

# REVIEW OF IZMIR'S CULTURE 21: ACTIONS SELF-ASSESSMENT

MARCH 2016



## culture 21

Agenda 21 for culture

In the framework of its participation in the Agenda 21 for culture's Pilot Cities Europe programme in 2015-2017, the City of Izmir conducted a self-assessment exercise of its policies in the areas of culture and sustainable development in March 2016. The exercise is based on [Culture 21 Actions](#), the document adopted by the Committee on Culture of United Cities and Local Governments (UCLG) in March 2015, which provides a common template for cities across the world to examine their strengths and weaknesses in this area. The exercise also enables cities to compare their assessment with the average ratings provided by a global panel of experts, which assessed the situation of the items included in Culture 21 Actions in mid-2015.

The exercise took place in the context of the initial workshop of the Pilot Cities programme in Izmir and was meant to inform the design of a work programme which, in 2016 and 2017, will enable the city to address some of the weaknesses identified and build on its perceived strengths. As suggested by the Terms of Reference of the Pilot Cities Europe programme, the initial workshop involved a diverse group of participants, including representatives of different areas of local government, civil society activists and private organisations. A full list of participants has been included in Annex 1. In the course of the workshop, participants evaluated Izmir's current status as regards the nine 'Commitments' or thematic areas that make up Culture 21 Actions. The exercise was facilitated by a team of local professionals (including Gökçe Suvani and Elfin Yüseketepe Bengisu) and external guests (including Serhan Ada, Jordi Baltà and Catherine Cullen).

This document, known as 'Radar 1', has been written by Jordi Baltà, the expert appointed by UCLG's Committee on Culture and Culture Action Europe to work with Izmir throughout the Pilot Cities Europe programme, on the basis of the information collected by the Izmir Mediterranean Academy, which undertakes local coordination duties. It summarises and analyses the assessment made by participants, compares it with the results of the 2015 global panel and identifies a set of topics which may deserve follow-up in the context of the programme. The results of the self-assessment exercise and observations made in this Radar 1 will inform the local focal point and the team of interlocutors in Izmir when drafting its work programme in the context of Pilot Cities Europe.

SELF  
ASSESSMENT





# GENERAL OVERVIEW

Results of the self-assessment exercise conducted in Izmir provide an uneven picture, with some Commitments where the city clearly exceeds figures of the global average and others in which it falls visibly behind (see Figure 1).

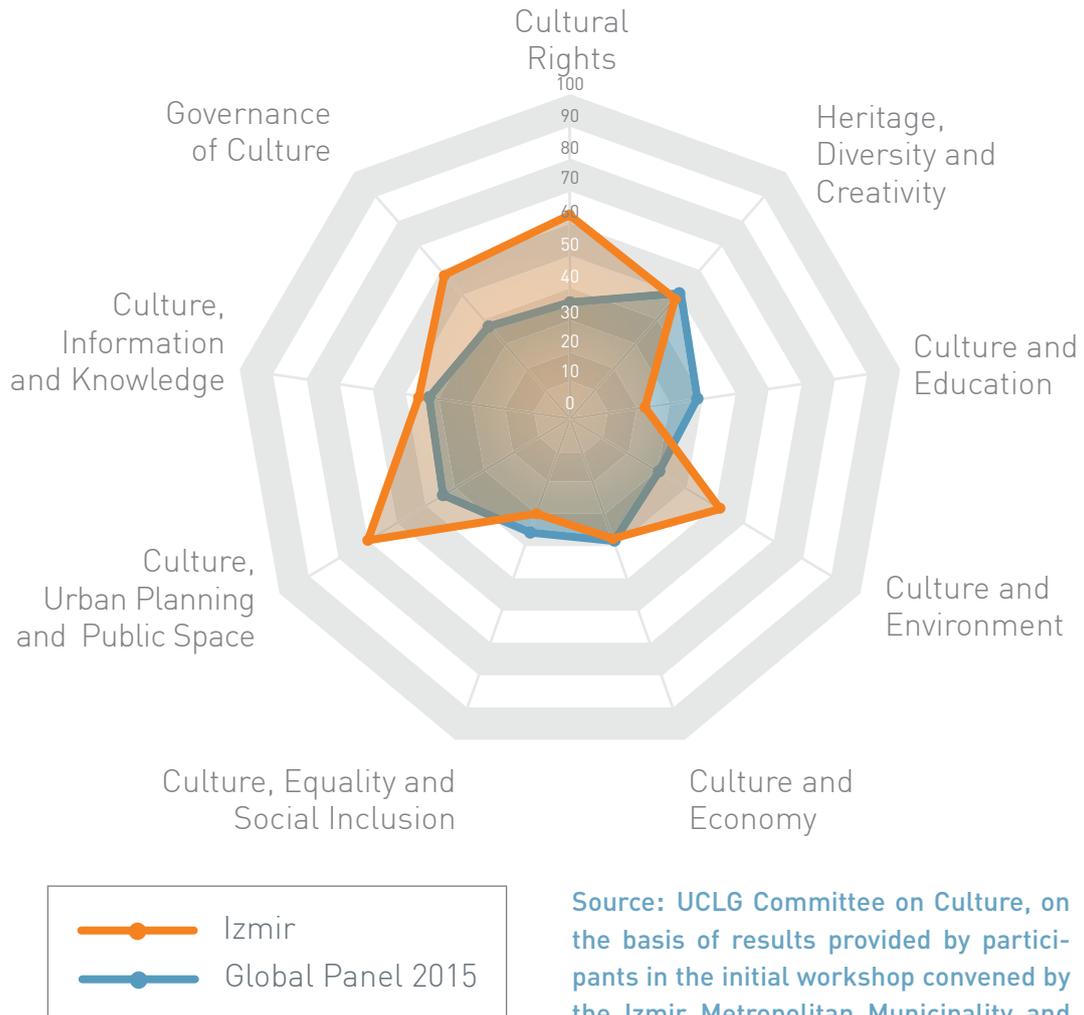
Among the areas in which Izmir fares better are “Culture, Urban Planning and Public Space” (69/100, much ahead of the global average of 44/100), “Cultural Rights” (62/100, as compared to a global average of 35/100), “Governance of Culture” (57/100, as per the Global Panel’s score of 37/100) and “Culture and Environment” (50/100, ahead of the Global Panel’s score of 30/100).

Izmir has similar figures to the global average in two Commitments, namely “Culture, Information and Knowledge” (where the city obtains a mark of 44/100, as compared to the Global Panel’s score of 43/100) and “Culture and Economy” (37.5/100, slightly below a global mark of 38/100).

Finally, Izmir lies markedly below the global average in three Commitments, including “Heritage, Diversity and Creativity” (46/100, below a global average of 50/100) and two Commitments where rather low marks are visible: “Culture, Equality and Social Inclusion” (29/100, as compared to a global average of 35/100) and “Culture and Education” (22/100, markedly below the global average of 38/100).

A detailed analysis of the information provided by Izmir in its self-assessment exercise, in each of Culture 21 Actions’ Commitments, is presented hereafter.

Figure 1 : Izmir's Self Assessment and data from the Global Panel 2015



Source: UCLG Committee on Culture, on the basis of results provided by participants in the initial workshop convened by the Izmir Metropolitan Municipality and the Izmir Mediterranean Academy (Izmir, 11 March 2016) and the average obtained from a world panel of 34 experts.



# CULTURAL RIGHTS

As explained above, Izmir's mark in the field of Cultural Rights is sensibly higher than the average score in this field provided by the Global Panel in 2015 (62/100, as compared to a global average of 35/100). This score results from workshop participants' positioning of Izmir in the higher section of the developing stage or the lower ranks of the advanced stage in most of the actions examined<sup>1</sup>.

Indeed, the city obtained a score of 6 or 7 in eight out of ten actions, including the adoption of measures to facilitate citizen participation in cultural decision-making and to increase opportunities for the participation of women in cultural life, as well as the existence of analyses regarding obstacles to access and participation in cultural life.

Slightly lower marks were obtained as regards the existence of a guideline text on cultural rights, freedoms and responsibilities, and as per the availability of minimum service standards to ensure basic cultural services.

Among the relevant examples mentioned by participants when discussing this Commitment are the existence of research and strategic documents, including the Izmir Cultural Economy Inventory (which includes some indicators on access to culture) and the Izmir Regional Plan 2014-2023 (which refers to the importance of access to culture and also involved consultation and participation in its development and subsequent dissemination). On the other hand, the workshop pointed out to the need to make some of these documents and their implications more visible. An additional weakness identified in this area concerns the relative absence of human rights organisations doing local work in the field of cultural rights.

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<sup>1</sup> Culture 21 Actions' Self-Assessment Guide requires cities to provide a score between 1 (where an action has not been implemented or only initial steps have been taken) and 9 (where an action has been fully implemented and is well-developed) for each of 100 actions that make up Culture 21 Actions, and provides a description to enable cities' self-assessment. In each action, a score between 1 and 3 amounts to an "emerging stage"; a score between 4 and 6 to a "developing stage"; and a score between 7 and 9 places cities in an "advanced stage". In the case referred to above, Izmir received scores between 6 and 7 (i.e. between 'advanced' and 'developing stage') in most of the actions examined.



# HERITAGE, DIVERSITY AND CREATIVITY

The score obtained by Izmir in the field of “Heritage, Diversity and Creativity” (46/100) lies slightly below that provided by the Global Panel in 2015 (50/100). Whilst Izmir’s mark in this area is not particularly low when compared to other commitments (5<sup>th</sup> position out of 9 commitments), it is worth noting that actions included within “Heritage, Diversity and Creativity” form the backbone of traditional cultural policies and obtained the higher mark in the Global Panel’s assessment. Therefore, a lower-than-average mark in this area may be interpreted as signalling a slight weakness in the affirmation of core cultural policies in Izmir.

It should be noted, however, that the city’s score in this area is the result of rather different marks in individual actions, ranging from 2 to 7, with most items obtaining a score of 4 or 5. The lowest marks are given as regards the availability of policies and programmes for the protection and promotion of linguistic diversity, including for linguistic minorities (2/9), and the adoption of programmes in the field of international cultural cooperation (3/9).

On the other hand, several actions arise as being in a developing stage (4-5/9), including the existence of a dedicated culture budget in the local government, the adoption of policies and programmes to support the arts, and access to and excellence in cultural life, the recognition of the diversity of cultural expressions, the protection of cultural heritage and the attention to local cultural products within the city’s overall cultural activities.

Finally, the city places itself in an advanced stage (7/9) as regards two of the actions examined, namely the existence of a department within local government with responsibilities in the field of arts and culture and the promotion of cultural events which encourage artistic creation and support contacts between different social groups.

In this respect, several festivals were identified as potential good practices in the city, including the Izmir Festival organised by IKSEV and the Izmir Marionette Festival. Other relevant actors include the Izmir History and Design Atelier, which fosters access to culture and a dynamic view on cultural heritage, and the work of the Department of Culture and Arts in the Metropolitan Municipality and the Izmir Mediterranean Academy. Finally, some support mechanisms were identified in the areas of cultural training and creativity, but these tended to be temporary rather than permanent.

On the other hand, needs identified included the promotion of access to culture for everyone (more explicit and ambitious policies, better availability and dissemination of information on existing activities, enhanced accessibility of some cultural facilities), and an increase in the public budget for culture to ensure adequate support for existing events and activities and the emergence of others. More broadly, some of the weaknesses identified in attention to diversity and the promotion of international cultural cooperation may point to a relative absence of policies concerning diversity, as opposed to those in the field of cultural heritage, which appear to fare better.



# CULTURE AND EDUCATION

The assessment of Izmir's placing in the commitment on "Culture and Education" provides a rather low mark, standing at 22/100, significantly below the global average of 38/100. This thematic area emerges, therefore, as the one where the city obtains a lowest rating. Participants in the workshop indicated that the strict centralisation of competences as regards formal education in Turkey (including curriculum design) leaves limited margin of manoeuvre for cities like Izmir to intervene in this area. However, some opportunities may exist, and would deserve further exploration, in the field of non-formal education.

Out of ten actions contained in this commitment, participants placed Izmir in an "emerging stage" in six of them, including the availability of cultural management training, the inclusion of cultural rights in training activities in the cultural sector, educational and training opportunities related to creativity, diversity and intercultural dialogue, the performance of educational activities by cultural organisations receiving public funding and the existence of a platform of educational and cultural organisations. The remaining three actions were ranked as being in the lower developing stage, including the attention paid to local cultural resources within local education and training strategies, local government's interest in linking educational and cultural policies and the availability of information on cultural activities being held in the city.<sup>2</sup> As regards the latter, however, participants considered that information should be more accessible and visible.

On the other hand, some good practices were identified in this field, which could illustrate potential opportunities for further work, including "Izmir Lesson", a weekly lesson about local history and culture included in the local curriculum of formal education, and the educational concerts of the State Symphony Orchestra.

This area clearly emerges as one which should deserve further attention in Izmir in the foreseeable future. Despite the lack of competences as regards formal education, some areas which could be explored by the local government and other local stakeholders include the provision of non-formal educational activities by cultural organisations and the availability of permanent or temporary training activities in the fields of cultural management and cultural policy.

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<sup>2</sup> It should be noted that one of the ten actions included in this commitment (namely, "Artistic education such as music, visual arts, performing arts, and multimedia, among other disciplines, is provided in local schools at all levels, and is accessible to people regardless of age and social, economic or cultural backgrounds") was not responded by participants, who considered it was not adequate to the educational system in Turkey. Therefore, the grade presented in this document (22/100) is the average resulting of an analysis of nine rather than ten actions.



# CULTURE AND ENVIRONMENT

At 50/100, the mark obtained by Izmir in the commitment on “Culture and Environment” lies significantly above the global average of 30/100. Indeed, whereas the 2015 Global Panel gave this commitment the lowest rating of all thematic areas, the self-assessment exercise conducted in Izmir indicates that significant development has been made in this area.

The average mark obtained by Izmir results from a rather diverse set of marks for the individual actions listed in this commitment. Some of them were considered to be in an “advanced stage”, including the recognition of gastronomy as a constituent element of local culture and the inclusion of history and culture in guidelines on the promotion of the production and consumption of local products.

In most cases (seven out of ten actions), participants in the workshop considered that Izmir finds itself in a developing stage. Included here were the existence of a working group linking local policies in the fields of culture and the environment (notably via the Izmir Mediterranean Academy), the integration of cultural factors in local sustainability strategies, the provision of support to citizen initiatives for the sustainable use of public spaces, the adoption of measures to preserve traditional knowledge and practices related to the sustainable use of natural resources, and the recognition of the cultural importance of natural spaces.

Finally, in one instance existing developments were considered to be in an “emerging stage”, namely the involvement of cultural organisations in the evaluation of their environmental impacts and the performance of ecological awareness-raising activities.

Several significant examples were identified in this area, including developments in the policy sphere, such as the integration of local assets, including culture, in local environmental policy and the combination of expertise in culture and the environment in initiatives such as the Izmir Mediterranean Academy; the participation of Izmir in a number of international networks, including the Delice Network of Good Food Cities and the European Healthy Cities Network; and the existence of several significant projects addressing the relation between culture, traditional knowledge and the environment, including the Peninsula Project, the Izmir History Project and the City Design Atelier, as well as events such as the Seed Exchange Festivities and the Alaçati Herb Festival.

Among the areas which should deserve further attention, the enhancement of information and awareness-raising on environmental concerns among citizens and organisations was mentioned by several participants. Likewise, further effort should be done in supporting the monitoring of the environmental impacts of cultural organisations and in sharing, documenting and raising awareness of the knowledge, traditions and practices of elderly people, in areas such as agriculture.



# CULTURE AND ECONOMY

The mark obtained by Izmir in the field of culture and economy, at 37.5/100, is very similar to that of the Global Panel conducted in 2015 (38/100). When comparing it with the marks obtained in other commitments, however, this is one of the three areas in which Izmir receives a lowest rating.

Indeed, none of the twelve actions included in this area was seen to lie in an “advanced stage”, whereas three were considered to be in an “emerging stage” and the remaining nine were placed in a “developing stage”. The lowest marks were accorded to the availability of research on the contribution of the cultural sector to the local economy, the provision of information and training on authors’ rights and on new production and distribution systems, and the promotion of public or mixed economic programmes to increase donations or volunteering for cultural projects.

On the other hand, in a context in which most actions obtained a mark of 4 or 5 (including the consideration of the cultural sector in local economic development strategies, the inclusion of cultural knowledge and skills in employability programmes, and the promotion of a sustainable tourism model which takes cultural ecosystems into account), only one action was given a 6, indicating a slightly better development – namely, the establishment of cultural policies and programmes by local business organisations such as the chamber of commerce.

Within this context, some examples were mentioned of projects that may be seen as good practices. These included the successful provision of training in cultural disciplines at the City College and the involvement of some private companies in the funding of the Izmir Sea Project.

Several proposals were made for measures that could be adopted in this field, including the establishment of an Innovation Fund, which has already been discussed by the Izmir Development Agency (IZKA), as well as enhanced information and support for the promotion of sponsorship and matchmaking mechanisms, and for the establishment of partnerships and residencies for artists within business contexts.

Finally, even though some figures on the economy of culture can be found in the Izmir Situational Analysis conducted by IZKA in 2013, the need to update and make information in this area more available emerges as a necessary measure, which could also broaden opportunities for the development of the sector in the mid to long term.



# CULTURE, EQUALITY AND SOCIAL INCLUSIÓN

The mark obtained by Izmir in this area is the second lowest among the nine commitments examined and, at 29/100, also lies below the global average (35/100), thus signalling one area in which further efforts may be necessary.

Out of twelve actions examined, participants in the workshop considered that Izmir found itself in an “emerging stage” in six, and in a “developing stage” in the remaining six. The lowest marks were obtained in actions including the regular analysis of the relation between welfare, health and active cultural practices, the engagement of cultural organisations that receive public funding in actions aimed at disadvantaged groups or neighbourhoods, the existence of civil society networks to foster links between culture and social inclusion and the involvement in awareness-raising campaigns on issues including cultural diversity and intercultural dialogue.

The highest mark of all (6/9) was given to the explicit inclusion of culture in local policies in areas such as health, employment, welfare and social inclusion. Most other actions obtained a mark between 4 and 5, including the existence of regular analyses on the cultural vulnerability of certain individuals or groups, the promotion of public programmes to promote women’s participation in cultural life and the adoption of measures to enable the accessibility of cultural facilities and spaces.

Among the good practices identified in this area are the ‘Youngsters and Elderly Hand-in-Hand Project’, a social responsibility project for the psycho-social rehabilitation of elderly citizens, which involves intergenerational collaboration; the ‘Brothers and Sisters’ project, which brings together children from disadvantaged families and university students for educational support; and the ‘Accessible Izmir’ project.

Generally, however, this stands as an area that should deserve further attention in the foreseeable future, with actions undertaken to foster cultural participation among disadvantaged groups of the population, to promote an understanding of the links between culture and social inclusion and to enhance awareness of the importance of cultural diversity. Pilot projects existing in some of the areas examined (e.g. as regards the capacity-building of social service professionals in the identification of cultural factors that prevent access to social services, as well as some of the inter-generational experiences identified above) may provide an initial step for further progress. The adoption of broad policy strategies in some areas (e.g. for the cultural participation of women and disadvantaged groups) could also be considered.



# CULTURE, URBAN PLANNING AND PUBLIC SPACE

As noted earlier, this is the area in which Izmir has obtained a higher rating in the self-assessment exercise: at 69/100, this stands markedly above the global average of 44/100. In this respect, this may be seen as an area in which Izmir holds strengths which could become illustrative for other cities.

The analysis carried out by participants in the initial workshop placed Izmir in an advanced stage in seven out of twelve actions examined. This included a mark of 8/9 as regards the explicit recognition of the importance of cultural issues and resources in local urban planning documents or masterplans, as well as in the adoption of measures to promote the role of culture in the renovation of historic centres and in local development plans. A mark of 7/9 was obtained by several actions, including the existence of a public inventory of tangible and intangible heritage, with related protection measures; the consideration of the notion of 'landscape' in local policies; the recognition of a number of symbolic spaces as public goods; and the promotion of public art works.

Several actions were seen to lie in a developing stage and obtained marks between 4 and 6. They included the need to establish mechanisms on cultural impact assessment which could be used in urban planning, the planning of new cultural infrastructures as part of a broader cultural ecosystem, the recognition of public spaces as key resources for cultural interaction and participation, the availability of architectural guidelines for the renovation of buildings which took account of traditional construction techniques and the development of policies and programmes to promote participation in urban planning and regional development.

Among the experiences which could count as good practices in this area were TARKEM's work in the renovation of the historic centre, the Izmir Sea project, the Izmir History Project, the History and Design Project and the identification of several city squares and parks (e.g. Saat Kulesi, Gündoğdu Meydanı, İnsan Hakları Parkı) as symbolic places, with a strong dimension as public goods.

Alongside these good experiences, participants also suggested that further work could be necessary in areas such as the provision of directives, guides and training guidelines to ensure the integration of a cultural dimension in urban planning. Likewise, new measures could be adopted as regards the promotion and preservation of public art and the performance of street art activities.



# CULTURE, INFORMATION AND KNOWLEDGE

The mark obtained by Izmir in this area (44/100) is slightly above that of the global average (43/100). Ten of eleven actions examined in this field were considered by participants to lie in a “developing stage”, with only one in an “emerging stage” (namely, the regular analysis of the relation between grassroots cultural processes and social innovation).

Among the areas in which more significant developments were identified (6/9) was the existence of local media reflecting a plurality of opinions, and the promotion of debates on information and knowledge among cultural institutions that receive public funding. Slightly behind, sitting between 4 and 5, were actions such as the guarantees of freedom of expression, opinion and information and respect for cultural diversity, the existence of mechanisms for the monitoring of fundamental freedoms, the availability of policies to ensure access to free and plural information, collaboration between universities, governments and civil society to carry out research on cultural developments, the availability of training opportunities for cultural professionals on new forms of cultural production and distribution, and the existence of schemes to support the participation of cultural agents in international cooperation networks.

Among the good practices identified in this area were the Izmir Mediterranean Academy and the Izmir University Platform.

On the other hand, several suggestions were made for steps that could be implemented as pilot measures in the context of the Pilot Cities programme or elsewhere. These included the need to strengthen research collaboration around culture and its synergies with local development, and the availability of training regarding the technological dimension of culture.



# GOVERNANCE OF CULTURE

At 57/100, this is another of the commitments in which the self-assessment exercise conducted in Izmir provided a higher mark, significantly ahead of the global average of 37/100.

Seven of the eleven actions analysed in this area obtained marks of 6 or above. This included two actions which obtained a mark of 7 and could therefore be considered to lie in an “advanced stage” – namely, the local government’s recognition of and support for management practices that are representative of local culture, and the existence of independent civil society platforms of cultural agents (e.g. the Izmir Design Platform and the Izmir Culture Platform Initiative). Good marks were also obtained as regards the adoption of cultural policies inspired by the Agenda 21 for culture and Culture 21 Actions, the promotion of cultural planning at neighbourhood or district level, the existence of participatory spaces for cultural policy debates, and the existence of training programmes to build the capacities of civil society organisations active in the cultural field.

Marks between 4 and 5 were obtained in three actions, including transparent and accountable practices among cultural organisations that receive public funding, and policies or programmes to support citizen participation in the management of cultural institutions or events.

Finally, a lower mark of 3/9 was given to the existence of frameworks that assign responsibilities and foster collaboration in the field of cultural policy among local, regional and national government.

Good practices identified in this area, including TARKEM and the Izmir Mediterranean Academy, tend to reiterate observations made in other commitments, and arise as elements which could potentially inspire other cities interested in fostering new approaches to the governance of culture.



# CONCLUSIONS

On the basis of this observation, the following conclusions can be presented:

» The most visible strengths in Izmir's approach to culture and local sustainable development lie in the areas of the governance of culture and the relation between culture, urban planning and public space. Experiences such as the Izmir Mediterranean Academy, which was mentioned as a relevant case in several thematic analyses, the Izmir Culture Platform Initiative, the Izmir Sea Project, the Izmir History Project and TARKEM's work in urban regeneration with a clear cultural dimension arise as potential good practices and examples which could inspire other cities.

» On the other hand, the analysis also suggests that areas such as the relation between culture and education, culture and social inclusion, and culture and economy, may deserve further attention. These could be the areas in which particular efforts be made in the context of the Pilot Cities programme.

Among the measures that could be considered in the field of culture and education, bearing in mind the lack of competences for work within the formal education system, are the support for the design and implementation of non-formal educational schemes by cultural organisations (e.g. museums, theatres, etc.) and a feasibility analysis for a training programme in the field of cultural management and cultural policy and their relation with other areas of sustainable development, thus also responding to needs for specialised capacity-building and information identified elsewhere in the initial workshop.

In the area of culture and economy, the need to carry out an analysis of the economic dimension and impact of the local cultural sector should be considered, as this is a step with a significant potential to raise awareness of the relevance of the sector and to identify key needs. The setting-up of an 'innovation fund' or any other mechanism to facilitate access to finance for innovative cultural projects also arises as a potentially significant step. Stronger collaboration between the local government departments in charge of culture and the economy could be desirable.

As regards culture and social inclusion, measures to foster the cultural participation of disadvantaged groups (e.g. through the work of public cultural organisations or any other cultural organisation receiving public support) and the analysis and awareness-raising around the social effects of this engagement could be considered. As in the previous case, further policy dialogue between departments in charge of culture and social affairs may be necessary.

» Finally, a further set of elements which could also deserve attention and which cross several thematic areas also emerges from the analysis. These include the need to strengthen cultural policy as an important aspect in local governance (e.g. with more resources and stronger collaboration and partnerships with other areas of local government), the enhancement of diversity and creativity as key aspects of local cultural policies (alongside heritage, which may seem to prevail), the strengthening of information channels around cultural activities and the broadening of opportunities for international cooperation among cultural actors

# ANNEX 1: LIST OF PARTICIPANTS IN THE INITIAL WORKSHOP

NAME - SURNAME	ORGANISATION
Assistant Prof. Dr. Koray Velibeyođlu	Member of the Izmir Mediterranean Academy Advisory Board of Design
Dr. Levent Köstem	International Accessible Izmir Head of Congress
Funda Erkal Öztürk	Head of Izmir Municipality Art and Culture Department
Pınar Meriç	Head of Izmir Municipality Public Affairs Department
Dr. Ayşegül Sabuktay	Director of Izmir Mediterranean Academy
Ayşe Üngör	Director of City Archive and Museums / Member of the Izmir Mediterranean Academy Advisory Board of History
Neziha İncegöz	Director of Libraries Department
Serap Gül	Branch Director of Izmir Art and Culture Department / Member of the Izmir Mediterranean Academy Advisory Board of Art and Culture
Gökçe Başkaya	Coordinator of Ahmed Adnan Saygun Art Center/ Member of the Izmir Mediterranean Academy Advisory Board of Art and Culture
Dr. H. Gökhan Kutlu	Director of Historical Environment and Cultural Assets / Member of the Izmir Mediterranean Academy Advisory Board of History
Özlem Tuğaç	Branch Director of Healthy Cities and Clean Energy Department
Şervan Alpşen	Izmir Mediterranean Academy – Arts and Culture Assistant
Ayşegül Kurtel	Director of K2 Contemporary Art Center / Member of the Izmir Mediterranean Academy Advisory Board of Art and Culture
Borga Kantürk	Assitant professor at 9Eylül University Faculty Fine Arts / Member of the Izmir Mediterranean Academy Advisory Board of Art and Culture
Caroline David	Director of French Cultural Institute
Cenk Dereli	Architect / Member of the Izmir Mediterranean Academy Advisory Board of Art and Culture / Founder of Nobon Design and Creative Events Platform
Ebru Atilla Sağay	Performance Artist / Independent Theatre Nienor
Elfin Yüksektepe	Cultural Management Expert / Member of the Izmir Mediterranean Academy Advisory Board of Art and Culture
Filiz Eczacıbaşı Sarper	Director of Izmir Foundation for Culture Arts and Education / Member of the Izmir Mediterranean Academy Advisory Board of Art and Culture

# ANNEX 1: LIST OF PARTICIPANTS IN THE INITIAL WORKSHOP

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Zeynep Tansuğ	Planning Programming and Coordination Unit Expert at Izmir Development Agency
Nedim Örün	Head of the Izmir Board of Entrepreneurs / Member of the Izmir Mediterranean Academy Advisory Board of Design
Nesim Bencoya	Founder of Film Gallery / Member of the Izmir Mediterranean Academy Advisory Board of Art and Culture
Dr. Nesrin Uçarlar	Performance artist in Theatre Madrasa / Guest Lecturer at Bilgi University Political Science Department
Sarp Keskiner	Musician / Member of the Izmir Mediterranean Academy Advisory Board of Art and Culture
Sibel Ersin	Director of TARKEM/ Member of the Izmir Mediterranean Academy Advisory Board of Art and Culture
Cansu İşbilen	Izmir History and Design Atelier
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Agenda 21 for culture



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