist values emerging from intercultural interactions should be promoted and supported.

Participatory and pluralist projects should be developed to preserve the architectural and cultural assets of the city.

The comparison of city identity with other cities and dwellings and of the value of one cultural identity with the other within the city should be based on partnership and collaboration, as opposed to differences and superiority. Such a collaborative and constructive approach should unite the entire city and create an urban identity asset that can influence others.

Urban consciousness should spread through reciprocal processes open to interaction, and urban identity values should be accessible to all segments of the population.

In order to establish and raise urban consciousness, local values should be brought to the fore with accurate information based on universal values, and should be interpreted through a synthesis based on extensive consensus and be promoted in participatory spaces.

Dance Performance

Recon-Heart-Structure

12 March 2010



Onur Demirbasa delivered a solo contemporary dance performance in the scope of Çanakkale 2010 March activities. The performance was held at the old Armenian Church, one of the few spaces for arts and culture events of the city also used as a rehearsal space by the Theater and Acting Department of Çanakkale University and drew extensive interest.

Discussion

Object of Art-Art as Object

13 Mart 2010



This discussion titled 'Object of Art-Art as Object' featuring Associate Prof. Rifat Şahiner from Yıldız Technical University Faculty of Art and Design as the keynote speaker was held at Korffmann Library.

Panel + Forum

City's Identity and Urban Consciousness

20 March 2010

The panel on 'city identity and urban consciousness' started out with a presentation by Associate Professor Serhan Ada on the relationship between the city, identity and culture, followed by presentations by Rüstem Aslan and Sevim Ateş on Çanakkale city identity. The panel concluded with a discussion session featuring questions, observations and suggestions from the audience. Dr. Dilek Tunalı and Mehmet Kahyaoğlu shared their experiences of the founding of Ahmet Adnan Saygun Art Center at the panel.

Dilek Tunalı: Tunalı worked as the Publicity Director of İzmir Municipality Publicity and Publishing Company in 1999. She worked as an assistant director and manager at



İzmir Municipality 'İzmir Sanat' Arts and Culture Center between 2000-2002. She currently works as the project manager at Ahmed Adnan Saygun Art Center.

Mehmet Kahyaoğlu: Mehmet Kahyaoğlu worked as the director of İzmir Municipality's Art Center "İzmir Sanat" between 2000-2002, and the arts consultant of Ahmed Adnan Saygun Art Center of İzmir Municipality between 2008-2010. He currently teaches art history at Dokuz Eylül University Faculty of Fine Arts.

Rüstem Aslan: Aslan's fields of expertise include archaeological excavation and surface research, ethnoarcheology, settlement archeology, archeological settlement systems and spatial analysis. He currently teaches at Çanakkale Onsekiz Mart University Archeology Department.

Serhan Ada: Serhan Ada is the Cultural Management (undergraduate and graduate) Program Coordinator and Santralistanbul executive board member at İstanbul Bilgi University. Ada, who speaks English, French, Spanish and Italian, also serves at the director of the Design Culture and Management graduate certificate program founded in

collaboration with Domus Academy-Milano in 1999 at the same university.

Sevim Ateş: Born in 1960 in İstanbul, Sevim Ateş is a graduate of Anadolu University Department of Public Administration. She currently works at the Culture and Tourism Directorate as the branch manager of Çanakkale State Fine Arts Gallery.

Short Film Screening Let's Meet at the Middle 25 March 2010

This project exploring the ties between the cities of İzmir-Çanakkale-İstanbul as a channel of communication was realized with the contributions of academicians from these cities as consultants. Assistant Prof. Ragıp Taranç (Dokuz Eylül University) from İzmir, Meral Eşli (Çanakkale Onsekiz Mart University) and Prof. Turan Aksoy (Yıldız Technical University) from İstanbul worked as consultants in the project. Three films from each of these cities were screened at the Erkan Yavuz Experimental Art Studio in the scope of the project.



tourism

tourism

Tourism, the largest mass movement in the world, can be simply defined as 'travel to see the historical and natural beauties of a place, for relaxation and entertainment'. With transportation becoming more available and less expensive, and the spread of mass communication tools that enable staying in contact with those left behind, the concept of tourism can now be defined as 'the sum of instances including traveling to another place for purposes of entertainment, vacation, culture, friend and family visits, sports, meetings, assignments, work, education, health, transit etc.'

All activities in the realm of tourism in a given city affect the city culture positively or negatively and constitute a significant factor in either increasing or decreasing the quality of life.

Tourism activities are realized through the use of a city's natural and cultural resources. Therefore, while tourism can be promoted through the preservation, promotion and enrichment of cultural assets, it can also lead to a destruction or degeneration of cultural assets through their commodification to meet the growing demand. Based on this assessment, we can enumerate the qualities of a tourism enabling the preservation and enrichment of cultural assets as:

- *Developing an approach to promote the culture of sharing as opposed to a culture of shopping*

- *The application of sustainable methods to preserve and promote cultural assets*
- *The establishment of cultural priorities with a holistic approach and participatory methods in the planning stage, enabling the active participation of local governance and civil society organizations*
- *To devise strategies and build the infrastructure to meet the rising tourism demand*

Observations:

The city center's status is mainly one of providing logistic services for tourism rather than being the subject of tourism itself (outer city attractions: Troia, Gallipoli, Assos, Aleksandra Troas, the Islands, Ida Mountains, villages with traditional stone house architecture, Yeşilyurt, Behramkale, Adatepe, fish-meze-olive oil cuisine, ecological farming, ethnographic sites etc.). The Çanakkale city center offers tourists complementary activities and services such as accommodation, food, entertainment, recreation, sports, museums, arts and culture events. Therefore, the impact of tourism on the city's cultural and social texture remains rather limited.

Numerous institutions and individuals in the city demand a transformation into a tourist attraction. However, the city currently lacks the quality and infrastructure to generate the demand.

Even though the city center does have the natural and cultural assets to become a tourist attraction (Çanakkale ceramics, the Friday Market with natural and traditional products, libraries, museums, cultural spaces, facilities for specialty sports like surfing and sailing, contemporary art and culture events, biennials, fairs and expos, festivals, scientific congresses), the city falls short of meeting the target of being a tourist attraction, because these assets are not promoted and publicized and there is no planning for processes in which culture and tourism can nourish each other.

Recommendations:

Tourism activities in the city should be planned in a way to promote, preserve and enrich natural and cultural assets. Local governance and civil society organizations should participate actively in the planning process.

Targeted physical and culture infrastructure should be built in order to prevent the destruction/degeneration of natural and cultural resources in the city.

Tourism activities in the city should give equal weight to social and economic outputs and approaches and methods beneficial for the city and inhabitants.

Tourism activities should be realized in a participatory manner and all stakeholders should actively participate in developing this approach.

Tourism initiatives should be developed with methods that will enable the publicizing of city culture to the world and interaction with other cultures.

Exhibition

Çanakkale Art Exhibition

5 April 2010



The group exhibition, with Seyhan Boztepe as the project director, aimed to bring together all the people producing and following art in Çanakkale. Supported by the Lions Club, the exhibition brought together the works of numerous artists in the city. The works in the exhibit were considered as donations and the income from the sales were allocated to the construction of playgrounds for disabled children. Paintings, sculptures, chinaware, lithographs, photographs and ceramics of approximately 80 artists were exhibited at the organization, held at the State Fine Arts Gallery between 8-21 April.

Panel + Forum

Tourism

17 April 2010

The panel session moderated by Erdinç Alniak featured a discussion of the relationship between tourism and culture based on examples from Çanakkale and around the world. Yeşim Dizdaroğlu's presentation on the positive and negative effects of tourism on culture in various cities was fol-

lowed by presentations by Murat Gümüş, Aşkın Değirmenci and Tolga Çebi on tourism activities in Çanakkale, and perception of tourism in the city. After the presentations, a discussion forum was held with the participation of the audience.

Aşkın Değirmenci: The owner of Aşkın Tourism Industry and Commerce Company Ltd. and Aşkın Otel, Değirmenci plays an important role in Çanakkale tourism. His company has represented Çanakkale at international tourism expositions. Değirmenci serves as the vice-president of Çanakkale Touristic Hotels Association.

Murat Gümüş: Murat Gümüş graduated from Anadolu University Communications, Advertising and Public Relations Department in 1989 and completed his MA and PhD at Uludağ University Institute of Social Sciences. He currently teaches at Çanakkale Onsekiz Mart University School of Tourism and Hotel Management Department of Accommodation Management.



Tolga Çebi: A graduate of İstanbul Technical University Industrial Engineering Department, Tolga Çebi's primary area of interest is photography.

S.Yeşim Dizdaroğlu: Yeşim Dizdaroğlu graduated from Mimar Sinan University Faculty of Fine Arts Department of Painting in 1998. Between 1998-2003, she worked in the IT sector as a graphics and web designer and the Education and Art Director of Cam Ocağı. She has completed her thesis on world heritage efforts at Brandenburg Technical University in 2005. Since 2006, she has been working as the Education Coordinator at ÇEKÜL Foundation and is responsible for all national and international projects targeting adults and children.

Film Screening

Hisar Short Film Screening

22 April 2010

Four award winning short films from the 2005 Hisar Short Film Festival were screened at Erkan Yavuz Experimental Art Studio.

Films

Apartman

Seyfi Teoman

Eceba

Vedat Özdemir

Kapital-İst-Anbul

Aysim Türkmen & Erkin Peprek

Sürgün

Orhan Eşiköy & Pınar Yıldız

Recital

Ezgi Anıl Flamenco Recital

26 April 2010



The solo flamenco guitar recital by guitarist Ezgi Anıl took place at the old Armenian Church and was widely applauded by the audience. The artist, who included flamenco renditions of Turkish music in her program, was commended for her performance.

Performance

"Adını Taşıyan" Contemporary Dance Theater

27 April 2010

The dance theater performance, choreographed by Buket Deniz (Lecturer, Çanakkale University Department of Theater and Acting), featuring department students was performed at the university's Anafartalar Campus Süleyman Demirel Auditorium. The performance based on the legendary epic hero Gilgamesh's quest for immortality with references to modern human life was the final event of Çanakkale 2010 April activities.

art art

Art, which in the broadest sense is the expression of creativity and imagination, is a phenomenon that has existed since the beginning of human history. The evolution of humanity has changed people's life styles, approach to life, forms of art and approach to art, and in each age and society art has emerged in different forms. Art is one of the fundamental elements with a direct impact on culture and there is a reciprocal relationship between culture and art. Culture and art influence, change and transform each other.

Observations

Since its foundation, Çanakkale has been a city where arts events have been organized by numerous institutions and individuals. In addition to ceramics, there have been other activities such as music, theater and film events, all of which has left a trace on city culture.

While presently the art activities organized in the city have increased considerably both in terms of quality and quantity, an assessment in terms of their cultural impact reveals that their visibility and pervasiveness are still below the expected level. The fact that participation in art activities is limited to only a certain segment of society, and the scarcity of art objects and activities in public spaces and sites are among the impediments to art influencing, changing and transforming city culture.

According to one theory, ceramics have been produced in the city since the city's foundation, but according to a his-

torical document the craft has been practiced since 1640. The buyers of the ceramics produced in Çanakkale have been ships passing through the strait, while İznik and Kütahta ceramics have been bought by the Ottoman state. Another characteristic of Çanakkale ceramics, which have peaked between the 17th and 20th century, is that they are produced by local craftspeople from the city. Furthermore, three cities in the world get their name from ceramics (Mallorca island-derived from a type of glaze called Majolica, the city of Faenza –this is where the faience comes from, and Çanakkale-çanak meaning bowl.) In the last 40 years, there have been special efforts to revive this art/craft forgotten by the city/inhabitants.

The interaction of ceramics activities, as well as initiatives in other fields of art gaining increased visibility in recent years, with the city and inhabitants bears the potential to become a significant factor in the change/transformation of city culture.

Recommendations

All activities in the field of art should be designed with the objective of reaching the entire city and all inhabitants, and spaces and organizations should be structured accordingly. Equal opportunities and means for participation should be ensured.

The role of art in promoting inhabitants' participation in city life, especially for disadvantaged groups, should be strengthened.



The exchange of information and cultural interaction in the city should be promoted via art events and activities.

Art events in the city should entail participatory, widespread and genuine processes.

The popular arts activities (ceramics, painting, dance, theater, traditional handicrafts workshops and classes) in the city should be improved and expanded both qualitatively and quantitatively. Furthermore dialogue should be established between different working groups.

All institutions in the city should assume responsibility in the city's art life and discard commanding and condescending attitudes in arts activities they undertake in order to enable participatory processes.

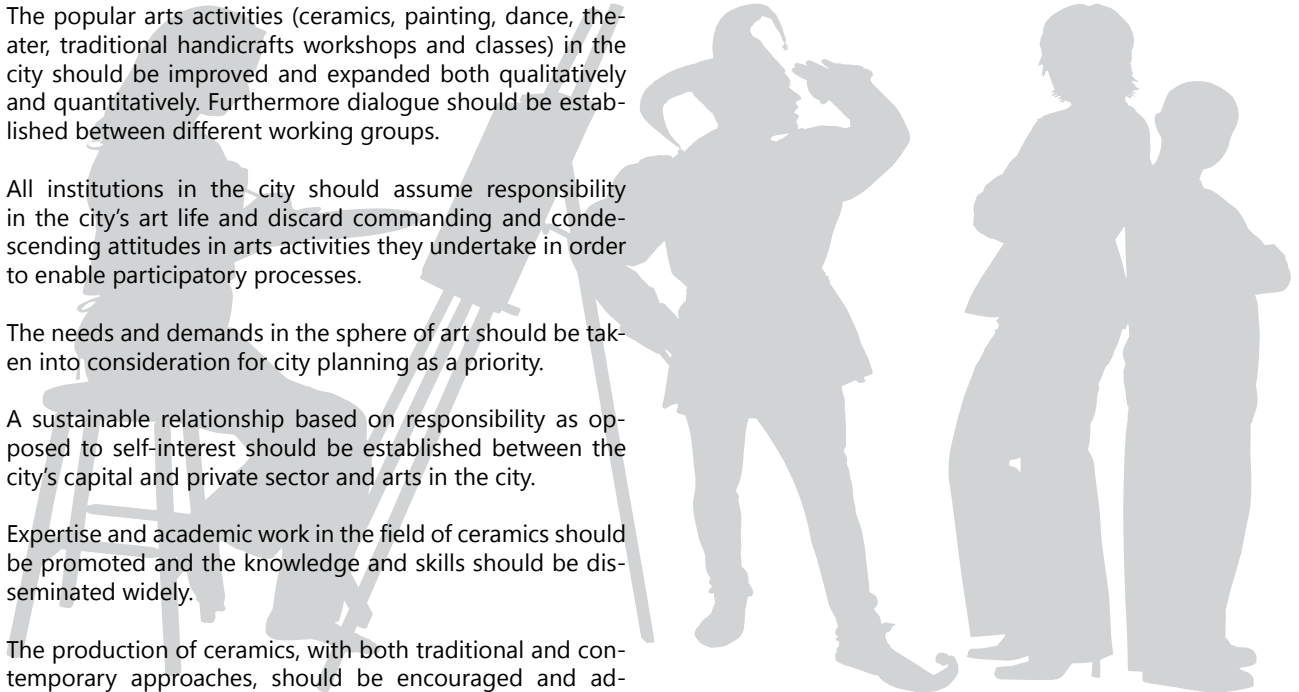
The needs and demands in the sphere of art should be taken into consideration for city planning as a priority.

A sustainable relationship based on responsibility as opposed to self-interest should be established between the city's capital and private sector and arts in the city.

Expertise and academic work in the field of ceramics should be promoted and the knowledge and skills should be disseminated widely.

The production of ceramics, with both traditional and contemporary approaches, should be encouraged and advanced.

More spaces such as museums, art galleries, and cultural centers should be established to increase the visibility of ceramics; events like exhibitions, symposiums, workshops and competitions should be organized with the objective of widespread social and cultural outreach.



Festival Local Tastes Festival 8 May 2010



With the partnership of Women's Assembly of Çanakkale City Council and Çanakkale 2010 Initiative, and with the support of Çanakkale Municipality, 'Local Tastes Festival' was held in Public Garden, on 8th May 2010. As a part of

the festival, women made olive oil dishes, salads, meats, cracked wheat, pickles, pastries, desserts, many flavors and tastes. These dishes were presented, to the people of Çanakkale in the Public Garden. Seventy six women participated with their dishes and eight professional business owners supported the festival by distributing their products for free. Discussions about cultural heritage and local food culture were also conducted. The festival where İftihar Vanlı, the conductor of Çanakkale Municipality's Turkish Folk Music Choir and his group also performed, attracted great deal of interest.

Discussion Historical Turkish Houses Week 10-16 Mayıs 2010

This year, the theme of 28th Historical Turkish Houses Week was 'Historical and Identified Future in Çanakkale'. This week was organized with the partnership of Turkey's Houses Protection Association (TÜRKEV), Çanakkale Municipality, Çanakkale Branch of the Chamber of Architects and Çanakkale 2010 Initiative. The event began with the speeches of Ülgür Gökhan, Mayor of Çanakkale, Prof. Dr. Cengiz Eruzun, chair of Turkey's Houses Protection Association, İsmail Erten, Coordinator of Çanakkale 2010 Initiative and Sevil Ural, Head of Çanakkale Branch of the Chamber of Architects, and continued with presentations of various experts. The week was completed with the panel+forum section.

Presentations

Prof. Dr. Suphi Saatçi (2nd Head of TÜRKEV)
Continuity in Urban Protection

Rüstem Aslan (Vice Head of Troi Excavation Board)
Culture of Settlement and House from Troia to Çanakkale

Prof. Dr. Cengiz Eruzun (Head of Turkey's Houses Protection Association)

The Planning Process of Çanakkale's Protection

Uğur Tınaz [Architect-ÇEYAP (Project of the Sustentation of Çanakkale's Houses)]

A View to ÇEYAP from Today

Meral Harput (Architect-Çanakkale Municipality KUDEB [Protection, Application and Supervision Office])

Reviews about the Planning Process of Çanakkale

Bahattin Köylü (Architect-ÇEYAP)

Houses of Çanakkale

A. Burcu, Serdar Kökner, İlknur Demirlenk, Ayşe Deniz Sekban

Houses of Bozcaada [Tenedos]

Ferda Oral (Architect, Çanakkale Branch of the Chamber of Architects' 2nd head)

Houses of Gelibolu [Gallipoli]

Kemal Aşrok (Architect, Head of Biga Office of the Chamber of Architects)

Houses of Biga

İsmail Erten (Architect-ÇEYAP)

Settlement and Houses at the South Hillside of Mount Ida [Kaz Dağı]

Prof. Dr. Osman Demircan (Dean of the Faculty of Fine Arts in Çanakkale Onsekiz Mart University)

Migration Stories from our Villages / Isolated Lives

Panel+Forum: "Protection of Historical Houses – Planning Problems"

Moderator: Sevil Ural (Head of Çanakkale Branch of the Chamber of Architects)

Panelists:

Ülgür Gökhan (Mayor of Çanakkale)

İsmail Erten (Çanakkale Civil Initiative)

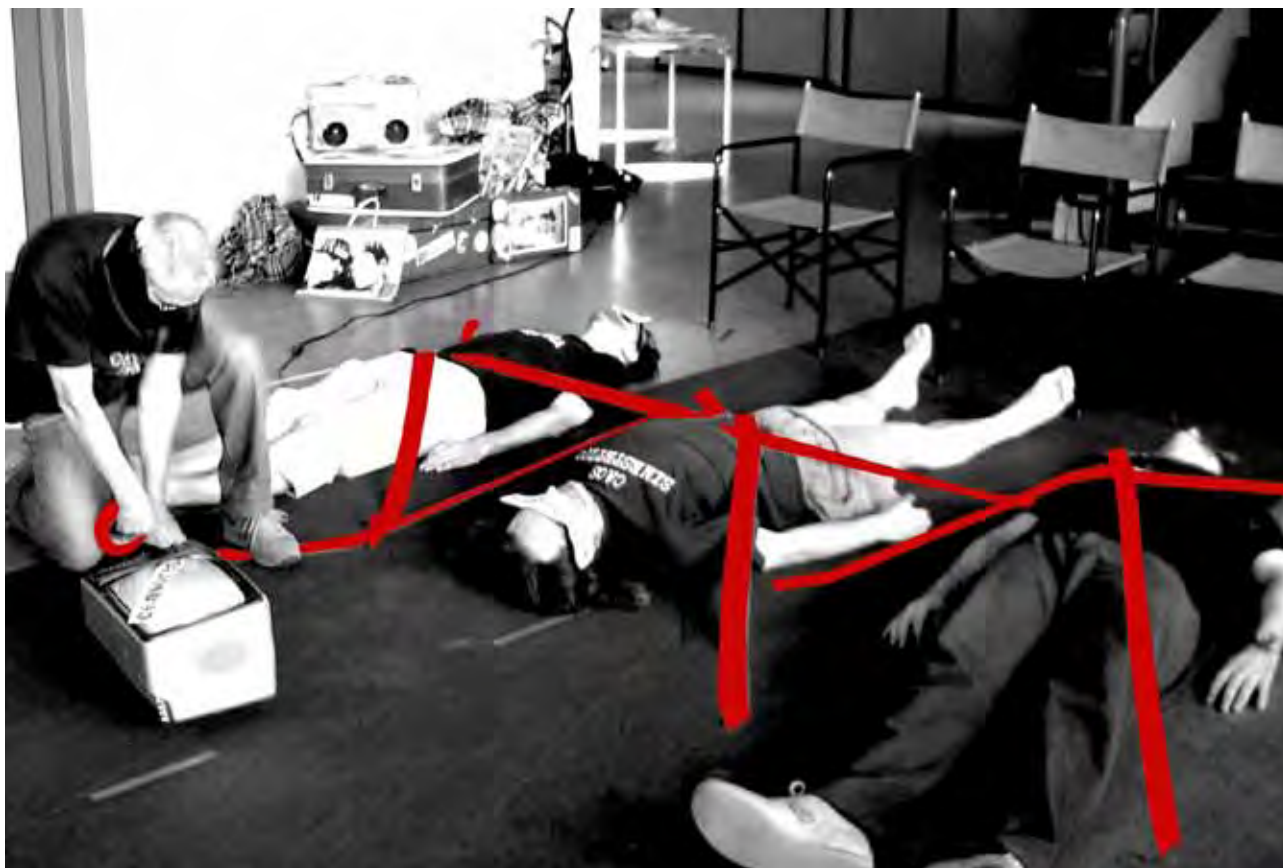
Cengiz Eruzun (Chair of TÜRKEV)



Video Screening

Visitors

14-15 May 2010



'Visitors' video selection was screened at Erkan Yavuz Experimental Art Workshop. After the presentation, a panel discussion was held with Şinasi Güneş, the curator of Visitors and with Özgen Yıldırım, assistant curator.

Discussion

Murat Uyrukulak

16 May 2010



The author of two novels, 'To' and 'Har', Murat Uyrukulak met with his readers in Yalı Han and a discussion about literature was held.

Panel + Forum

Ceramics and Art in the City – Panel+Forum

22 Mayıs 2010



The 'Ceramics and Art in the City' panel+forum moderated by Seyhan Boztepe, was held with the participation of Sibel Yardımcı, Melih Görgün, Hülya Acar, Mehmet Eşli and Birim Ömer Erol.

Sibel Yardımcı

Sociology Department, Mimar Sinan University

Melih Görgün

European Cultural Association

Hülya Acar

Coordinator of Ceramics Council of Çanakkale

Mehmet Eşli

Instructor of Theatre Company, Çanakkale Municipality

Birim Ömer Erol

Karınca Art Center

Agriculture is the primary field of operation in almost all economies and the leading sector in economic development. In this respect agriculture has been an important factor and defining element in the formation and transformation of culture.

Observations

The employment policy of a city or a country is a significant determinant factor for its agricultural policy. At the same time, agricultural policy is also related to the food exchange of the given city or country. The planning and implementation of nutrition policies are a direct reflection of agricultural policies. From a historical development perspective, all nutrition policies have been designed towards minimizing the cost of food for inhabitants.

Migration from the rural to the urban; an outcome of agriculture policies, affects not only agricultural production or nutrition and employment policies, but culture as well. Especially when there is not a culture or socialization policy to urbanize the rural population migrating to the city, the inhabitants become ruralized. In cities such as Çanakkale where the economy depends more on agriculture than industry or tourism, this can be observed more readily.

When we look at the city's history, we find that agriculture is very important in Çanakkale. The wooden bridge vicinity leading to the Barbaros neighborhood is known as "Tatar neighborhood". When Tatars migrated to the city, they had worked in agriculture and stockbreeding, since these were

vocations they practiced. Tatar horses are indispensable to post carts. Have all the plucky Tatar horses of Anatolia and the Balkans been bred in stud farms around this area?

Most of the land on the city's periphery is the farm property of large prominent families of the late Ottoman and early republic times (Terzioğulları, Başaranlar, Demircioğulları, Acarlar, etc). These farms, now inherited by subsequent generations, have become city housing and reconstruction sites.

The Jewish community has brought and stored agricultural products such as barley, broad beans, wheat, acorn, cheese, olives, olive oil and cotton in Çanakkale, to export them by ships. With the income they generated, they have built structures such as Aynalı Market, constituting significant architectural landmarks.

Another group that has maintained this state in on a different scale and dimension are the consulates which act as commercial attaches of European countries. This Levantine community, estimated to be around 30 people, has combined regional trade and international business. The mansions and seaside residences they inhabited are reflections of the period's European architectural culture in Çanakkale. It can be said that the Levantines' interest in numerous fields of art (theater, photography, music, etc), night outings with their spouses, garden parties also attended by women, spectacular botanical parks, horseback riding, and hunting have enriched city culture.

Examining the overall population production data in Çanakkale, we encounter an agriculture based production and an industry dominated by the manufacturing of agricultural goods. It is significant that even though the city center is more densely populated than other counties and rural areas, the majority of the population makes its income from agricultural production. In terms of population and income distribution, there are three groups who have consistently resided in the city; those who channel their agricultural income to the city, public servants with fixed salary, and trades people.

In the last few decades, also with the impact of urbanization, most of the population working in agriculture in counties and villages has settled in the city. They have brought the income from large farms and agricultural fields to the city, and channeled their financial resources to sectors such as jewelry, construction companies, spare parts and tractor-car dealerships, hotels, shipping agencies. At the same time it could be said that most of the industrial plants established since the beginning of the 1960s are agriculture based industries. Most prevalent among these are tomato and pepper paste, grape and wine, leather, flour factories, cold storage units, and packaging and storage houses. The city of Çanakkale has been the center for the surplus value, financial and monetary activity both for the production from the city periphery, and the agricultural activity and marketing in the watershed.

The Çanakkale population supplies most of its vegetable and fruit from the Friday market. The fresh and cheap goods at the Friday market and other neighborhood markets are produces of orchards in the city periphery and other agricultural products. Considering the interaction of agricultural goods from the counties with the city center, alongside the activity in the city, agriculture remains one of the indispensable assets of Çanakkale. Still questioning its identity, with a complex of being an agricultural city, Çanakkale is after a different sectoral quest and this on occasion leads to the overlooking of agriculture's contribution to city culture.

Recommendations

A strategy to increase the city's agriculture and marketing prospects as a strategy to combat poverty in Çanakkale should be developed in conjunction with cultural policy strategies to enhance urban awareness and active citizenship.

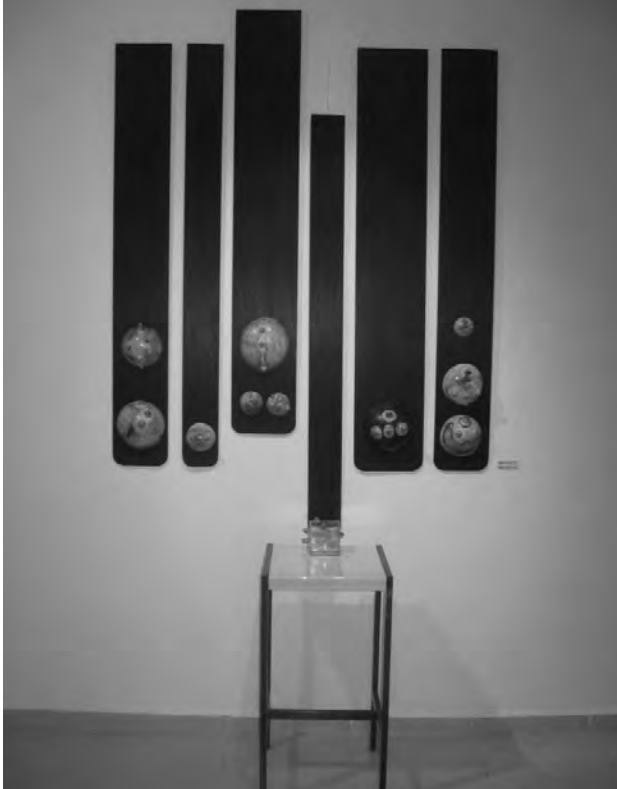
Strategies should be devised to enable Çanakkale neighborhood markets to survive as local agricultural culture, encounter, shopping and exchange centers.

Çanakkale agriculture should not be neglected, because Çanakkale is considerable affluent in terms of agriculture. With the high pH level of its soil, the quality of its goods due to the climate, agriculture should preserve its status in Çanakkale urban identity.

Exhibition

Terra Cota Ceramics Exhibition

5-13 June 2010



The exhibition consisting of the authentic artworks created with inspiration of mythology by ceramic artists Zerrin and Ahmet Ergülen, opened in Çanakkale Sea Museum, Muavenet-i Milliye Hall on June 5th, 2010. An activity with children was also conducted within the exhibition by Ma- vitay Children's Culture House. During the event, children visited the exhibition accompanied by Zerrin and Ahmet Ergülen and a discussion was held.

Film Screening

Min Dît

10 June 2010



After the screening of 'Min Dît' which was held in Erkan Ya- vuz Experimental Arts Center, a discussion was conducted with Selim Güntürkün from Nar Film, the distribution company of the film.

Meeting + Festival

"Invisible Cities" Project Çanakkale Evaluation

Meeting and Festival

1-13 June 2010



Cultural authorities, academicians and representatives of NGOs from Antakya, Çanakkale, İstanbul and Kars came together on June 10-13th, 2010, in order to share Çanakkale 2010 project and to exchange ideas on local cultural policy. Besides the cultural actors, academicians and participants from NGOs from Antakya, Canakkale, and Kars, cultural institutions from Istanbul, Mardin, Diyarbakır, Bursa, Izmir and the Netherlands also participated in the meeting and created an opportunity for experience sharing and collaborations.



In the evening of June 11th, public street activities were held in Kordon, with the participation of Galata Ritimhanesi, Pozitifol, Karagöz Roman Orchestra, Fevzi Paşa Orchestra and Dance Group.

Concert

Uludağ University State Conservatory Chamber Orchestra Concert

16 June 2010



With the Maestro Ass. Prof. Dr. Görkem Çağlan; Uludağ University State Conservatory Chamber Orchestra gave a concert in Süleyman Demirel Conference Hall. Pianist Ass. Prof. Dr. Beril Çalgan also participated to the concert.

Video Screening

Peace and Memory

17-18 June 2010



Curated by Fatih Balci, 'Peace and Memory' video screenings were held in Erkan Yavuz Experimental Arts Workshop. After the screening, a discussion was held with Fatih Balci.

Video Screening

Antakya - A77

17-18 June 2010

Antakya- A77 video screening that consists of the videos made by A77 Art Collective was held in Erkan Yavuz Experimental Arts Workshop.

Panel + Forum

Rural City & Agricultural Economy

19 June 2010



The 'Rural City & Agricultural Economy' Panel was held with the participation of Businessman İbrahim Özdemir and İsmail Tümay, Secretary General of Çanakkale Yerel Gündem 21. The panel and forum was moderated by Çanakkale 2010 Coordinator, İsmail Erten.

Film Screening

My Marlon & Brando

26 June 2010

After the screening in Erkan Yavuz Experimental Arts Workshop, a discussion was conducted with Hüseyin Karabey, the director of the film.





About Çanakkale Evaluation Meeting

The 'Invisible Cities: Building Capacities for Cultural Policy Transformation in Turkey' project implemented as a joint initiative by İstanbul Bilgi University, Anadolu Kültür, European Culture Foundation and Boekman Foundation was launched in February 2008. The three year program, which entailed a series of workshops, meetings and projects to develop participatory local culture policies in the cities of Antakya, Çanakkale and Kars, transformed into a year long project with the initiative of Çanakkale civil society, local governance and the university. A meeting was organized on June 11-12, 2010 at Çanakkale Akol Hotel in order to present the activities realized in the scope of the project entitled Çanakkale 2010 and discuss the different approaches and experiences in the sphere of local culture policies.

Participants at the meeting included culture officials, academics, and NGO representatives from Çanakkale, Antakya and Kars, as well as representatives of prominent cultural institutions from İstanbul, Diyarbakır, Mardin, İzmir, Amsterdam and Moscow. The meeting provided the opportunity to evaluate the Çanakkale 2010 project, and a space for extensive dialogue and exchange among participating cities.

The meeting started with a plenary session with keynote speeches by Osman Kavala (Anadolu Kültür-Chairman, Board of Directors), İsmail Erten (Çanakkale 2010- Coordinator), Onno Kervers (the Netherlands İstanbul Consul General), Ali Akdemir (Çanakkale Onsekiz Mart University-President), Ülgür Gökhan (Mayor of Çanakkale). Following the project introduction by 'Invisible Cities' project Anadolu Kültür Coordinator Ü. Zümray Kutlu, the next session included presentation on participatory practices in Çanakkale and the Çanakkale 2010 project.

The session entitled 'Culture Policies in Turkey' featuring presentations by Associate Professor Serhan Ada from İstanbul Bilgi University; Serkan Emir Erkmen from the Ministry of Culture and Tourism; and Çanakkale Mayor Ülgür

Gökhan, was followed by a session on experiences in different countries and international projects with presentations by Isabelle Schwarz from ECF; European Museum Forum member and director of Moscow Culture Policy Institute Mikhail Gnedovski; and David Codling from British Council, İstanbul.

The second day of the meeting was devoted to discussion forums on 'participation' and 'public space'. Discussions revolved around various practices to increase the participation of city inhabitants in project activities, reaching out to disadvantaged groups and extending the outreach of project activities/discussions to the entire city. Evaluation comments and criticism towards broadening the outreach of upcoming Çanakkale 2010 events were also noted.





water

water

Water as the source of life plays a crucial role in the formation and transformation of culture in terms of politics, economy, the establishment of settlements, city planning, architecture, to culinary habits.

Observations

The United Nations Economic, Social and Cultural Rights Convention recognizes the right to water as a priority for individual and household use, and stressing the need for water for the realization of nutrition, health, work and cultural rights, categorizes the right to water as a prerequisite for the above.

A city's water policy also defines that city's cultural composition. For instance, high water prices in a city reinforce inequalities. This inequality, primarily observed in the economic sphere, also affects all areas of urban life. The pricing of the water service is also an effective tool to combat poverty. If there is an adjustment or categorization in water pricing, more funds may be allocated to other costs for poverty reduction. Again water quality may lead to diseases; however increasing the quality of water may prevent water caused diseases and reduce health costs.

Water; the sea, that is the Dardanelles Strait, Sarıçay river flowing through the city, the groundwater occasionally surfacing up to 50 cms to the ground and the Atikhisar dam providing the city's water supply, has played a defining role

in Çanakkale City culture. Water has shaped the city life style, quality, understanding and position both as a threat and an opportunity. It is a threat because attacks come from the strait, the overflow of Sarıçay leads to mosquitoes and malaria; the humidity of the groundwater springs wears out building foundations and construction elements, earthquake and liquefaction risks are high. Water is an opportunity because communication, commerce, economic and socio-cultural relationships develop with those passing through the strait; as a water reserve, Sarıçay facilitates both transportation and agriculture and fishing, it functions as a safe port in storms; and the groundwater can be drawn from wells to meet the city's water needs, also easing orchard and farm irrigation.

The Dardanelles Strait also has a major social and cultural impact on city life, in addition to economic benefits. The waterfront boardwalk habit initiated by Levantines and minorities has been a element enabling city inhabitants to come together since the past. The strait also determines the physical set up of the city. Just as any seaside landscaping has affected the entire population of the city; it has also influenced the city identity and image. (The Trojan horse model on the waterfront, the widening of the boardwalk, the renovation of the second boardwalk, changes in maritime transportation, areas designated for line fishing etc). In addition to these, the culinary culture is also enriched by the sea and the strait.

In Çanakkale where groundwater springs are very rich, while this affects agriculture and orchards positively, it emerges as a threat in terms of the city's physical set up. With the city plan on alluvial soil with springs and the risk of liquefaction, construction has to be done taking into consideration the risk of earthquakes.

Recommendations

The city needs a sustainable water policy. This policy should be developed around not just physical priorities, but also cultural priorities.

The Atikhisar dam, groundwater, the use of rain and other such water resources should be regulated with the objective of "sustainable life".

The city of Çanakkale, with Sarıçay and its two waterfront boardwalks, is a city where there is an intense interaction between people and water. Therefore, strategies should be devised in order to prevent the loss of this enriching characteristic, and to enable the public use of the shores and these natural public spaces and sites should be established in a way to promote the active use of the inhabitants.

The Dardanelles Strait is an important physical formation in terms of waterway and transportation opportunities. Additionally, it is a major boulevard where cultures flow to life. The transportation on the strait should be promoted and

sustained, and city centered transportation should enable the city population with a gateway to any place in the world.

The settlement and physical plan of the city must be integrated with the phenomenon of water in the city. The shoreline surrounding the city, the Sarıçay axis which carries a decisive mission on the east-west axis for the city, the risks of groundwater for construction, the Atikhisar dam as the city's life force and the drainage basins should all become the primary data and sustainable principle of city planning.

Socio cultural policies that integrate the water in, around, and before the city as a principal cultural asset should be developed. These strategies should be devised with participatory processes and be applied immediately.

Panel + Forum

Water

17 July 2010



The panel and forum that İsmail Tümay participated as speaker were moderated by Ezgi Yemenicioğlu.

İsmail Tümay: Secretary General of Çanakkale Local Agency 21

Ezgi Yemenicioğlu Negir: Artist, lecturer in Çanakkale Onsekiz Mart University Fine Arts Faculty

Film Festivity

International Traditional Çanakkale Troia 'Şeffaf Beygir' Film Festivity

17 July 2010

The International Traditional Çanakkale Troia 'Şeffaf Beygir' Film Festival that was held between July 16th- 24th, 2010 was launched with a cocktail in Çanakkale Yalı Han and with the screening of the film; 'Acı', directed by Cemal

Şan. This year, the theme was decided to be 'World Festivals are Meeting in Çanakkale' and within the festival, the films; '40', 'Acı', 'Sis ve Gece', 'Bornova Bornova', 'Kiskanmak', 'Köprüdekiler', 'Aşk Geliyorum Demez' and 'Nefes: Vatan Sağolsun' were screened in seven neighbourhoods of the city. After the screenings, a jury made up of mukhtars of the neighbourhood and the people living in the area selected the film 'Aşk Geliyorum Demez' by Murat Şeker as the best film of the festival, with open vote system and discussion.

Festival Committee: Başol Özyayla, Saim Yavuz, Rüstem Aslan, Eyüp Görgüler, İsmail Erten

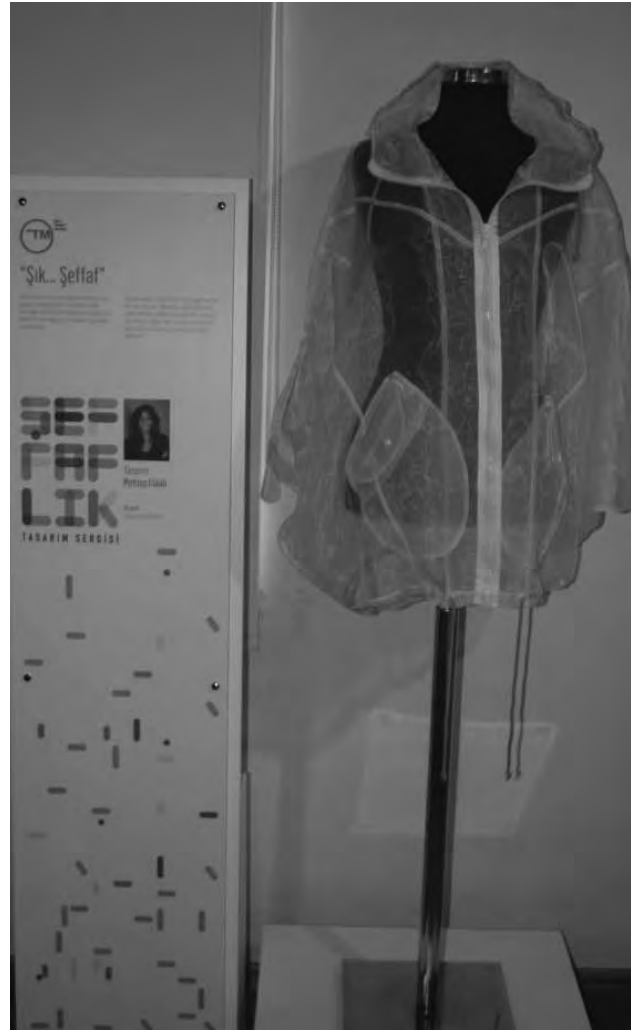


Design Exhibition

Transparency

17 July 2010

In collaboration with Çanakkale 2010 and Çanakkale City Museum, the exhibition themed 'Transparency' was conducted as part of the 'Şeffaf Beygir' Film Festival. The artworks of Erdem Akan, Gamze Güven, Nil Deniz, Orhan İrmak, Mehtap Elaidi, Aysun Altındağ, Meltem Maralcan, Aslı Kıyak İngin and Tamar Nakışçı were exhibited at the Çanakkale City Museum.



Design Workshops

Transparency

20-24 July 2010

Three workshops were conducted in Çanakkale City Museum parallel to the “Transparency” Design Exhibition.

Workshop1

Troia Horse & Image and City

Rüstem Aslan and Gülzade Merve made presentations during the workshop conducted on 20th of July, 2010.



Workshop2

Design in Public Space and City

The facilitators of the second workshop held in 22th of July were Eyüp Görgüler and Arzu Başaran.



Workshop3

Transparency & Open Processes and City

The workshops were concluded with a forum after the introductory speech by İsmail Özay and Başol Özyayla.



Participants:

Assistant Professor Rüstem Aslan: Troia Excavation Committee Vice President and Lecturer in Çanakkale Onsekiz Mart University Archaeology Department

Gülzade Merve İnce: Architect

Assistant Professor Arzu Başaran Uysal: Lecturer in Çanakkale Onsekiz Mart University City and Regional Planning Department

Eyüp Görgüler: Designer, director, Communication Manager of Çanakkale 2010 Civil Initiative

İsmail Özay: Former Mayor of Çanakkale, Former Parliamentarian (Term 22nd) and Civil Engineer

Başol Özyayla: Director and Script Writer, Rapporteur of 1st International Traditional Şeffaf Beygir Film Festival

participation

Participation, which can be defined as the collaboration between citizens/inhabitants and local governance and relevant institutions in all stages of policy making and implementation and the inclusion of city inhabitants in all processes and decision making mechanisms, is closely linked to the process of democratization and serves to build civil capacity. It is only possible to speak of the legitimacy of political decision making processes to the extent that citizens and their representatives are included in these processes and a public debate entailing the questioning and critique of public interest is possible. Participation plays a fundamental role in cultural transformation.

Observations

Today, all political factions emphasize participation and underline the importance of participatory processes in governance mechanisms. However because most of the time participatory processes cannot go beyond the application of a representative process, participation remains on paper. In order to establish a participatory process, 'information exchange', 'consultation' and 'active participation' must function in a manner to include all segments of society. Participation should also entail processes of cross-examination and criticism. A process in which only those in governance and civil society representatives (state institutions, chambers, university representatives etc) come together to take decisions does not suffice in itself to create a participatory

environment. The participatory approach and processes in Çanakkale should be reconsidered with this perspective.

In Çanakkale's history advancing public life, a pluralistic culture of life and adopting a participatory approach in decision making processes have been significant components of the city's public agenda. The coexistence of people with different religious and ethnic backgrounds in Çanakkale for centuries and the common life values established by them necessitate the transmission of this accumulated experience to present and future generations.

The recent universal value of the shift from representative governance to participatory governance and the efforts and commitment to promote participatory democracy approaches rather than simply parliamentary democracy is a significant concept for Çanakkale. The city has become renowned and recognized for its participatory democracy endeavors and experiences (Local Governance 21, City Council, City Action Plan, participatory culture policies etc) at national and international democracy platforms.

Recommendations

Coexistence with 'others' or those who are different, providing everyone with equal opportunity in life, which are urban characteristics and contemporary values of the present and recent past, should be addressed in a broader framework in the city and discussed citywide. The opportunity for in-

dividuals to express their life choices as they wish (clothing, belief, sexual orientation, ideology etc) should be placed on the city's agenda.

All sorts of micro debates are of significance. It is important that urban policies are devised together and negotiated with inhabitants and relevant institutions.

There is a high demand for participation in Çanakkale from various levels and for different reasons. As can be seen in the literature, the concept of participation is by no means identical to direct participation in governance. City inhabitants actually express their demands for participation through 'complaints regarding the city', 'city service complaints', or 'the rapid concretization' protests on the minimum level. More elaborate demands for participation include 'for the youth...' or 'for the neighborhood...' The first step of participation in city life is being aware of inadequacies in urban services in the neighborhood or district and reporting them respectively.

Civil society organizations in Çanakkale also have the need to learn various dimensions of participation through actions. Here, as learning by action might be through discussion platforms, information sharing and collective acts, it can also be realized within the action itself. Here the need of various groups and individuals to share power, be recognized and get acquainted with each other should be recog-

nized and different platforms should be created to enable diverse groups to work together for various causes.

Photography Exhibition

Water is Life

10 August 2010



Exhibition that consists of photographs by Özcan Yaman, academician in Yeditepe University, was held with the partnership of Homur Humor Group, Community of Scholars of Çanakkale Onsekiz Mart University (ÇOMÜ) Faculty of Fine Arts, Çanakkale Naval Museum Command and Çanakkale Municipality at university's Culture House.

Workshop with Children

Water is Life

10-13 August 2010

During the event conducted by Canol Kocagöz (Current General Secretary Autonomous Art Council and Ex-head of Society of Caricaturists), Umut Germeç (ÇOMÜ, Department of Painting), Ezgi Yemencioğlu Negir (ÇOMÜ, Department of Painting), Kadir Selçuk Yaşa (Painter) and Ulaş Önder (Painter), children attended excavation and painting workshops after visiting water-themed caricature exhibition in Public Garden.



Panel

Water and Current Problems

13 August 2010

The event was held in the Auditorium of Çanakkale Naval Museum and included discussions about water in the city, art and life. Ahmet Atalık, Head of Istanbul Branch of the Chamber of Agricultural Engineers, Abdullah Aysu from Çiftçi-Sen Confederation [Trade Union Confederation of Farmers], Asst. Prof. Dr. Ahmet Yaraş (Head of Allianoi Excavation), Prof. Dr. Kemal Çelik (ÇOMÜ, Faculty of Agriculture, and Department of Animal Sciences) attended the panel moderated by Canol Kocagöz.

Panel + Forum

Participation and Coexistence

21 August 2010

In the event that was held in Korfmann Library and moderated by Didem Gürdoğan, Arzu Başaran Uysal and Hasan Temel Turhanlı discussed the current situation of participation and common life in Turkey and in Çanakkale.

Arzu Başaran Uysal: Department of City and Regional Planning, ÇOMÜ

Hasan Temel Turhanlı: Sociologist, member of Çanakkale Civil Initiative



september / manifesto

War? Peace?

War, with a dictionary definition of 'armed conflict between countries blocks or large fractions within a country' has also been defined in different terms depending on the causes, outcomes and attributes of the struggle. One of these definitions is as follows: 'When conflicts between classes, nations, states or political groups escalate to a certain stage, war is the ultimate struggle to resolve these conflicts. On the other hand, peace has been defined as 'the state following the declaration of the end of war through a treaty', 'a state constituted by harmony and mutual understanding' etc. While these definitions are appropriate to define war and peace as phenomena, war and peace actually have to be redefined in each age based on their specific qualities and cultural impact.

Observations

The geography we live in is one of transitions. While the city of Çanakkale transforms these transitions into an opportunity, it also faces its threats. And the biggest threat is war. Troia is an asset in itself and it has been destroyed by conflict. Because İstanbul is an asset to be conquered, Çanakkale has been attacked and destroyed. Çanakkale is a city of wars, devastated by both those who want to seize their own assets and those who destroy an element they have to surpass in order to get to another one. This situation leads to both war and strife penetrating city values and also for others to associate the city and geography with war.

The concrete and abstract assets that are reminiscent of wars have become tourist attractions in our age (battlefields, weapons, monuments, military quarters, ideals, heroics etc). While these can be employed to confront history, understand the consequences of war, and convey a message of peace, they can also be misused by the population to regard themselves as superior and of higher morals than others and view those of different ethnicity, nation, political thought as the other and the enemy; sometimes with the glory of having been the victor, or with the state of victimization created by defeat.

Most assets in Çanakkale are employed as elements nurturing the culture of war ranging from the souvenir sector, to books on the city's history, the landscaping of the battlefields, to the content of the excursions to these sites. In our city where the slogans 'Çanakkale city of peace' and 'Let peace be our culture' have been promoted, a culture of peace has not developed. There is an absence of a space/environment where war and peace can be discussed beyond the language of actual politics with the participation of all segments of society.

Recommendations

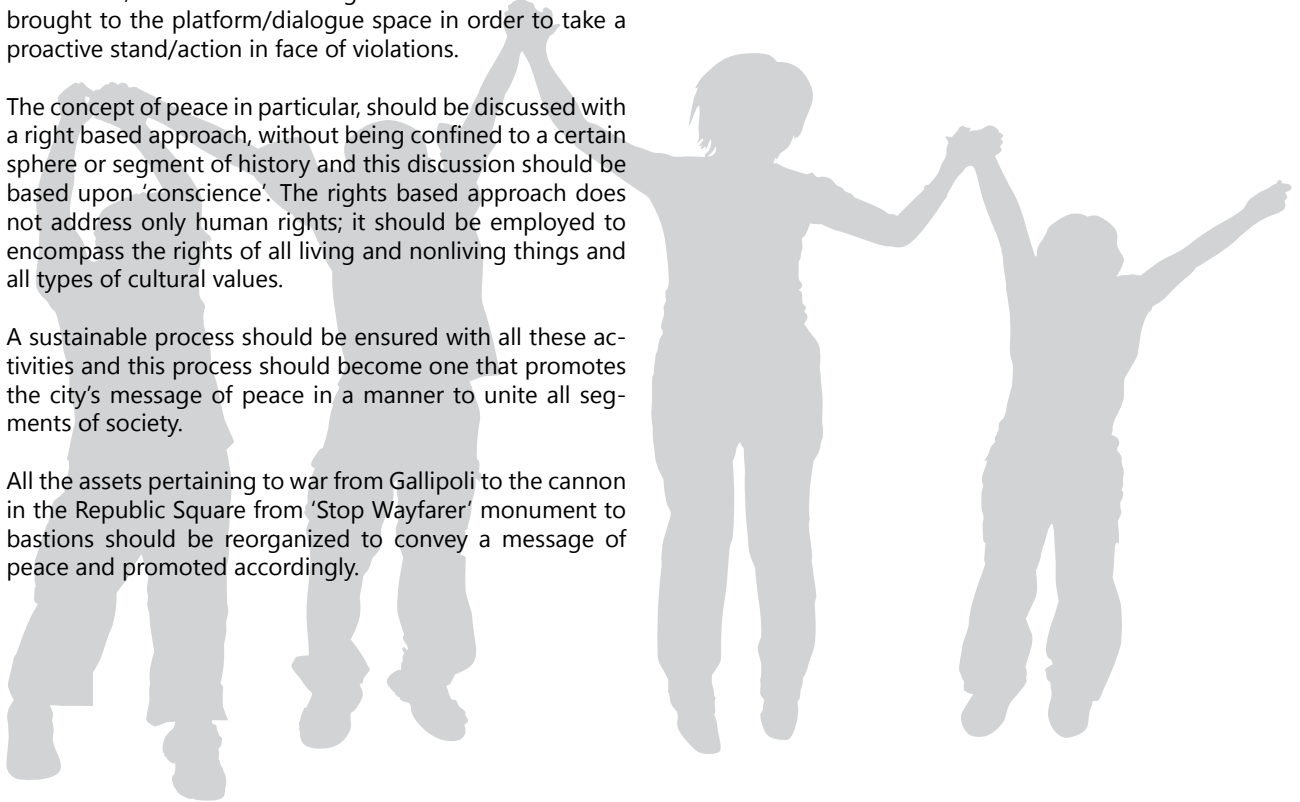
In order to establish a culture of peace, a new platform/committee should be formed to discuss war and peace in the city and a new dialogue/working model should be adopted.

War and peace should be discussed beyond geographic boundaries, and all sorts of rights violations should be brought to the platform/dialogue space in order to take a proactive stand/action in face of violations.

The concept of peace in particular, should be discussed with a right based approach, without being confined to a certain sphere or segment of history and this discussion should be based upon 'conscience'. The rights based approach does not address only human rights; it should be employed to encompass the rights of all living and nonliving things and all types of cultural values.

A sustainable process should be ensured with all these activities and this process should become one that promotes the city's message of peace in a manner to unite all segments of society.

All the assets pertaining to war from Gallipoli to the cannon in the Republic Square from 'Stop Wayfarer' monument to bastions should be reorganized to convey a message of peace and promoted accordingly.



Panel + Forum

War & Peace

18 September 2010



Moderated by Erdinç Alniak, the panel+forum themed 'War and Peace', was conducted in Korffmann Library, with İsmail Özay and Hayrettin Pişkin.

İsmail Özay: Former Mayor of Çanakkale, Former Parliamentarian of Çanakkale (Term 22nd)

Hayrettin Pişkin: Hayrettin Pişkin: Accountant, Member of Human Rights Organization Çanakkale Office

Biennial

2nd International Biennial of Çanakkale

20 September-10 October 2010



Curated by Seyhan Boztepe and Denizhan Özer, 2nd International Biennial of Çanakkale was coordinated by İsmail Erten. Elisabeth Del Prete was the assistant curator.



2nd Çanakkale Biennial, Concept Note

Fictional Realities-Transformations

A look at the life of today's contemporary man will reveal that, he is in fact far removed from the facts of life, and rather chooses to indulge in the whirl pool of trivial fictionalities. Therefore, the life of human beings have become questionable in many respects, regardless of the level of prosperity that humans live in, which is the result of thousands of years of history. Certain negative aspects such as wars, human rights abuses, increased violence, consumer madness, money swindling, polluted environment, lack of education, economical crises and social unrest have affected our lives and altered our view of the world.

It seems, modern man constantly preoccupies himself with the most irrelevant issues, spends his time and energy for nothing, thus making his own existence rather questionable. Man it seems has turned his back to his own reality, with an unquestionable belief that he has now concurred nature and is in total control over his own destiny. This belief is strengthened by education, art and the media almost every day. Life, with its rich and endless possibilities is treated only at a superficial level, and it is precisely what "fictional realities" is all about. The historical links of life with philosophy and thought has been severed.

This world of make-believes and fictional realities creates a rather dull and sterile atmosphere. But of course, this is challenged by many conscious or unconscious reactions and rebellions; which in turn create new avenues of existence and perception, resulting in socio-cultural transformations all over the globe. This is another, more concrete form of reality, as against the fictional reality that we have to face daily; providing countless datas of socio-cultural transformation, giving us at least some hope for the future.

The 2nd Çanakkale Biennial aims to analyse today's realities and will not only deal with the issue on a conceptual

level, but also bring about many solutions regarding life, thus making a positive contribution to the culture of peace.

Curators: Seyhan Boztepe - Denizhan Özer



2nd Çanakkale Biennial Workshops

1. After Collage

22 September 2010
Ayda Su Nurođlu

Drawing workshops for all children including children with special needs (hearing impaired, Down syndrome, autistic etc.) and youth.



2. Let's Draw

23 September 2010
Tina McCallan

Drawing workshops with children and youth.

3. Drawing with Drama

23 September 2010
Sevinç Çiftçi

Drawing workshops with youth and children.

4. Pictures within Hail

28 September 2010
Göksun YENER

Drawing workshops for children and youth.



5. Speaking Colors

30 September 2010
Tuncay TOPÇU

Drawing workshops for youth and children.

6. Childish Ceramics

01-02 October 2010
Ergün ARDA

Ceramic workshops for all children including children with special needs (hearing impaired, Down syndrome, autistic etc.) and youth.

Biennial: My Friend

25 September - 25 December 2010

During this event that was held parallel to the 2nd Biennial of Çanakkale, children visited the biennial and attended contemporary arts workshops given by various artists and trainers. After the project, the works of children were firstly exhibited in Çanakkale between August 27th and 29th, 2010 and secondly in Istanbul Art Biennial of Children and Youth between December 14th and 25th, 2010. The project was held with more than 200 children, in collaboration with Mavitay Children's Cultural House, Çanakkale Cumhuriyet Primary School, Çanakkale College, Municipality of Çanakkale, and Çanakkale Directorate of National Education, Çanakkale Sea Museum, 2nd International Biennial of Çanakkale, Library of Barbaros District and Çanakkale 2010.



cultural heritage

movable immovable intangible

Movable Tangible Cultural Heritage: Movable tangible cultural heritage includes any prehistoric or historic aboveground, subterranean, or underwater scientific, cultural, religious or art objects and movables (ceramics, cookware, utensils, accessories, carpets etc.) that should be preserved.

Immovable Tangible Cultural Heritage: Immovable tangible cultural heritage includes any prehistoric or historic aboveground, subterranean, or underwater scientific, cultural, religious or artistic sites or structures that should be preserved. These can be classified into three subgroups: certified landmarks and buildings, archaeological sites, and ancient cities.

Intangible Cultural Heritage: Intangible cultural heritage includes any practice, representation, narrative, knowledge, skills and related tools, equipment and cultural spaces defined as an aspect of cultural heritage by any given society, group and in some cases individual. Intangible cultural heritage, which is passed on from generation to generation, is constantly recreated through the societies' and communities' interactions with their environment, nature and history, thus embodying them with a sense of identity and continuity. It thus contributes to the appreciation of cultural diversity and human creativity. Intangible cultural heritage is transmitted via language, as well as oral traditions and narratives, performative arts, social practices, ritu-

als and feasts, interactions with nature and the universe, and handicrafts.

Observations

The efforts to preserve tangible cultural heritage, primarily architectural sites, have increased in the last 15 years (following the 1994 ÇEYAP project). The reason why architectural heritage is not prioritized in Çanakkale is not because it is scarce, but rather because buildings are scattered and the large intricate structures are distractive. New developments and designated construction sites' failure to preserve the existent architectural character and urban texture also causes a threat to architectural heritage. The architectural heritage of Çanakkale should not be perceived as confined to Ottoman relics. Sustaining its strategic mission with the foundation of the Republic, the city has transformed into a special (administrative, commercial, education, military-strategic) center. It could be noted that these have led to a physical transformation and specific architectural construction (in particular public buildings).

It is noteworthy that most of the buildings to be preserved in the city belong to this period. It is both natural and necessary for cultural heritage buildings to be re-operational in accordance with the flow of life. Yet it is also important for any such structure to maintain traces of the past. In this respect the renovation projects in Çanakkale remain inadequate and uninformed.

The movable tangible cultural heritage in Çanakkale (cookware, tools, furniture etc) has been neglected. Çanakkale City Museum has been pursuing this heritage including ethnographic assets and continues its efforts to preserve movable cultural heritage.

Another dimension of cultural heritage is intangible cultural heritage; that is traditional life values. The documentation, preservation and sustenance of the culture of coexistence, exchange, markets and fairs, production and sale of ceramics, lodges and accommodation culture should be realized.

Even if people are not natives of the city they inhabit, they can develop a sense of belonging to the city and own up to its cultural heritage. Even though most of the people who settle in Çanakkale are not native, they feel they belong to the city and strive to preserve the city's cultural heritage.

Recommendations

Many of the historic residential buildings in Çanakkale have undergone renovations. However many of the buildings in military zones are derelict. These buildings should be restored and made operational again to contribute to city life.

Even though there are potential national and international resources for the restoration and renovation of cultural heritage buildings, the capacity to follow procedures and access these is limited. It would be beneficial to hold trainings and information sessions on the subject.

Urban consciousness and sense of belonging play a significant role in the concept of cultural heritage. Learning the history of these buildings is crucial to developing a sense of responsibility in this respect. There is a need for such documentation and communication efforts in order to promote the cultural heritage of Çanakkale and enable inhabitants to own up to this heritage. In order for the inhabitants to relate to this heritage they first have to empathize with the past and respect the heritage to carry it to the future.

Cultural heritage has become a touristic tool. In order to extend the heritage beyond a commercial approach, it is important to develop a genuine relationship with the city and convey this feeling to visitors.

There are historical sites and building Çanakkale has lost. The photographs, documentation and information on such sites should be archived and published.

Information pertaining to culinary culture, means of production etc should be documented and archived.

The reasons and implications of the departure of minorities and non-Muslims from Çanakkale should be researched and the city should make peace with its past.

Panel + Forum **Cultural Heritage: Movable, Unmovable and Intangible** **23 October 2010**

The panel+forum was held in Korffmann Library with the contribution of Cevat İnce and Devrim Uysal. The panel+forum was moderated by İsmail Erten.

Can Devrim Uysal: Architect in Çanakkale Onsekiz Mart University Directorate of Construction and Technical Works.

Cevat İnce: Graduated from Istanbul University Faculty of Literature Art History Department. He is the coordinator of Çanakkale City Museum and Archive.

İsmail Erten: He graduated from Istanbul Technical University Faculty of Architecture. Between 1992- 1994, he worked as secretary of the board of Chambers of Architects Istanbul Metropolitan Office. In 1994, he founded ISEM Architecture Limited Company in order to work as a free architect. Between 1995 and 1996, he was the member of Central Board of Chamber of Architects. Since 1994, he works in the civil initiative.

Tevhit Kekeç: Born in Bayburt, in 1954. Completed his primary and secondary education in Bayburt. Graduated from Erzurum Atatürk University, Science and Literature Department, Department of Archaeology. He worked in Bergama Museum, Istanbul Archaeology Museums and Çanakkale Archaeology Museum. Currently, he is a columnist and still works in Directorate of Çanakkale Cultural and Heritage Preservation Board.





publicspace^{oo}

publicspace^{oo}

The definition of public includes terms like everyone, general, the populace, and belonging to the people, open, overt. In modern social theories public space/sphere is a concept that signifies a space of social activity in which ideas, discourses and actions geared towards establishing and realizing the common good of society are generated and developed. Public spaces are spaces where individuals can interact on issues concerning almost everyone.

The extent and limits of public spaces in a given society are defined by the extent to which they embrace everyone (equality, plurality and difference) and promote the freedom of thought, expression, and access to information, debate, assembly, organizing, and recognition. Public space is open to all citizens. The intricacy of the concept of public space is that it entails two dimensions. On the one hand, public space is a spatial concept; public spaces are social spaces where ideas, expressions, and experience pertaining to our social life are generated, expressed, shared, disseminated, and debated. The concept of public space enables us to link the different spheres and phenomena in our life within social dynamics, together with their temporal and spatial dimensions. On the other hand public space delineates a normative principle and ideal in terms of communal spaces for the production of meaning. Public space is a space where individuals discuss their opinions freely in an open environment.

Observations

The ideological construct of public space has been introduced in Turkey with the foundation of the republic. This political structure has created a public space corresponding to its own modernization process. The state elite has strived to establish a “uniform” public space and to this end has either banned or ignored any opposing or alternative thought, identity, life style; in short space for existence.

The traditional city squares, ideological Republic Square, public garden, pier square, the market, shopping centers and marketplaces reveal the necessity of change and transformation in Çanakkale’s future life perception.

Even though there are spaces in Çanakkale for people to meet and exchange information and engage in cultural interaction, the communication quality of these spaces is low. The city inhabitants do not have equal rights and opportunities in access and use of public spaces.

Presently social networking sites are extensively used as public space (facebook, twitter, etc.). The advancements in communication technologies have facilitated the rise of a different approach and richness of social interaction in terms of public space, as in other fields. Just like the rest of the world, the city of Çanakkale is also affected by this transformation.



In Çanakkale squares and spaces like the Zafer Square, Fatih Square, Kurşunlu Mosque courtyard, the waterfront, Friday Market, pier square have been used as spaces for people to come together in the past. Today, these spaces are obsolete.

Recommendations

In Çanakkale where civil organizing and activity is widespread, public spaces where such activities can be shared and extended should be increased and people should be able to come together in these spaces and interact within social dynamics.

The foundation of the concept of public space is communication. The city's public spaces and sites should be restructured with the objective of creating a common language and socialization, organizing, participation in city life and inhabitants should have equal opportunity and rights to access and use those spaces.

The spaces where people used to gather but are now obsolete should be organized as spaces where individuals can discuss their ideas and organize freely in an open environment. (Zafer Square, Fatih Square, Friday Market, etc.)

The deliberation processes between local governance and city inhabitants or the society during the transformation processes of public spaces should be realized in a participatory manner, and all inhabitants should be included in this process.

Ideological squares such as the republic square must be designated to be used not only as ceremonial sites, but also spaces open for frequent public use.

Public art will not only increase the use of public spaces, but also their quality. Locations for art objects should be determined through a consensus between artists, city inhabitants and local governance.

The relationship between the university and the city in the context of organizing in public space and collaborative projects should be improved and expanded.

Film Screening

Human Rights Documentaries

6-7 November 2010



During the event held in Erkan Yavuz Experimental Art Workshop, 'Miraz', 'Taşlaşan Vicdanlar', 'Kahpe Devran', 'İki Tutam Saç: Dersim'in Kayıp Kızları', 'Burma VJ', 'Humerosca', 'Hayırsızada', 'Zehirli Oyun Bahçesi', 'Duvar' and 'Direnişçi' were screened. In addition to the screenings, a discussion entitled 'Confrontation with History' was held with the attendance of Bülent Bilmez from Istanbul Bilgi University.

Panel + Forum

Public Spaces

27 November 2010



Arzu Başaran Uysal and Şahabettin Kalfa attended the panel forum held in Korfmann Library. Bahattin Köylü was the moderator of this Panel+Forum.

Şahabettin Kalfa: Researcher of Local History, member of Çanakkale Civil Initiative

Bahattin Köylü: Architect, Cultural Manager of Çanakkale 2010 Initiative

Asst. Prof. Dr. Arzu Başaran Uysal: Çanakkale Onsekiz Mart University, Department of City and Regional Planning

Discussion

Discussion with Mehmet Aksoy 27 November 2010

A discussion with the sculptor Mehmet Aksoy was held at İstasyon Art Center, in Yalı Han. During the event, Mehmet Aksoy cited his opinions and experiences about sculpture and artwork in public space. Afterwards, the documentary entitled 'Nazım Hikmet'in Peşi Sıra' was shown.



Pluralism

A collective identity is constructed upon a tradition loaded with certain symbols, memories, art works, customs, habits, values, beliefs and knowledge from the legacy of the past, or in short from collective memory. Culture functions as the primary carrier and transmitter of this memory. It is true that culture has a uniting quality for any given society, as an element constituting collective identity, but this communality in a society does not necessarily have to be uniform. A pluralistic approach necessitates a state to be impartial to any certain ideology or philosophy, refrain from imposing it to the society; that is to be ideologically neutral.

Observations

The domestic and international migration due to the transitions and transformations make the formation of a cosmopolitan population in Çanakkale inevitable. The culture of coexistence of different religious and ethnic groups in the pre-Republican era has been challenged by strained displacements due to population exchange and war. The constant motion in the city with repeated arrivals and departures has a direct effect culture. The problems arising from the rapid urbanization in recent years lead to the formation of another cosmopolitan population texture. In addition to those coming from its own counties and villages, the arrival of permanent public servants from various regions of Turkey sustain the 'pluralistic' quality of the city. The arrival of students to attend the university has an impact on city life and culture as yet another element of plurality. The expan-

sion of all the newcomers in the city periphery causes the permanent Çay (Roma) neighborhood to shrink, suffocate, be marginalized and ghettoized.

Pluralism means everyone's prosperity, while sustaining their own unique qualities. It could also be defined as the representation of diversity in public spaces or the hybridization of life in public space. Another question that should be addressed is how different cultures can coexist outside private spaces. In Çanakkale, there are especially problems with the representation of Roma people in the public sphere.

In addition to ethnic, religious and similar differences, the differences constituted by social roles and status should also be considered. Cultural priorities are shifting due to the changing world and advances in communication tools (status, generational difference, etc). Currently in Çanakkale, there are more fractions based on status differences. In Çanakkale, there is no majority or dominant culture in terms of numerical or financial superiority. More than ethnic and religious differences, there are fractions over status, education, vocation, and economic differences.

Recommendations

In order to develop and sustain a pluralistic perspective, city inhabitants should assume critical responsibility towards one another and be willing to change themselves to be able to coexist.

It is extremely important to negotiate problems to create the environment for coexistence. It would be important to establish a culture of negotiation as opposed to one of debate, and conduct workshops on the issue in order to promote empathy with the "other".

Everyone has to be able to overcome their prejudices and accept others with their differences for coexistence. Public spaces have to be increased in order to enable different cultures to get in contact with one another. In particular the organization of Church (Zafer) Square in Çanakkale as a public space will be important for the pluralistic composition of the city.

One of the essential objectives of emerging movements is to render visible the diversity of all identities marginalized by modern life, promote their rights and policies to construct an alternative life space. Increasing the number of spaces where everyone can express themselves freely and ensuring that diversities are represented equitably in the public sphere will support the city's pioneering position in this respect.

Panel + Forum

Pluralism

18 December 2010

The last panel+forum were held with participation of Semra Canbulat, Hasan Turhanlı and Erdinç Alniak in Korfmann Library.

Semra Canbulat: Independent researcher, member of Ece Ayhan Civil Initiative

Hasan Temel Turhanlı: Sociologist, member of Çanakkale Civil Initiative

Erdinç Alniak: Instructor, Cultural Manager of Çanakkale 2010 Initiative



Panel

Local Governments and Women 25 December 2010

The panel was held with attendance of Asst. Prof. Dr. Ayten Alkan in Korfmann Library. The meaning of local policies for men and women as a part of 'gender mainstreaming of local governments' was interrogated in the course of the panel. Possibilities that the current state of local policy offered for women's needs and their obstacles were discussed in the panel. Afterwards, the panelists discussed what can

change in the whole life of local community and society through local policy.

Asst. Prof. Dr. Ayten Alkan: Sub-department of Urbanization and Environmental Issues, Department of Public Administration, Faculty of Political Sciences, İstanbul University



After Çanakkale 2010

On January 28-29, 2011, all stakeholders came together for a meeting at the Çanakkale City Museum to share the outcomes of the Çanakkale 2010 initiative, learn about different international experiences and approaches in the domain of local culture policies and brainstorm for next steps.

The meeting hosted by the Çanakkale 2010 initiative and Çanakkale Municipality included participants from cultural institutions and public agencies, academia, NGOs and civil activists, with contributions from Agenda 21 for Culture General Coordinator Jordi Pascual (Barcelona), Helsinki Cultural Policies Director Marianna Kajantie (Helsinki) and Intercult Project Coordinator Corina Racenau (Timisoara).

The meeting started out with opening speeches by İsmail Erten (Çanakkale 2010-coordinator), Ülgür Gökhan (Çanakkale mayor) and Zümray Kutlu (Anadolu Kültür). Following Çanakkale 2010 Coordinator İsmail Erten's presentation on the participatory practices realized in the scope of the project, Erdiñç Alniak and Seyhan Boztepe delivered presentations on the activities and events realized throughout the year. In the presentations, the success of the Çanakkale 2010 was closely linked with the concrete definition of the aims at the beginning and the team work that has been accomplished throughout the year. It is also stated that both the successes and the failure of the project are vitally important and also assets for the future projects as they provide an important means for an evaluation. The main issues that are underlined throughout the discussion in 2010 was stated as 'discussion on the city's identity', 'participation', 'public spaces', 'sustainability' and 'art'.



In the afternoon session, Jordi Pascual, Marianna Kajantie and Corina Racenau delivered presentations on local culture policies in the international context, international case studies, and methodologies respectively. The second day of the meeting was devoted to a discussion of the Çanakkale experience and Q&A sessions.

The outcomes of the 28-29 January meeting and proposed next steps can be enumerated as follows:

- Culture sections of all the documents drafted in a participatory manner in the city (Cultural Axis Study, City Action Plan, Çanakkale Municipality Strategic Plan, Çanakkale 2010 Manifestoes etc) will be compiled including all recommendations pertaining to the cultural sphere. Çanakkale Municipality will be responsible for compiling this document. The document will be completed by the first week of March and passed on to Anadolu Kültür for editing.
- The subsequent discussion on culture in the city will focus on devising a model. In these discussions a Culture Commission may be established under the City Council with a budget allocation from the Municipality. Discussions to devise a model will be initiated as soon as possible. Çanakkale Municipality will call the meeting to launch the discussions.
- All information and visuals of events realized in the scope of Çanakkale 2010 will be sent to Anadolu Kültür by February 10 for the preparation of the Çanakkale 2010 book.



United Cities and Local Governments'

Çanakkale 2010 Evaluation

Çanakkale-Turkey

One City's Efforts to Build Capacities for Local Cultural Policy Transformation

Name of the policy: Çanakkale 2010

Start date: 1 January 2010

Completion date: 31 December 2010

Ongoing: Documentation and actions to implement a cultural policy strategy.

Governmental and Social Context

City Context

The Çanakkale province is a middle-sized West Anatolian city situated at the connection of the Aegean and Marmara Seas, and the European and Asian sides of the Dardanelles. The Çanakkale city centre is situated on the southern coast of the Dardanelles. The population of the city centre is 90,653 (46,730 men and 43,923 women) (The Çanakkale Strategic Plan 2010-2014). Two wars (the Trojan War and World War I) have marked the region's history, and the richness of historic heritage and museums make Çanakkale city centre an interesting place. In terms of cultural tourism, the city is a main transportation and service point; although visitors often only stay one night or just pass through the city. In winter, Çanakkale becomes a city of retired people and university students.

Çanakkale has been a university city since 1994 when 18 Mart University was founded. With nine faculties (including fine arts, medicine, and engineering) and two institutes, the university has over 200,000 students. Besides the university students, who contribute to Çanakkale's economic and cultural life in terms of consumption and entertainment, retired families are the new dwellers of Çanakkale. They refer to Çanakkale as 'the small Istanbul' in terms of both its physical location and the spirit of its lively cultural life¹.

Çanakkale has a very strong civil society that is active through the auspices of its many associations and organized initiatives. Çanakkale, which ranks 42 among 81 provinces by population (Turkish Statistic Institute 2009), ranks 27th in terms of the number of societies in the province, with 807 active associations registered with the Ministry of Interior (2011). However, associations and foundations are not the only way of participating in civil life: city council, the city action plan, Local Agenda 21, or developing various topic-specific initiatives are other platforms through which one can be present and active. In the cultural field, building initiatives for prioritized subjects or issues is the most common form of civic involvement, with organizations established such as the Historic Çanakkale Houses Sustenance Commission, Friends of Troia Archaeology Meetings, Çanakkale Oral History Group, and initiatives to build a City Museum and the Troia House/Korffmann House Archaeology Library in the city.

The Municipality of Çanakkale was accepted as a member of UCLG in 2007² and the current mayor, Ülgür Gökhan, became a member of the UCLG World Council from the MEWA region in November 2010 (UCLG MEWA). The municipality has been ruled by the Republican People's Party since 1989 and the current mayor has been elected three times. The Municipal-

ity supports participatory policy development and supports/applies a democratic local governance approach including participatory budgeting, city councils, and democracy ateliers. Local Agenda 21 (in 1997) and City Councils (in 2004) have been active since they were established. There is a strong cooperation with civil initiatives/actors and the university. As in many cities, however, 'although the NGOs are well organized and sufficiently active to influence decision-making processes, participants of the meetings and activities in the city are mainly the same group of people' – although there have been initiatives to broaden the participation of local youth and the Roma population (Kutlu 2010)

Governmental Decentralization Context³

Recent changes concerning local governments have been realised through a series of legislative changes under 'public administration reform'.⁴ This reform includes 'transformation packages that will ensure the essential basis to form a new understanding of management for public administrations' (Law Draft No. 5227, 17 July 2007). The reform pack was stated to be designed as a solution to a highly centralized and bulky administrative structure, suggesting a public administration plan embracing transformation through 'privatization, empowerment of civil society and localization', which will further the principle of decentralization regarding local administrations with necessary enforcements to be put into practice.

The Law 5227 Concerning the Basic Principles and Reconstitution of Public Administration outlines the scope of the reform and sets its basic standards.⁵ Designed as a legislative framework, Law 5227 takes municipality, metropolitan, and special provincial administration laws as a single whole. While the pack increasing the responsibilities and competencies of local administrations listed has come into force, there has not been complete enforcement of the Laws as a whole since other precautions at the implementation level have not been developed and exercised properly.

There are two contextual frameworks behind the public administration reform pack:

1. European Union and the Subsidiarity Principle

The process of Turkey's economic, political, and cultural integration into the EU, which started on 17 December 2004 when Turkey was accepted as a candidate country, has been underpinning the reform pack. In this process, Turkey is expected to put the subsidiarity principle into practice. Many writers (Eliçin-Arıkan 2004; Es 2006; Şan 2007; Şentürk 2006) point out that in the light of this principle, Turkey's EU negotiation process has moved to a new stage in the area of local administration. It should also be borne in mind that Turkey has signed the Council of Europe Charter of Local Self-Government and the European Urban Charter regarding the autonomy of local administrations and local/urban rights.⁶ This paves the way for the use and control of internal and foreign resources provided for public administrations. With the help of European Union desks active in many local administrations, projects in various fields are currently being supported by EU funds.

2. Decentralization along the Axis of Globalization and Localization

The Law 5227 refers to globalization as a multi-dimensional transformation in economic, political, and cultural life. However, it also draws attention to localization as an aspect, which has come into prominence in two ways: the administrative structure and administrative principles.

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Administrative Structure: In a global arena where nation-state boundaries are blurred, the autonomy of local administrations comes up for discussion, receiving support from universal values concerning local administrations that are expressed through international initiatives. Likewise, it is asserted that 'investments by international capital or multinational corporations, and investments born out of the increasing number and widening scope of international joint projects and cooperative ventures create new resources, employment opportunities, and new servicing techniques' (Köseçik-Özgür 2005: 4).

Discussions usually involve the concept of decentralization. Keleş (1992) states that this concept exists in two different forms. Deconcentration or delegation is the situation whereby the central body delegates its authority to an organization outside the centre, which exercises it on its behalf to fulfil certain functions. The second form, devolution, occurs when 'managing bodies created by laws are equipped with judicial, political and financial authority in order to function in certain areas other than those incumbent on the centre' (p. 15). However, both the content (Güler 2003) and the Turkish equivalents of the concept of decentralization are quite controversial. According to one of the institutions involved in the reform package, the State Planning Organization (DPT), what is meant by decentralization is 'delegating central executive authority in areas such as planning, decision-making and sourcing, to provincial institutions, local administrations, semi-autonomous establishments, vocational institutions, volunteer organizations (foundations, associations) and corporations' (2001: 10). Notions such as increased authority, privatization, and de-etatization are different applications of the modern concept of localization. Local administrations are empowered by localization politics, but the main goal is to delegate authority in financial matters. In the modern sense, this objective differentiates it radically from the classical idea of localization (DPT 2001: 10).

Administrative Principles: Apart from ethnic and cultural considerations, the values that come to the fore with the idea of localization are self-expression and the principle of self-governance. If we define urban identity as complete integration (belonging and participation), the community should be able to govern itself on issues that concern it through independent and democratic means and methods. In the framework of the relationship between local administrations and democracy, the self-governance principle has kindled serious discussions on 'the restriction and limitation of representation, and the use of democratic rights and liberties directly by the community' (p. 4). Participatory democracy, localization, decentralization, and governance are key concepts in these discussions (Okur & Çakıcı 2006).

These two frameworks affect the role of local cultural policies and public administrations at a local level. The existing representative democracy and the desire for a more democratic and participative public administration to replace a periodic and restricted participation have resulted in the emergence of the 'mediation' of the city council. By virtue of transnational networks that can be developed in a global arena, as in the example of Local Agenda 21 activities, many municipalities in Turkey have been establishing city councils and implementing Local Agenda 21 from their beginnings.

Institutional level of policy development: Municipal

Comprehensive Narrative

Description of the Policy

Çanakkale 2010 was a year-long arts, culture, and community dialogue project of the Çanakkale 2010 Initiative, a civil gathering that worked in partnership with the local government. A result of the three-year project, 'Invisible Cities: Building Capacities for Local Cultural Policy Transformation in Turkey'⁷, Çanakkale 2010 aimed to increase visibility for all civil art and culture production; strengthen cooperation among active civil society agents in coordinating and programming activities; increase participation of residents and related organisations in activities and civil society actions; and, above all, further local cultural policy development through shared support and ownership of the initiative by the Municipality and civil initiatives of Çanakkale.

Background/Origins

The idea for Çanakkale 2010 developed over two workshops⁸ held within the framework of the "Invisible Cities: Building Capacities for Cultural Policy Development" project in 2009. The workshops aimed to develop concrete steps to meet already identified needs of the city and gathered around 30 local civil-activists to be mentored and supported by experts from the project. The participants agreed on a year-long cultural programme called Çanakkale 2010 and designed an organizational structure made up of an executive, advisory, and coordination committees. The Çanakkale 2010 Initiative identified possible themes and events for the Çanakkale 2010 programme, then developed a more precise programme and structure.

Policy Objectives

Çanakkale 2010 aimed to bring together planned activities and new projects in a platform, announce these activities much more effectively, and publicly discuss the cultural dynamism of the city in order to catalyze and bring these ideas momentum. The vision for the initiative was that its project would:

1. Respect the foundation of city culture and be interlinked with universal values
2. Care about the centre and the periphery and integrate the whole city
3. Be gender, youth, children, and elder or disabled people friendly
4. Be circulated all around the city, and could be repeatable and
5. Have a cooperative structure where at least two different NGOs or institutions can collaborate (Çanakkale April 2009 Workshop Report)

Eligibility criteria for projects for Çanakkale 2010 were:

1. The project should contribute to the artistic and cultural life of Çanakkale
2. The project should be based in public participation and include methods of participation for Çanakkale residents.

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3. The project should give priority to the participation of women, children, disabled persons, and youth.
4. The form providing information about the project should be fully completed.

In this context, both existing and planned activities in the city were brought together within the Çanakkale 2010, and an opportunity was created for the cultural actors of the city to cooperate and participate in stimulating cultural production (Çanakkale 2010 leaflet).

Chronological Development and Implementation of the Practice

To achieve the initiative's objectives, three action axes were formed:

1. Forums, panels, and several commissions within 12 Themes (one each month) to talk and discuss the local cultural values, each resulting in a participatively developed manifesto.
2. Artistic activities in correlation with the 12 Themes, linking the existing and new artistic activities to each other.
3. Two Festivals: Spring Festival and Peace Festival, emphasising the wholeness of the overall agenda and activities.

Within the initial objectives and implementation scheme, an executive committee developed the programme, diversified its scope, and included different stakeholders. The overall programme was based on a selection of 12 out of 40 themes/ issues suggested by city residents during previous workshops and meetings⁹ that were particularly related to Çanakkale and local cultural policy (see Table 1). Working groups for each theme compiled existing knowledge on that issue and analysed it with guests and discussion groups, later feeding it all in a report (manifesto) to be distributed widely at the end of the project.

Table 1. The 12 Themes of Çanakkale 2010

Month	Theme of Çanakkale 2010
January	Kinesis
February	Communication
March	City's Identity and Urban Consciousness
April	Tourism
May	Ceramic and Art in the City
June	Agrarian City and Agricultural Economy
July	Water
August	Participation and Coexistence
September	War and Peace
October	Cultural Heritage
November	Public Places
December	Pluralism

A Çanakkale 2010 logo was designed and an open call for projects and project application format were developed. The Çanakkale 2010 logo on a project certified that it is participatory, collective, respects universal values, is sustainable, and is open to cooperation (see Figure 1). The Call was open throughout the year, and many proposals applied and received the logo.

Figure 1. Çanakkale 2010 Logo



A typical Çanakkale 2010 month included panel sessions, a public dialogue session on a specific topic (e.g., in January, on Roma people in the city), concerts, an exhibition, film screenings and, in the third week, a panel discussion and forum on the month's theme. At the end of each month, a manifesto was written as a synthesis of month-long learning and discussion. In June 2010, the Spring Festival was programmed to occur in parallel to a Local Cultural Policies Symposium. It featured a series of open-air/artistic events with youth and the city's Roma population, and received national and international visibility. The Peace Festival, proposed for September 2010, could not be organised. The concept of peace is an important and complex issue for Çanakkale, which has to be handled carefully on many levels. Further, the energy and focus of the executive team and supporters had been reduced during the summer months, the tourism 'high season' in Çanakkale.

The initial project is now completed, and a book is under development that will present the Çanakkale 2010 programme and its activities through archived materials and the 12 manifestoes.

Agents Involved

Anadolu Kültür was responsible from the facilitation of the whole process. Experts from various institutions based in Istanbul and Amsterdam formed a support team. The Municipality of Çanakkale was the most important local partner: the municipal cultural section supported the announcement of Çanakkale 2010 and its overall organisation and logistics, and the Mayor personally advocated and supported the initiative.¹⁰ The City Museum of Çanakkale, an independent entity that works from a municipality-owned building, served as the information/meeting point for Çanakkale 2010, the archive, and one of the main venues of the programme. The Çanakkale Onsekiz Mart University supported the initiative in a few projects and in terms of its premises (performance/exhibition venues). Most NGOs in the city were involved from the beginning as a natural part of the Çanakkale 2010 Initiative, and contributed to the programme's development either as volunteers or with project proposals.

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Beneficiaries

The target audience was all city residents. The inclusion of vulnerable groups –children, women, Roma people– was an underlining principle. These groups were recognised throughout Çanakkale 2010, and special occasions were created to facilitate their participation. Special attention was paid to the inclusion of youth, and their participation improved after young but experienced directors joined the executive committee.¹¹ Civil activists and NGOs also benefited from much-needed experiences of cooperation and gained visibility within the city.

Participation Processes Implemented

The executive team and Anadolu Kültür were highly sensitive to the need to build wide and inclusive participatory practices throughout the entire process and design of the programme. The initiative privileged public access to activities, diverse communication outlets, and expanded public participation through decentralized public venues. The management of the initiative featured a high level of participation in decision-making and organizing processes (especially once the process of shared experience built trust among the various organizer-participants) and encouraged organizations to collaborate with one another to co-develop activities.

Access to the activities was a priority: all activities were free, and most of them were screened on local television. The Çanakkale 2010 logo and motto – 'This is our Culture, Gents!'¹² – were especially chosen to transmit the ideals and the mission of Çanakkale 2010 to a wide population.¹³ The easy-to-remember motto and logo became the identifier of Çanakkale 2010 on all written and broadcasting material. Different mediums were used, including local radio, television, websites, open-air announcements, on-the-bus posters, and the municipality's announcement walls. On all materials, the names of the executive team, mobile phones of the coordinators, and the contact information of the Çanakkale 2010 office were provided so the organizing structure and team was transparent and accessible for anyone to contact them.

Art activities were strategically organized to open up these shared public experiences to greater public participation. For example, the second International Çanakkale Biennial (organized within Çanakkale 2010) used venues all around the city and brought ateliers to neighbourhoods where Roma people live. A new film festival, Şeffaf Beygir, developed in parallel to Çanakkale 2010, built a screen in the square of each neighbourhood where films were shown, with Çanakkale's favourite of selected through audience voting. A Children's Biennial, formed out of the children's programme of the Çanakkale Biennial, was called 'My Friend Biennial'. Its activities and new programmes introduced new (young) actors to the city.

The members of the executive team created new ground and possibilities of participation in decision-making and organizing processes. The committee was always open and created occasions for discussion and critique, such as forums or informal gatherings after each event. Without quarrelling, they noted, it is not possible to proceed in Çanakkale; and we always continue working with the ones with whom we quarrel because all of us look better as a result.¹⁴ This trait underlines the importance of process and the power of shared experience to build trust. During the first months, the committee chose to organise every detail itself together with several NGOs or invited volunteers: after trust was established, they started to delegate. Throughout the 'learning by doing' process, common experience and trust developed and the group

was extended. Later on, it turned into a 'becoming by learning' process, especially for the youth who expanded their skills. Although there was a fixed thematic structure with 12 issues, the programme was flexible and the executive committee was responsive to any suggestion or contribution, and monthly programmes could easily be revised. The role of the Municipality, as a day-to-day facilitator in terms of logistics and organisation details, enabled the executive team to concentrate on content and this inclusive and participatory approach.

The executive team also identified gaps and linked existing events and NGOs, sometimes under a roof of a new event such as IFKare. Under the Çanakkale 2010 umbrella, they identified possible NGOs and invited them to participate in the organization of IFKare,¹⁵ so that they could learn to cooperate and also attract larger audiences. This event will continue in upcoming years, and already there are three additional NGOs that want to participate in the event.

The Çanakkale 2010 Initiative's relentless efforts to find ways to encourage the contribution and participation of more and more people in the activities and discussions throughout its implementation, must now be followed up with complementary strategies. As Kutlu (2010) writes,

"... opening a door for a particular group and attracting their attention does not guarantee a long-lasting or regular involvement. For the moment, the attention of both the Roma population and youth has been secured and the situation provides fertile ground for furthering the participatory local cultural policy development and implementation. Now the issue is to develop and implement a sustainable strategy for the future." (p. 133)

Institutionalization Processes

Çanakkale 2010 triggered existing civil activists and projects to unite and to organize a new structure to direct, design, and implement the cooperative initiative. It helped build and promote a year-long offer of cultural activities (most already planned) and highlighted the cultural demand in the city. In part as a result of this project, the Municipality of Çanakkale and (some) Çanakkale citizens have more fully acknowledged the importance of culture to city development. The Municipality created a stand-alone culture division, which worked in close collaboration with the Çanakkale 2010 executive team. Previously, the cultural activities of the Municipality were administered within the Public Relations and Social Services division. This structural change reflects the municipality's shift in mindset and appraisal of culture.

Following the nation's Public Administration Reform, the strategic plan has become one of the most important policy documents for municipalities and other public administrations with a stakeholder-based participatory approach. The City of Çanakkale completed its first strategic plan (2006-2010) and a City Action Plan, and is aiming for a wider participation via these processes. Within the area of social and cultural life, the strategies of the first strategic plan were:

1. Creating a synergy of public and private non-governmental organisations to develop cooperative mechanisms; raising the awareness of the public to urban life, establishing an urban culture; ensuring the active practice of a co-administration approach in city administration;
2. Conducting social protection activities to help disadvantaged groups integrate with urban life; and
3. Ensuring participation of the community in cultural and artistic activities.

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Parallel to this strategic plan, the target policies of the City Action Plan under Culture were:

- Supporting cultural production, enabling national and universal cultural cooperation;
- Affiliating cultural components with each other, establishing an objective ground where they can communicate and interact;
- Documenting the historical and cultural heritage of the city, making use of it and protecting it all the same; and
- Developing the infrastructure required for cultural activities and ensuring an easier use of existing ones; making sure that everyone can benefit from cultural productions equally.

Çanakkale 2010 served as an effective vehicle to advance these goals as a collaborative project catalyzed by civil society actors and supported by the municipality. A new strategic plan for 2010-2014 has now been issued, building on the previous efforts. It has one overarching strategic goal – 'To increase the life-quality of the city and its dwellers, to secure the awareness for knowing, owning and perpetuating universal and cultural values' – and 13 supporting strategies.

In a post-completion meeting that was held in January 2011, an opportunity to brainstorm on future steps for local cultural policy development strategies, Çanakkale 2010 was described as research, continuous in nature, as is the ongoing nature of the city's search for its identity,¹⁶ participation, increased use of public spaces, and use of art in the city's culture-related programmes. The mayor and staff of different municipal divisions (culture, city council) were present at the meeting and guaranteed support for future activities. By the end of the meeting, there was consensus on two action items:

- There is still need to develop infrastructure for culture for a broad audience (i.e., all city dwellers) for them to acknowledge culture and its role on city development. Thus, the culture-related parts of texts such as the City Action Plan, Strategic Plan of Çanakkale Municipality, Manifestoes of Çanakkale 2010, etc. will be collected and edited to encourage open public discussion. The Municipality's culture division will do this preparation, and organise the meeting.
- Future discussions on culture in the city will aim to form a policy-oriented/driven model. This could be structured as a sub-section of City Council within the Municipality, such as the divisions of youth, women, or disabled, and be allocated a special budget. However, this has to be decided collectively. The Municipality's culture division offered to write the call for participation for discussions to build such a model.

Financing

Çanakkale 2010 received support from the MATRA fund of the Ministry of Foreign Affairs of the Netherlands, the European Cultural Foundation, and Çanakkale Municipality. A contribution (10,000 Euro) from the budget of the 'Invisible Cities' project covered the costs of transporting guests, catering, publishing promotional materials, and the wage of one secretary. Team members worked on a volunteer basis. The Çanakkale Governorship and Çanakkale Onsekiz March University provided in-kind contributions such as the free provision of exhibition and meeting places.

Key Results and Achievements

Çanakkale 2010 is a successful policy initiative that reached all its goals. It served as a communication and meeting platform for civil activists and citizens, where past prejudices against 'usual suspects' were dissolved through a collective, participatory, and creative process. A younger generation was introduced to all levels of programme design and given opportunities to contribute. Art-related and practice-based activities leveraged one's own and in-between trust building which paved the way to unforgettable and sustained bonding among different participants.

Using everyday language, visuals, and all possible communication mediums helped widen the audience; however, a more detailed plan was needed to reach the vulnerable groups. As the coordinator has stated, there was no need for perfectionism, especially in terms of venues – bringing art to the streets is more effective than yearning for the perfect exhibition space and meanwhile doing nothing. Determining several target groups, making visits and sending invitations to community centres, primary schools, and NGOs working with women and children, succeeded in securing participation and creating relationships for possible future collaborations.

Çanakkale 2010 succeeded in bringing local cultural values to the agenda of Çanakkale citizens via its 12 themes and 12 sets of activities and reached its goal to increase the number of informed citizens. It also encouraged people to participate in the causes they care about. These actions contributed to a more recognized need for developing a local cultural policy, which was highlighted at the cultural policy symposium. Although Çanakkale 2010 has completed, its contributions will expand through publishing archived material from the initiative, including evaluations and results. Moreover, it seems to be continuing in a more diverse and dispersed format. While there have been many other cultural and art-related programmes produced by different initiatives, but never has one been so plural and continuous.

Çanakkale 2010 also broke the 'norm' that all successful civil initiations should establish a civil entity. Çanakkale 2010 initiators founded a structure that was flexible and not bounded to representational/institutional tags, instead focusing on producing and organizing the division of labour effectively, and proving that 'the work speaks for itself'. All its members were volunteers, assigned tasks but also independent within that structure, which helped to maximize resources. The organizers are now considering becoming more institutionalised, in a more diffused way, under a few associations.

Main Obstacles

From an organizational perspective, two challenges were: (1) the size of the core group (executive team) was so small (7 people) and were responsible for overall activities as well as their specific roles; (2) the lack of budget for new productions. These factors affected the quality of Çanakkale 2010: the executive committee was too busy with the overall programme and keeping up with the goals, and could not contribute to the content, especially throughout all 12 themes. Under the pressure of summer and voluntary working conditions, the second six months could not be as ambitious or professional as the former. Due to the lack of budget, the mobility of the activities within the city and creativity was reduced to existing material during this time. Nonetheless, various NGOs, civil initiatives, and the university contributed to the initiative with their projects.

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Further, a lack of accumulated knowledge, especially on issues of culture, made it difficult to establish conceptual and insightful public debates. Discussions and guest speaker presentations played important roles in contributing to more informed, contributive future debates.¹⁷

Replicability or Adaptation of Policy Elsewhere

Pre-requisites:

- A strong civil society, ready to volunteer
- A supportive body (e.g., municipality, state, university) to ease the process
- Support of mentoring, qualified expertise
- Funding (at least a kick-start amount)

Recommendations:

- Ensure a civil body as organizer, although it is not necessary to found an association or a foundation.
- Attend to the representation of different/various groups and professions, but not the institutions.
- Look to volunteers and young people for implementation and practicality-needed assistance as well as skills.
- Conduct a detailed needs assessment (each city will have their own priorities, themes, goals to achieve).
- Create a detailed events calendar including the actors, venues, etc.
- Make your communication language simple and visible.
- Do not hesitate to introduce yourself and policy each time.
- Invite and visit people at their own locales – bring your activities to them.
- Relate to people, to link them to the project, and give them a role, cause, or a duty.
- Be visible as a collaborator but do not allow your personal identity to stand out.
- Trust and learn to delegate.
- Start with short periods, the quality is more important than duration especially in terms of sustainability.

Summary

Çanakkale 2010 was a year-long arts, culture, and community dialogue project organized by a civil society collective working in partnership with local government. Originating out of a three-year project, 'Invisible Cities: Building Capacities for Local Cultural Policy Transformation in Turkey', Çanakkale 2010 aimed to increase visibility for all civil art and culture production; strengthen cooperation among active civil society agents in coordinating and programming activities; increase participation of residents and organisations in activities; and, above all, further local cultural policy development

through shared support and ownership of the initiative by the Municipality and civil initiatives of Çanakkale.

The programme was based on 12 themes/issues suggested by city residents during workshops and meetings that were related to Çanakkale and cultural policy. An open call for projects was developed. Eligible projects would contribute to the artistic and cultural life of Çanakkale, prioritize public participation and include methods of participation for Çanakkale residents, and give priority to the participation of women, children, disabled persons, and youth. The Çanakkale 2010 logo on a project certified that it was participatory, collective, respects universal values, was sustainable, and was open to cooperation.

The organizing team was highly sensitive to the need to build wide and inclusive participatory practices throughout the entire process and design of the programme. The initiative privileged public access to activities, diverse communication outlets, and expanded public participation through decentralized public venues. The management of the initiative featured a high level of participation in decision-making and organizing processes, and encouraged organizations to collaborate with one another to co-develop activities.

The target audience was all city residents. The inclusion of vulnerable groups – children, women, Roma people – was an underlining principle. These groups were recognised throughout Çanakkale 2010, and special occasions were created to facilitate their participation. Special attention was paid to the inclusion of youth.

Anadolu Kültür, the Municipality of Çanakkale, the City Museum of Çanakkale, and the Çanakkale Onsekiz Mart University were the main partners. Most NGOs in the city contributed to the programme's development either as volunteers or with project proposals. Çanakkale 2010 received support from the MATRA fund of the Ministry of Foreign Affairs of the Netherlands, the European Cultural Foundation, and Çanakkale Municipality. Team members worked on a volunteer basis. The Çanakkale Governorship and Çanakkale Onsekiz March University provided in-kind contributions such as the provision of exhibition and meeting places.

From an organizational perspective, challenges included the small size of the core group (7 people), who were responsible for overall activities as well as their specific roles; and the lack of a budget for new productions, which limited what activities could be developed. Further, a lack of accumulated knowledge, especially on issues of culture, made it difficult to establish conceptual and insightful public debates.

Çanakkale 2010 triggered existing civil activists and projects to unite and to organize a new structure to direct, design, and implement the cooperative initiative. It helped build and promote a year-long offer of cultural activities and highlight the cultural demand in the city. In part as a result of this project, the Municipality of Çanakkale and (some) Çanakkale citizens have more fully acknowledged the importance of culture to city development. The Municipality created a stand-alone Culture Division (previously, municipal cultural activities were administered within the Public Relations and Social Services division). The initiative furthered the city's strategic goals in the area of culture, and became a platform for future actions related to institutionalizing culture within the city structure, building a policy-oriented/driven model for city ac-

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tions in the cultural field, and advancing public understanding of culture's role in city development.

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Interviews:

İsmail Erten, Çanakkale 2010 Coordinator, Coordinator of many Çanakkale initiatives, and architect, 12 November 2010, Çanakkale
Seyhan Boztepe, Çanakkale 2010 Art Director, Curator of Çanakkale Biennial, and artist, 1 December 2010, Istanbul
Ülgür Gökhan, Major of Çanakkale Municipality, 7 December 2010, Istanbul
Erdoğan Alınak, Çanakkale 2010 Art Director, Ece Ayhan Initiative & IF Kare, and Director of Mavi Tay Culture House of Children, 13 December 2010, Istanbul
Ü. Zümray Kutlu, Anadolu Kültür, Project Coordinator of "Invisible Cities: Building Capacities for cultural Policy Transformation", 10 January 2010, Istanbul

Acknowledgements / Credits

This case was researched and written by Ayça İnce, Istanbul, Turkey, under the supervision of Dr. Nancy Duxbury at the Centre for Social Studies, University of Coimbra, Portugal, in 2010/11.

End Notes:

1. The researcher has been visiting Çanakkale since 2007, first for a comparative research on local administrations then through the 'Invisible Cities: Building Capacities for Local Cultural Policy Transformation in Turkey' project (see footnote 7). Some remarks in this report are as a result of participatory observation.
2. <http://www.la21turkey.net/dl/yg21/yerelyonetimler.htm>
3. This section is based on İnce (2009).
4. This reform is a pack of legislative changes including: Financial Administration and Control Law 5018 ; Metropolitan Municipality Law 5216 ; Special Provincial Administrations Law 5302 ; and Municipality Law 5393 , which were developed and put into practice by the Justice and Development Party (AKP) 58th and 59th Governments between 2004 and 2006.
5. Law Draft No. 5227 was passed by the Grand National Assembly of Turkey on 17 July 2004. On 7 August 2004, President Necdet Sezer sent it back to the Grand National Assembly of Turkey chairmanship for further discussion; however, the Law was accepted by the Assembly without any change.
6. The Council of Europe Charter of Local Self-Government of 1985 and the European Urban Charter of 18 March 1992. The first of these treaties stresses 'all citizens' rights to participate in the process of local public servicing, consolidating and extending the idea of autonomous local administration' whereas the European Urban Charter aims at 'increasing the quality and efficiency of local services, creating economic, social and cultural opportunities in local communities (towns), enhancing the local community and the community ethos and to ensuring active public participation in local administrations' (Yıldırım 1994).
7. 'Invisible Cities' was a three-year project (2008-2010) run by four project partners: Anadolu Kültür and Istanbul Bilgi University (in Istanbul) and the European Cultural Foundation and Boekman Foundation (in Amsterdam), and funded by the Matra Programme of the Ministry of Foreign Affairs of the Netherlands. Anadolu Kültür is responsible for the project, which facilitated the development of cultural policy through a range of activities (including research, focus groups, preparation of reports and SWOTs, meetings and workshops for sharing results and practices, workshops for project development, and small-scaled project implementation) in three cities: Çanakkale, Antakya, and Kars.
8. The workshops were organized 7-8 February 2009 and 25-26 April 2009.
9. For the previous phases of the "Invisible Cities" project, please see Çanakkale Invisible Cities project reports (2008-09) at www.anadolukultur.org.
10. The Major is a powerful advocate for the city's intentional development of cultural policy, and puts special emphasis on the role of arts and culture in the city's development. He describes the city's collaboration with all civil initiatives in the city -especially in cultural matters- as a partner, not as an owner or leader (interview).
11. At the beginning, youth participated in the implementation stages (e.g., during the Çanakkale Biennial); later on they brought their own proposals and organised their own activities using the university premises.
12. It is a line from poet Ece Ayhan, whose family was from Çanakkale.
13. Nonetheless, the motto, with its connotations of slang and gender, was criticized as being gender discriminative or vulgar by various groups and also by City Council. After long discussions, the motto remained as the proof of the will to make Çanakkale 2010 for all residents.
14. Çanakkale people have already had the habit of talking, discussing, and using the public sphere.
16. Çanakkale has many faces, such as city of culture, city of peace, city of ceramics – so it has multiple identities.
17. Interview with İsmail Erten, 12 November 2010.

Instead of a Conclusion

Discussions of cultural policies encompass a broad field of topics from cultural heritage, language rights and culture industries to art and culture management and, of course, touches all those who are workers, endeavorers, producers and consumers in this area. Every type of law, policy, application and decision is included in discussions of culture and art. Because of the wide range of topics involved and their interdisciplinary nature, the perspective from which we approach these topics becomes even more important when discussing cultural policies. Consequently, in discussions of culture and art, it is important to begin the discourse on the basis of the Universal Declaration of Human Rights, Article 27. According to this article, 'Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.' From this perspective, the adoption of a rights-based approach brings to our agenda support for the creation of a dialogue that can be achieved by democratizing and opening the subject of art and culture to the public arena.

In this respect the Çanakkale 2010 project is an important example of achievement developed and applied by local government in cooperation with civic initiative that takes into consideration participatory policies and issues of participation in and access to culture. The discussions that took place over the course of one year, along with the activities that were organized, provided the city's cultural life with a colorful and varied experience. The activities that took place during the 12-month period were not always of an equal concentration. Fewer activities were organized during some months than during others, some months because of congestion, some months because of exhaustion, but throughout, the 12-month/12-theme discussions were maintained. All of the discussions and activities provided the possibility of a rich platform for discussion of art and culture in the city.

Various activities to encourage city residents, particularly children, to participate, from municipal loudspeaker announcements, advertising on bus screens, regional television coverage to stands on the promenades were tested. Immediately after the publication of this book, work will begin on a project to transcribe the Çanakkale 2010 manifestoes into Braille alphabet that will make it accessible to the blind.

The Çanakkale 2010 project, based as it was on volunteerism and the intense participation and efforts of civic initiatives and local government, can be designated one of the fine examples of its type, not only among Turkish cities but also in the international arena. The desire and determination of all the participants to work together to produce this result was an important factor in its success. There were doubtless some deficiencies in the execution of the projects. In any discussion of Çanakkale 2010 it will be of the utmost importance for later projects in the city to address this subject as well, and to describe the problems and difficulties encountered along with the successes.

Firstly, despite all efforts to the contrary, the activities organized in the city were attended by a given group of participants, and city-wide participation could not be achieved at the desired level. The attempts to use a variety of venues in the city and ensure the participation of different segments of the population were insufficient. In future urban projects it is necessary to form connections with establishments and organizations that work with wider segments of the population, such as the Toplum Merkezleri (Community Centers).

Another important note on the subject of participation was the absence of young people during the entire planning process. This absence raises concerns about the sustainability of participatory practice. In this regard, it becomes even more important to support the participation of young people in all the project activities. The inclusion of youth from the university as well as from the general urban population outside the university could contribute to the dissemination of participatory practice. From this aspect alone, it is necessary to broaden and intensify the cooperation that has been established with the university.

Another item of equal importance is that even though access to culture, cultural rights and participation in the decision-making process are the rights of all citizens, one must be aware of these rights and be knowledgeable about them in order to access them. Special attention to disadvantaged groups and positive discrimination are subjects that must be considered, and ways to increase citizen participation should be pondered. It is important to devote attention and effort to the decision-making process for groups that are different from one another, particularly youth, women and children, to ensure their participation. One of the deficiencies in this area that should be emphasized is the issue we experienced regarding inclusion of the Roma population, who primarily inhabit the center of the city, in the processes. In spite of all efforts and good intentions, it was not possible to include the existing Roma population in the process, with the exception of a few activities. This group remained noncommittal on the subject of participation in all planning and activities, and did not display a presence at meetings. It will be necessary to display greater efforts to ensure their participation and contributions to future urban projects.

Finally, we must mention the importance of working on concrete projects. “Learning by doing” and “creating/producing a concrete project/product” is of great value in increasing the participation of the urban population. There is no doubt that, along with these concrete projects, lively public relations and press coverage should be put to greater use to attract the attention of the city dwellers.

Our goal in creating this book was to assemble and share the activities and projects that were developed and implemented in Çanakkale within the framework of “Invisible Cities: Building Capacities for Cultural Policy Transformation” throughout the Çanakkale 2010 process. It is our hope that Çanakkale as well as other cities will benefit from this experience, and that it will provide a good model for the process of developing regional cultural policies in other cities.

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