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**THE ROLE OF CULTURAL INSTITUTIONS AS A STAKEHOLDER
IN CULTURAL PLANNING:
EXAMPLES OF SİNOPALE AND SİNOP SUSTAINABLE
DEVELOPMENT ASSOCIATION**

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**KÜLTÜREL PLANLAMADA KÜLTÜR KURUMLARININ BİR PAYDAŞ OLARAK YERİ:
SİNOPALE VE SİNOP SÜRDÜRÜLEBİLİR KALKINMA DERNEĞİ ÖRNEKLERİ**

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PREFACE

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Music has been one of the biggest element of motivation during this period. I have put together a Spotify playlist with songs I listened to during my work. You can scan the code below in the app to find my "Thesis" playlist and contribute.

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ABSTRACT

Culture has become a valuable source and a tool in many fields because of the changes experienced as a result of globalisation. “The cultural planning” is the reflection of this situation in the field of city planning. It is crucial to work with the right stakeholders for a successful, long-term and publicly adopted planning effort. I inquired about the subject “Are cultural institutions an effective stakeholder of local governments in cultural planning?” in the study. I make this inquiry thanks to Sinopale, International Sinop Biennial and Sinop Sustainable Development Association, which conducts cultural studies in the city of Sinop through action research methods and in which I am also an action researcher.

I started my examinations with the reasons underlying cultural planning, the types and important elements of cultural planning in the first chapter. Then I analyse the stakeholder theory and the stakeholders of cultural planning. In the second chapter, I study the cultural infrastructure of Sinop, a small-scaled city, and the stakeholders working to strengthen this region. In the third chapter, I examine the development of action research and present samples from its usage in the city scale. In the rest of the third chapter, I have analysed the general structure of Sinopale and Sinop Sustainable Development Association and their works in the field of cultural planning. I realized that the works performed support the elements of cultural planning. I am of the opinion that larger, diverse, long-term and productive studies can be carried out by combining the knowledge and potential of these institutions with the resources of the local government and by making the works not outside of the local government's plan, but within the plan.

Keywords: Cultural Planning, Stakeholder Theory, Action Research, Cultural Institutions, Civil Initiative, Sinop

ÖZET

Küreselleşmeyle birlikte yaşanan değişimler kültürü pek çok alanda değerli bir kaynak ve araç haline getirmiştir. Bu durumun kent planlama alanındaki yansıması “kültürel planlama”dır. Başarılı, uzun erimli ve halk tarafından benimsenen bir planlama çalışması için doğru paydaşlarla çalışmak kritik önem taşımaktadır. Çalışmada “Kültür kurumları, kültürel planlamada yerel yönetimlerin etkili bir paydaşı mıdır?” konusunu sorgulamaktayım. Bu sorgulamayı Sinop kentinde, eylem araştırması yöntemiyle kültürel çalışmalar yürüten, benim de bir eylem araştırmacısı olarak yer aldığım Sinopale, Uluslararası Sinop Bienali ve Sinop Sürdürülebilir Kalkınma Derneği üzerinden yapmaktayım.

İlk bölümde incelememe kültürel planlamaya temel oluşturan nedenler, kültürel planlamanın çeşitleri ve önemli noktalarıyla başladım. Ardından paydaş teorisini ve kültürel planlamanın paydaşlarını inceledim. İkinci bölümde küçük ölçekli bir kent olan Sinop’un kültürel altyapısını ve bu alanı güçlendirmek üzere çalışmalar yürüten paydaşları inceledim. Üçüncü bölümde eylem araştırmasının gelişimini inceledim ve kentsel ölçekteki kullanımlarından örnekler verdim. Bu bölümün devamında Sinopale ve Sinop Sürdürülebilir Kalkınma Derneği’nin genel yapısını Anahtar ve kültürel planlama alanında yaptıkları çalışmaları inceledim. Yapılan çalışmaların kültürel planlamanın unsurlarını destekler nitelikte olduğunu gördüm. Çalışmaların yerel yönetimin planının dışında değil, aksine plan dahilinde yapılmasıyla; bu kurumların sahip oldukları birikimin ve potansiyelin, yerel yönetimin kaynakları ile birleştirilerek daha büyük ölçekli, çeşitli, uzun erimli ve verimli çalışmalar gerçekleştirilebileceğini düşünüyorum.

Kelimeler: Kültürel planlama, paydaş teorisi, eylem araştırması, kültür kurumları, sivil inisiyatif, Sinop

INTRODUCTION

Globalisation has impacts on the way cities are articulated to the world economy, their spatial functions and the structure of the cities and caused radical changes. These changes led to social problems as well. Industry, which used to be a leading city in the past, has now lost its importance and started to be replaced by the information society. As a result of this situation and with the widespread usage of communication, “human” has become the most important element for cities. In this new order, "culture" has begun to be seen as a tool in order to make cities attractive, develop them and find solutions to social problems.

Cultural studies started in England to provide new identities and functions to idle industrial areas have gradually become widespread. The concept of "cultural planning" has emerged with the inclusion of culture as a strategic element in public planning processes. Local governments try to apply cultural planning at different scales such as comprehensive planning or focusing on a region, and with different methods such as cultural mapping, disseminating cultural activities, encouraging participation.

Stakeholders are indispensable elements of the cultural planning process when considering within the scope of the stakeholder theory, which focuses on the relationships between an organization and other businesses, groups and individuals affected by it. It is crucial to work with the right stakeholders for a successful, long-term and publicly adopted planning efforts. I inquired about the subject “Are cultural institutions an effective stakeholder of local governments in cultural planning?” in the study.

Action research is used as a method in city development studies as a 'learning by doing' practice. This method supports planning in many ways, such as ensuring participation, encouraging active citizenship, strengthening civil initiative, and

establishing social networks when considering within the framework of cultural planning. Cultural institutions, which are among the important stakeholders of cultural planning, also use this method.

I examine my study question over Sinop which has rich cultural infrastructure elements and high development potential despite its scale. I analyse Sinopale, International Sinop Biennial organized in Sinop and Sinop Sustainable Development Association. I paid attention to the fact that the organizations have a structure rarely seen in Turkey, organized in small-medium sized city, operating for a certain period of time and created a tradition and accumulation, are a part of different networks at local, national and international scales and benefit from action research method when choosing these organizations. Furthermore, as an action researcher, I benefit from my observations and experiences that have not been reflected in scientific data while analysing the studies I personally joined.

I used qualitative and action research methods in the study. I conducted internet research, library searches and readings about culture, cultural planning and stakeholders. I examined cultural planning works conducted in Turkey and around the world within the same method's perspective with the works conducted in Sinop.

FIRST CHAPTER

CULTURAL PLANNING AND STAKEHOLDERS

We realize that the concept of culture was used in three different approaches when we look at history. The first of all, the culture describing a general process of mental, spiritual and aesthetic development since the 18th Century, the second one is the culture describing the lifestyle of individual, community or society used for specific or general manner and the third one is the culture used to mean the products of intellectual and artistic activity (Hayta, 2016, p.168). As Peter Burke generalized these definitions “Culture is a system of shared meanings, attitudes and values, and the symbolic forms in which they are expressed or embodied.” (Hayta, 2016, p.168, Peter Burke, 1995, Preface). While in the dictionary of the Turkish Language Association the culture is defined as “all of the material and spiritual values created in the historical, social development process and the tools used in creating and transmitting them to the next generations, showing the measure of human domination over the natural and social environment; crop”.

“The concept of the city includes all dimensions surrounding and affected by cityites” (Hayta, 2016, p.166). Karaca and Kiper (January 2011) defined city space in their study as “it is a historical accumulation formed by the actions of people performed individually and together”. In the same study we see a reference from Vance and they describe city space by adding that “we see groups representing different race, language, religion, economic structure in a cultural environment in an city area, both the products of the official cultural policy and the universal cultural values. Moreover, we see these products not isolated from each other but intertwined with each other and in forms that have been made specific to that city.” (Karaca ve Kiper, Ocak 2011, p.4). Hayta also mentioned

that “cities are mirrors of the cultural system of the society or country they are part of” (Hayta, 2016, p.177). İstanbul Foundation for Culture and Arts emphasized that in its report “culture takes its source from the society and conveys it back to the society through cultural activities” (İKSV, 2016, p.16). It is seen that culture forms city spaces and city spaces provide an environment for the development of culture when we look at these descriptions and definitions. “City Culture” concept is created thanks to these facts which feed on each other.

However, cultural and artistic events, theatres, concerts, exhibitions and festivals held in that city area come to the minds of many people when city culture and cultural items are mentioned. It is a rather shallow and incomplete description. Hayta defined this situation as “a meaning-laden integrity made up of the citizens and their lifestyles, which is constantly evolving and keeps the concept of sustainable city alive, in the process that took place in the past and in the future which is shaped with physical, cultural, socio-economic, formal and historical elements, with different interpretations of each city” (Hayta, 2016, p.166). The city culture specific to the region, shaped in accordance with the life of the citizens and covering almost every area of life is in a continuous movement and provides thorough data about the city. Thanks to all these features, it is used as a city development tool.

As a result of globalisation, which Yaylı defines as “the fluidity of trade, capital and people around the world”, the industry has lost its rise and left its place to the information society (Yaylı, 2012, p.334). Starting from Europe and then in many cities in Australia and North America, a “culture-based” development efforts have been undertaken both to achieve a place for themselves in the new world order and to ease the local social problems (Karaca ve Kiper, Aralık 2011). Concepts such as participation, right to equal life, increasing civic initiative, democratization of city life, socialization, quality of life, sustainable development of cultures, economic vitality, social integration and multiculturalism are the

studies conducted in the field of culture (Karaca ve Kiper, Ocak 2011, p.82). “Planning the city with culture” namely “cultural planning” has entered the city planning practice as a strategic planning model thanks to and as a result of these studies (Karaca ve Kiper, December 2011).

1.1. GLOBALISATION AND CULTURAL PLANNING

The developments experienced in technology and the widespread use of mass media have accelerated the flow of goods and information in the world and increased mobility. Having started in the 70s, these innovations have led to radical changes in people’s habits, lifestyles, business practices of all companies from agriculture to industry, governance styles of states; in short, all aspects of life. “Globalisation” is generally referred to as the reason for all these changes.

There are many definitions made for globalisation. Yaylı compiled these definitions as follows: “It is an inevitable process resulting in the closer recognition of different social cultures and beliefs, the spread and intensification of all kinds of relations between countries and disappearance of poles based on ideological differences (Erbay, 1998, p.70); a new stage of capitalist capital accumulation of contemporary imperialism spreading since 80s and presented to the world as a single and inevitable phenomenon after the collapse of the Soviet system (Timur, 1996, p.69); a fashionable phrase that turns into a password, a magic word, a key to open the doors of all mysteries of past and future (Bauman, 1999, p.7); a concept symbolizing both the shrinkage of the world and the strengthening of the consciousness of the world as a whole (Robertson, 1999, p.21); one of the images of the third great revolution, clearly the communication and informatics revolution, which emerged after the agricultural and industrial

revolutions in the world (Kongar, 2002, p. 23); local cultures and social ties have lost their importance, the decisiveness of nation-states has decreased and the characteristics of nation-states have changed and having economic, cultural, political, social, legal and international dimensions (Held, 1995, p. 190); a structure, the process of identifying different cultures (Robertson, 1992, p.27-31); it is a process where heterogenization as well as homogenization, localization as much as universalization, traditionalization as much as modernization, difference as well as the self are on the agenda, in which not the opposition of these formations, but on the contrary, the synchronicity and the contradictory coexistence of these formations are experienced (Keyman, 2002 p.36; Keyman, 2000, p.228-229) ”(Yaylı, 2012, p.334-335).

Yaylı describes globalisation by benefiting from the abovementioned definitions as follows; “a concept that can be defined in a wide range and addressed in all dimensions and that has penetrated into every field from law to justice, from the state systems to local governments, from communication to human relations and from dressing to lifestyle and also at the same time it is a process that not to be ignored and the current state of modernity, producing conflicts, fragmentations and new forms of stratification (Giddens, 2002, p.12-13), whose mechanisms, methods, and functioning can be resisted, thus subject to the intervention of critics in line with their interests and preferences (Uluengin, 2011, p.139-140). ” (Yaylı, 2012, p.335).

The interaction between city and the globalization process has brought new perspectives for cities. The form the city is articulated to the world economy and the spatial functions in these processes have affected the structure of the cities and led radical changes. “Industry” was the most important factor describing the city up to now. Nevertheless, the characteristics of being a production centre have begun to lose its importance in this process. Services, communication and intercommunication provided by the cities are the definition of the basic

fundamentals of the cities from now on. In other respects, competition between cities has risen and cities have assumed brand new economic, political and cultural roles (Işık, 1999, p. 166). The hierarchy between states and cities has changed; now “countries take their powers from cities, not vice versa” (Kozlu, 1994, p. 293). Cities having infrastructure attracting global capital have gradually started to take their places in terms of hierarchy between world cities in this process. World cities stand out as focal points for international migration. At this moment, cities have become prominent units thanks to their economy, culture, social and political settlements (Aslanoğlu, 1998, p.142).

Since the communication is widespread, the interaction between people and cultures has increased. There are views that the interaction leads the cultures and cities around the world increasingly similar and uniform. Cities need to find a way to be globally visible, stand out and show off themselves under these kinds of circumstances. The industry, which used to be needed for becoming a leading city, has now lost its importance. Most cities, especially those with an industrial background, are in transition period and need to renew and revitalize their economic foundations to move up in the value chain and become more knowledge-intensive places (Landry, 2015a, p.3). Nevertheless, large idle areas have emerged in cities as a result of the evacuation of big industrial zones. Moreover, unemployment and changes in lifestyles led to social problems in the local area. Cities began to ask themselves “who we are”, “where are we going”, and “what assets do we really have” (Landry, 2019, p.2). States in Europe have started to implement city transformation in these areas in order to find solutions for these areas, to take leading positions in the world and to generate solutions for social problems. Karaca and Kiper listed the reasons for this transformation as follows: Using cities as a tool in the restructuring in the process of transformation from an industrial society to an information society, migration and integration, development of social culture, technological developments, competition between cities in the global scale, economic development and development efforts,

increasing the quality of life, creating alternative employment areas, utilizing empty and dysfunction areas and changing human needs (Karaca and Kiper, January 2011, p.90).

In the new world order, traditional regional development policies have remained useless. “Culture”, thought to be endangered at the local scale with the globalisation, was used by the administrations as a tool of city transformation in the 70s. The old, empty, lost importance and ruined regions of the city mentioned as “gray areas” in the literature and ports and industrial zones which have lost their functions are home to the culture sectors (Özdemir, 2005, p.98).

Manchester in England and Tampere in Finland were the first places where culture-oriented projects appeared in the city areas. Whole of the production industry was affected by the economic crisis that broke out in England in the 90s. Having been important industrial cities for Europe, these places have rapidly become de-industrialized. This situation led to a serious employment gap and brought about problems in social life. As a result, a form of thinking going beyond traditional professional expertise was needed. It has been understood that it is important to discover innovative solutions to the city, economic and social problems emerged and experienced. Establishing the “Culture Industry” was found to be one of the strategies and solutions for the problems by the British and Finnish officials. The culture, entertainment, sports and education sectors which were not thought to be a part of the economy up to then were developed and supported by them. Increasing the tourism revenues of the city while creating livable environments for the residents was the most important objective in this strategy. Such projects gradually spread to cities of all sizes in Europe, America and Australia in the last quarter of the 20th Century and as a result of these developments, cities became competing with each other in this manner (Bianchini & Landry, 1995, p.7-10; Urry, 1999).

Factors such as location, natural resources and market access have been replaced by the human factor, human cleverness, desires, motivation and imagination while in the past these factors had primary importance for a city to become visible to others. The city must be attractive for a new generation of workforce in order for it to obtain a place in the new world order. According to Landry, the renovation of cities involves a transformation in perspective and mentality thus the renovation of cities is not only an economic and physical but also a cultural project. The atmosphere, the look, the feel of a place and the activities of the people living there are the city's culture. Creativity, culture, art, heritage, imagination and a vibrant creative economy are the cities' vital assets. According to his views that the city can not rise to the global level if the development of the city is planned without taking these vital assets into consideration (Landry, 2015a, p.3-4).

People are needed to be included in the renewal stories of cities in order to attract them into the city and increase their motivation and commitment. Therefore, cities must be more inclusive, egalitarian, holistic, supporting people's imagination, encouraging them to participate in decision-making, free and creative. It is crucial to rediscover the power of the public sphere and to use culture and art as tools at this point. Landry stated that the best cultural policies combine a focus on enlightenment, empowerment, entertainment and creating economic impact. Art and cultural institutions provide benefits significantly to the implementation of these policies, creating interest, vitality and a sense of belonging (Landry, 2015a, p.4; 2016, p.15). Not only large-scale and prestigious cultural activities but also small-scale and local activities are also important for achieving sustainable city economic development (Klaufus, 2000, p. 393). While cultural and artistic studies improve the image of the city, they also can attract tourists as well as offer educational programs for the public; they can also create employment opportunities for local artists as they can appeal to the elite with their high culture

programs and facilities as well as have social targets for wider reach (Bianchini, 1993).

The Creative City Conference was first held in 1988 in Melbourne. While focusing on art in this study, some of the main themes of the creative city were mentioned. It was stated that creative planning is based on cultural resources and a holistic perspective where each obstacle is evaluated as a hidden potential. Landry suggests that this perspective and view is a powerful planning and idea generation tool (Landry, 2019, p. 4).

According to Landry, a city's potential for development is great, if it is culturally open-minded; otherwise it will shrink or stand where it is (Landry, 2015b, p.15). A holistic approach based on the concept of culture is required to achieve sustainable city development (Klaufus, 2000, p. 392). However, the usage of creativity, culture, art and creative industries in city development is a method, it does not have a specific formulation. Cities vary in accordance with the expectations, lifestyles and needs of people living in. To become a "Great City", every city must act accordingly with its own strategy. It should focus on its differences according to the local cultural structure and the public should be included as the main stakeholder in this development process. Great places embody seven elements. They are places of anchorage, they feel like home, there is a sense of stability, tradition and distinctiveness. They are places of possibility, "can do", stimulation and buzz. They are places of communication and networking, where it is easy to connect, interact and move around, the outside world is accessible, and you feel you are part of a bigger, extensive web. They are places to self-improve, learn and reflect. They are places of inspiration. Culture is alive and, finally, a great city is well put together through design (Landry, 2015a, p.4; Landry, URL1).

Below there are some strong principles suggested to be taken into consideration when building a good city in accordance with the new world order (Bianchini & Landry, 1995, p.53-54; Landry, 2005, p.4-5; 2006, p.1-2; URL1):

- Environment in which people from every walk of life of the society can communicate with each other, talk and discuss openly and establish partnerships should be created.
- All affected parties must be involved in the decision-making processes in studies related to the public.
- In order to identify the demands, needs, problems and potentials of the society, new research and monitoring methods should be implemented.
- Local governments should encourage social benefit-oriented private initiatives and pilot projects.
- Projects that add economic value should be encouraged, while supporting ethical values.
- The human is the greatest resource and thus his imagination, perseverance and courage should be benefited from. Bureaucracies and structures that prevent creative thinking should be removed, and openness to innovations and improvisations should be created.
- Creativity should be encouraged for everyone, not just for the creative sectors. This will enable creative projects to be developed for the public good. It will also increase both the individual's sense of being a part of the collective whole and the private sector's sense of responsibility towards the public.
- It should be accepted that artistic thinking helps to find creative solutions and to attract and mobilize people.

- Local governments can carry out more value-oriented studies compared to central administrations. Power relations between them should be reassessed on a city basis.
- The balance between local and global must be well established. Focus should be on the texture and differences of the local culture; However, it should be open to positive effects from outside.
- Environments to share experiences with other cities should be created. The practices of other cities should be followed, but not directly copied. Every city should rearrange good practices and take risks in doing so.

It has been stated that the culture includes all kinds of activities, habits, spatial and objective elements, social and artistic activities and interactions. As a result of all these features, the culture is suggested to be instrumentalized as an element of cultural planning and sustainability (Altay, 2007, p. 26). The concepts related to “culture” were started to be benefited from in city planning literature generally at the end of the 80s. Cultural resources, cultural mapping, cultural planning, cultural literacy are examples of these (Landry, 2019, p.1).

“The strategic and holistic integration of culture into public planning processes” is the cultural planning (IKSV, 2016, p.7). A strategic plan should be determined as a “resource” and “value” for community development instead of looking at the culture only as a “product” for maximum benefit (Creative City Network of Canada, 2010, p.1). Cultural planning has become more visible thanks to the activities of Comedia¹ after its usage in literature has become remarkable thanks to Landry. Planning is an active process which seeks and values different variations of knowledge and understanding of a city (Landry, 2008, p. 268).

¹ Comedia was founded by Charles Landry in 1978 to focus on the future of cities and maximize their cultural resources. He undertakes facilitation, mentoring and consultancy tasks. It has operations in more than 30 countries to stimulate public, social and economic life thanks to cultural activities (Landry, 2008, p.286).

According to Bianchini, Ghilardi and Landry, the cultural planning is a tool to help local authorities and government in a lateral, synthetic, and interdisciplinary way for identifying a city's potential and developing strategies to capitalize on that potential, making investments, achieving economic success and building a healthy social environment. They suggest that policy makers must allow their own mentalities and assumptions to be transformed by making communications with the rich and ever-changing details of local culture and also the basic sciences of city planning should be enriched (Bianchini & Ghilardi, 2007, p.6-7; Bianchini & Landry, 1995, p.9).

The values for planning to be contributed by the culture are determined in the report of İKSV as follows "participation and democracy; sensitivity and inclusiveness; freedom, justice, and equality; peace, security and tranquility; creativity, imagination and innovation; health, well-being and vitality; environmental awareness". Moreover, the functions of culture in planning and social areas that can be improved by cultural planning are listed as follows (İKSV, 2016, p.16-17; Creative City Network of Canada, 2010, p.2):

- Culture is an important resource in public processes such as policy making, planning, implementation and evaluation since it includes shared values, forms of expressions and all practical applications.
- Culture has a fundamental role in achieving sustainability and prosperity. Democratic cultural policy should be supported on the condition that what people are doing and want to do must be understood.
- Culture enables us to assess the past, to act today and to talk and discuss about the future. A solid research foundation must be founded.
- Culture is comprehensive which brings together many concepts such as well-being, adaptation, capacity building, participation, belongingness and openness mentioned in public planning. Programs and services, facilities

should be developed in line with the community requirements and potentials to be identified.

- Culture presents an accessible, flexible and standardizable framework including all social relations and the forms of organization shaping these relations. Social exclusion in the public must be up against. Platforms to support the development of partnerships should be founded.
- The cultural perspective provides the necessary dimension of participation in public policies which attaches importance to the participation of the public in decision-making processes and to have their voices heard by others. The public should be strengthened by providing the participation of all segments and the embracing of local communities.
- It supports social and economic development by implementing culture into society. The visibility and awareness of artists, cultural workers and organizations should be increased and communication with other groups should be supported. The capital class of public and private funding reserved for culture and arts should be increased and their continuity should be ensured.

The cultural planning, in general, is still perceived as planning cultural and artistic activities in the city. However, in a critical article written by Landry it is stated that according to him they could not integrate culture into city development strategies as well as they had imagined in the 80s. He thinks that the reason laid behind this is “cultural planning” is perceived as “culture for planning” and focuses on organizing and promoting artwork. According to his view, this was also very crucial but enough on its own. Landry suggests that the “Planning culturally” approach must be adopted and he implies embedding cultural knowledge, insight and understanding in everything (Landry, 2019, p.1). Cultural planning is related to many areas directly or indirectly. Economic development,

industrial strategy, infrastructure development, education programmes, domestic and international tourism revenues, city design, city planning, identity of the public, quality of life, social rights and justice are some of this view's examples (Karaca ve Kiper, Ocak 2011, p.83). According to Wolf von Eckhard, the works performed in these areas are "art" and effective cultural planning should include all the arts, the art of city design, the art of winning community support, the art of transportation planning and mastering the dynamics of community development (Landry, 2019, p.4). The plans cover certain regions in the city or the whole city and different stakeholders like city councils, non-governmental organizations and the private sector may participate in these studies.

The first country having implemented cultural planning is Australia. In the 1992 plan of the Australian Local Government Association (ALGA), it was mandatory for local governments to make cultural planning as well as economic, infrastructural, environmental and social planning. "Municipal Cultural Planning" is the name of these plans prepared by the municipalities. These plans are local studies aiming to achieve social development on cultural policies in small and medium-sized cities. The Australian Council, the Australian Office of the Arts, State Governments have developed cultural planning guides by establishing networks. "The Integrated Local Area Planning (ILAP)" system was developed and supported by the management to assist in the implementation of the plan. Thanks to these kinds of activities, cultural planning has begun to be taken into account seriously and interested in different classes of the public such as city planners, local governments, the arts community and civil society. Similar cultural planning studies were commenced in Europe, England and North America in a short period of time and from these regions spread gradually (Karaca and Kiper, January 2011, p.85; Landry, 2019, p.5).

The Guggenheim Museum in Bilbao was built during the economic crisis. Investment made in a cultural centre not in traditional job creation methods drew

reactions during that period. However the museum was useful and the city has started to rise. One of the points that will set an example for other cities of this application is the integration of the city plan with other elements. After the building of the museum, quality renovations have been made in the transportation networks and in the city space. “You have a once in a lifetime opportunity to renew the civic infrastructure, at a minimum it should be international class and as a norm world class.” was the thought this compact work performed. Thanks to this thought in mind, Frank Gehry, Norman Foster, Santiago Calatrava and Zaha Hadid have built structures creating a sound in the world. Bilbao has recovered its strength and has become one of the leading cities in the world thanks to these initiatives (Landry, 2015a, p.13).

The city of Liverpool has weakened economically and the city’s population has almost halved after the world’s attention turned from west to east. Its destiny returned after city tourism and its election as the 2008 European Capital of Culture after being seen as a “problem city” for many years. The expectations have changed for the city to become a cultural scene. Old buildings with historical textures have been turned into museums and entertainment palaces. Efforts have been made to provide cultural development for disadvantaged communities. These works, which are often invisible or little known, are very important for city citizens to feel stronger and more valuable. The city’s self-confidence has increased, the perception of the city has changed and its image has improved significantly in the eyes of national decision-makers and potential visitors to England although the city could not return to its roots. It is predicted that if it did not develop its cultural assets, it would not have achieved this improvement (Landry, 2015a, p.13-14).

The city of Lille started looking for new areas to stimulate the economy as a result of the setbacks in the mining and textile industry. It has become one of the leading cities of France in the e-commerce and logistics industry thanks to its effective

breakthroughs. However, it could not change his image of being dowdy, dirty and dull. Various fairs were organized to improve this image and studies on entrepreneurship were conducted. However, its image started to change with the works carried out on being elected as the 2004 European Capital of Culture. This occasion was perceived as a catalyst to bring together the strengths of the city's stakeholders and changed perceptions with an imaginative city plan. Initiatives such as the Maison Folie Art Center in Moulins and the La Piscine in Roubaix museum by transforming from a pool into a museum have made a splash around the world. Moreover, cultural events are organized biennially thanks to the Lille 3000 Program. A different part of the world is focused on in each period and cultural events continue throughout the year. Lille has gained trust in the city borders and outside of the city borders thanks to these initiatives (Landry, 2015a, p. 14-15).

More importance to cultural planning has been given by the local governments over time as seen in the examples. "Culture" has been used in policies in many areas required to be performed by cities. The place, content and methods of culture in planning vary in accordance with the cultural dynamics in countries and cities. "Creative city" emphasis became prominent in Australia and it has been carried out in certain areas called "cultural zones" within the city in Europe; and lastly it has gained a different dimension by connecting with the "creative city" discourse in the local cultural policies of medium and small-scale cities in the United States of America (Karaca and Kiper, January 2011, p.84-85). In the next chapter I will examine the types, important points, different approaches and application examples of cultural planning in order to better comprehend the points to be taken into consideration while using the cultural element which can be shaped (and needs to be shaped) in accordance with the requirements of the region.

1.1.1. Types and Basic Elements of Cultural Planning

In general definition, cultural planning adopts a culture-oriented integrated planning approach, by taking into consideration all kinds of city design, spatial and objective elements, public art, social and artistic activities, transportation planning, security, equality and justice. According to Landry, the toolkit to be used in the preparation process of cultural planning can be assessed under 4 headings. These are cultural resources, mapping, planning, and literacy (Landry, 2019, p.2-5):

- Cultural Resources: It is the city's raw materials, resources and values. Creativity is the method of processing this raw material. The city should be regarded as one of the factors shaping these elements, not separate from factors such as housing, land, and transportation in city planning processes. A system established by utilizing cultural resources will look like a "living organism".
- Cultural Mapping: The second step is to systematically detail and map all qualitative and quantitative resources. World views and requirements of different classes may differ. Therefore, the process should be conducted through participatory methods and care and attention should be paid to the participation of as many people and institutions as possible from all classes of the society.
- Cultural Planning: The data accessed by cultural mapping is the material of cultural planning. A creative, innovative and bold perspective is required in order to gain maximum benefit from the most of these materials. Entrepreneurial opportunities and barriers should also be considered apart from the requirements of the city. Its approach is holistic, interdisciplinary, collaborative and horizontal and it seeks to build

networks of opportunity. A strategy and action plan can be created from these.

- Cultural Literacy: To research, analyse, understand and evaluate the culture of the city, it is a very crucial step. This step helps people to understand what is crucial for the people living in the city, their requirements, hidden potentials and problems. Cultural literacy is even more important in multicultural cities. It is a very effective tool for gaining knowledge about different cultures and establishing common grounds.

Determining the cultural source of the region detailedly is very crucial. It plots out the data forming the fundamentals of the plan. The areas to be taken into consideration when determining these elements are as follows: Arts and media activities and institutions; the cultures of youth, ethnic minorities and other “communities of interest”, including local festivals and other celebratory events; the tangible and intangible heritage, including archaeology, gastronomy, local history, dialects and rituals; the natural and built environment, including public and open spaces; the diversity and quality of places where people socialise, including street markets, bars, clubs, cafes and restaurants; local milieux and institutions for intellectual and scientific innovation, including Universities and private sector research centres; the repertoire of local products and skills in the crafts, manufacturing and services (Bianchini, 1999b; Bianchini & Ghilardi, 2007).

According to Bianchini, adding to the cultural resources the people’s mentality about where they live is crucial. This view is corresponded by the concept of “mindscape” suggested by Magoroh Maruyama (see Maruyama, 1980). It means the visual and cultural perspective of the people living in a place about the texture of that place by combining the words “landscape” and “mind (Bianchini, 2006, p.14). Mindscape concept includes: media coverage; stereotypes, jokes, conventional wisdom, myths and legends; representations of a city in music,

literature, film, the visual arts and other types of cultural production; tourist guidebooks; city marketing and tourism promotion literature; views of residents, city users and outsiders, expressed; the special knowledge of environmentally sensitive groups like cyclists and city walkers, or of confidantes and gossip mongers like hairdressers and taxi drivers; city symbols and memorabilia, including religious and civic rituals and celebrations; the institutional filters which operate as gatekeepers of collective memory, including local history museums and published histories of the city; the spatial practices of different individuals and social groups (Bloomfield, 2006; Bianchini, 1999a; Bianchini & Ghilardi, 2007).

The scope, contents and implementation methods of cultural plans vary according to the conditions and perspectives of each country and each region. In the document "Cultural Planning Toolkit" prepared by the Creative City Network of Canada, the types of cultural planning are specified and explained under headings² (Creative City Network of Canada, 2010, p.3):

- Framework cultural planning: It is a community-wide plan based on a comprehensive understanding of culture, compiled with participatory methods to guide more specific planning work in the future and to create a framework for long-term goals.
- Cultural plan with predominantly single discipline focus: It is a community-wide plan where the focal point is on a specific area. It is ensured that annual targets and activities in this field are determined. For example, with a planning focusing only on the field of art, studies such as establishing the programs of publicly supported art institutions in the city, determining the artists to be supported, independent cultural and artistic

² It is stated that they adapted from Carig's guide: Dreeszen, Craig. (1997). Community Cultural Planning Handbook: A Guide for Community Leaders. Washington, DC: Americans for the Arts & the Arts Extension Service, University of Massachusetts (Creative City Network of Canada, 2010, p.3). I also examined these views from İKSV's report: İKSV, 2016, p. 22

institutions and arts education projects, and preparing annual plans to increase participation in art activities.

- Community cultural assessment or cultural mapping: Through a broad-based consultation and cooperation process, the cultural resources and needs of the society are comprehensively analyzed and defined. It is a critical process in the first stage of the cultural planning process.
- Specialized arts or cultural assessment: It is evaluation that has a particular focus. For example, evaluating the economic impact of the cultural sectors in the city, conducting a feasibility study for a fundraising campaign or a cultural center project, researching the potential of cultural tourism.
- Specific issue planning: It is community-wide planning that focuses on a single issue such as reach and diversity.
- Specific district cultural planning: Planning with integrated goals for only one area in the city (e.g. city center or neighborhood).
- Cultural component of a municipal or regional general planning - horizontal: It is the separation of a part of the strategic planning made by the municipalities for culture. Culture is considered in plans made by other units of the municipality and seen as a resource for achieving its objectives.
- Comprehensive detailed cultural planning: The cultural requirements of the communities with which the plan will be conducted are determined by means of participatory methods and the cultural infrastructure of the plan area is investigated. It is a community-wide plan in which cultural resources are included in city planning elements in accordance with these evaluations.

I think that the above mentioned types of cultural planning are in fact “elements” of cultural planning. It is stated in the report prepared by İKSV that “some types of planning stated as the types of cultural planning may also constitute sub-components of a broader cultural planning” (İKSV, 2016, p.18). Cultural plans vary in accordance with the conditions and perspectives of different countries and regions as I mentioned before. The approaches adopted, the preparation way, the undertaking and supporting institutions, and the implementation methods are some of these variables. I have compiled reviews for cities considered to be leading in cultural planning from the studies such as "Cultural Plan and Multicultural Space Search: Examples from European, American and Australian Cities after 1990" (Karaca & Kiper, December 2011) and "Cultural Planning for Local Governments" (İKSV, 2016) in order to demonstrate different practices in this manner (Table 1.1, 1.2). I took into consideration that the cities have different historical and social backgrounds, they are located in different geographical regions and they are seen as good examples in cultural planning while choosing cities. I examined 13 cities from Asia, Europe, America and Australia under five headings that will reveal the differences in their approach to important elements of cultural planning. These headings are as follows: its relationship, their scope and their approach to strategic plan; the persons and institutions in charge; their participation and way of preparing plans; their important points; their impact, evaluations and prominent aspect.

Table 1.1: Connection, Scope and Approach of Cities to Strategic Plan; Examination in Terms of Responsible Persons and Institutions

City	Continent/ Country	Relationship, Scope and Approach to Strategic Plan	The Persons and Institutions in Charge
New York	American Continent/ the USA	Cultural planning has become now a continuous part of the strategic planning process after the law on the New York Cultural Plan came into force.	There are no detailed assignment models or levels set yet.
Pima	American Continent/ the USA	It aims to protect the natural diversity of the region and the cultural richness of the society, and to use the natural and cultural capital for social growth and prosperity as well as economic development thanks to the cultural plan conducted in 2006.	- Tucson Pima Arts Council - The Nature Arts Culture Heritage Organizations (NACHOS) - The University of Arizona - Tucson ve Pima National Art Foundation (NEA)
Kingston	American Continent / Jamaica	With the plan concluded in 2010, having a very rich historical background, the city aims to develop its cultural facilities and capacity together with its cultural heritage.	- Kingston City Council - Canada City Institute
Toronto	American Continent / Canada	It has properly incorporated the culture into the overall strategic plan of the city.	Policy and Program Team
Vancouver	American Continent / Canada	The plan, covering the years 2008-2018, consists of five strategic themes, namely, innovation, learning, people, ideas, communication, neighborhood, and material and moral contribution.	Vancouver City Council
Seoul	Asian Continent / South Korea	Culture is discussed under the title of history, culture and environment within the five main areas that make up the 2030 Seoul Plan.	- It is prepared by a seven-person working group composed of researchers from the Seoul Institute and independent experts from the private sector. - The plan is conducted by Seoul Metropolitan Municipality.

Linz	Europe / Austria	It aims to make cultural development effective since the plan was made up in 2000.	Linz City Council
Tampere	Europe / Finland	The development of a culture and art-based service sector with advanced technology production has been determined instead of industrial production as a 2020 Strategy made for the restructuring of the city.	Tampere City Council
Amsterdam	Europe / the Netherlands	It is becoming more and more part of the strategic plan. It gets more involved in strategic planning processes since the Arts and Culture Department works with the Financial Affairs and City Planning units.	The main responsible of the process is the Director of the Arts and Culture Department of the Municipality of Amsterdam. However, different experts also participate in the process.
Manchester	Europe / England	The cultural development is the plan which is the vision of the city plan covering the years 2002-2012 is cultural development.	- Manchester City Council - Cultural Council
Barcelona	Europe / Spain	It is estimated to update the Strategic Plan for the culture sector, which was approved in 1999 within the scope of the Barcelona Strategic Plan for Culture made in 2006.	- Barcelona City Council - Barcelona Cultural Institute - Barcelona Cultural Council
Lviv	Europe / Ukraine	The aim of the study started with the encouragement of the European Cultural Foundation is to create a framework for the development of cultural policies.	- Lviv Cultural Management Center - European Cultural Foundation - Lviv City Council
Lithgow	Australia	- The plan, covering the years 2008-2013, is based on sustainable economic development and increasing cultural development. - The areas defined as industrial development, city and economic growth in the Local Environment Plan were designed to be a basis for the Development Control Plan.	Lithgow City Council

Source: İKSV, 2016; Karaca and Kiper, December 2011.

Table 1.2: Examination of Cities in Terms of the Relationship, Scope and Approach of the Strategic Plan Within the Scope of Responsible Persons and Institutions, Participation and the Way of Preparing Plans, Important Points, Evaluations and Prominent Aspects

City	Participation and Way of Planning Preparation	Key Points	Impact, Assessments, Prominent Aspects
New York	- Planning from bottom to up approach has been adopted. - Participation is provided by the Citizen Advisory Board.	Information and feedback about the plan is obtained from local residents, government representatives, local opinion leaders, cultural experts and many others.	As the plan continues, reports will be published and then shared with the public and later reviewed by the City council, Citizen Advisory Board and the other units. Qualitative assessments will also be made once the plan is implemented.
Pima	Planning from bottom to up approach has been adopted.	The plan maintains the unique, natural and cultural structure of the region, increases social integration and quality of life.	To protect the cultural resources (unique ethnic and natural structure) of the Pima province from the negative effects of rapid economic growth.
Kingston	Planning from bottom to up approach has been adopted.	It increases the quality of life and supports social and economic development.	It aims to maintain its cultural structure coming from its historical past.
Toronto	- Planning from bottom to up approach has been adopted. - Participation is provided through consultation meetings with stakeholders, citizen advisory committees and the meetings held at the town hall, and online platforms open to citizens' participation.	The concept of "creative capital" is internalized and it is constantly tried to be improved.	The development of cultural activities is thought to affect criteria such as accessibility, sustainability, location related to other cities within and outside the country, and the contribution of creative sectors to the country's economy, and their impact is measured accordingly.

Vancouver	Planning from bottom to up approach has been adopted.	It improves social integration and quality of life and supports economic development.	Plans and strategies regarding the "requirements of a creative city" are designed in an integrated manner and the concepts of coexistence culture, multiculturalism, cultural awareness, cultural understanding and tolerance are brought to the fore.
Seoul	- Planning from bottom to up approach has been adopted. - Participation is ensured by postcard questionnaires enabling to collect the views of citizens.	24 task areas were determined according to individuals, communities and regions in the city. Citizens' views on the plan are received through these regions.	It will be evaluated and updated every five-year period following the Law for the Promotion of Local Culture and Art.
Linz	Planning from bottom to up approach has been adopted.	It increases the quality of life and supports social and economic development. It serves the goal of becoming the European Capital of Culture.	The city profile was created.
Tampere	Planning from bottom to up approach has been adopted.	It increases the quality of life and supports economic development. It serves the goal of becoming the European Capital of Culture.	- A transition from heavy industrial production to an economic development model based on knowledge and service sector. - As a development model, high technology industry and cultural development were synthesized.
Amsterdam	- Planning from bottom to up approach has been adopted. - Participation is provided via the cultural sector.	It strengthens the culture and the role of culture in the city.	Financed institutions are monitored every year and the plan is evaluated every 4 years.

Manchester	Planning from bottom to up approach has been adopted.	It increases the quality of life and supports economic development.	- "Knowledge capital" program strengthened the links between creativity and business development. - An economic development model based on the service sector from heavy industry production has been implemented.
Barcelona	Planning from bottom to up approach has been adopted.	It increases the quality of life and supports economic development.	A national cultural infrastructure was created on the basis of cultural facilities. With the facilities and infrastructures established for the 1992 Olympic Games, a development was experienced in connection with the city plan of the city.
Lviv	Planning from bottom to up approach has been adopted.	It increases the quality of life and supports economic development.	Having been commenced with the initiative of the European Cultural Foundation the study is successful in terms of participation-oriented planning.
Lithgow	Planning from the up to the bottom approach has been adopted.	It increases the quality of life and supports social and economic development.	It serves as a basis for the Development Control Plan and emphasizes the economic, social and rehabilitation power of the culture.

Source: İKSV, 2016; Karaca and Kiper, December 2011.

It is seen that plan makers have different perspectives in areas such as methods, distribution of tasks and priorities. The main purpose of the plans is to increase the quality of life and support social development. For this reason, economic advancement of Manchester, Barcelona, Lviv and Lithgow, cultural preservation and development of Amsterdam, Pime, Kingston and the development in the creative sectors in Toronto and Vancouver were selected as the methods.

Furthermore, it is also noteworthy that the cultural planning studies conducted in Linz and Tampere are determined as a strategy leading them to their goal to become a European Capital of Culture. This point of view is directly proportional for the vision of becoming a “world city” in the birth of culturally oriented city development studies.

Cultural plans in New York, Toronto and Barcelona are integrated with higher scale plans. The city councils are the responsible ones for the plans. It was stated that city councils were responsible for the plans in Vancouver, Lithgow, Kingston, Manchester, Barcelona, Lviv, Tampere and Linz, too. Moreover, there is a council of culture in Manchester, Lviv and Barcelona. Universities, institutions and organizations specialized in art and cultural heritage participate in Pima.

While from bottom to the up planning approach is adopted in all European countries, from the up to the bottom approach is observed in the countries of the American continent and also Australia. It is compulsory for regional and local governments to prepare a cultural plan by a government policy in the USA, Canada and Australia (Karaca and Kiper, December 2011). In cities adopting from bottom to the up planning, different methods are used for participation: In Seoul, people's views are collected with postcard surveys; in Toronto, different stakeholders are included in different methods such as meetings and surveys; there is a Citizen Advisory Board in New York; stakeholders are reached via the cultural sector in Amsterdam. It is stated that especially for Western European countries the cultural plans are prepared with a more inclusive and bottom-top planning approach. Furthermore, the cultural policies focus on social priorities and are supported by public arts initiatives (Grodach & Loukaitou-Sideris, 2007, p. 351).

The place of cultural planning in Turkey was evaluated based on the meetings held with municipalities in İstanbul and strategic plans in the “Cultural Planning

for Local Governments” report. These evaluations are as follows (İKSV, 2016, p.14-15):

- The cultural planning approach in Turkey is not completely settled. The space allocated for the culture is limited in the strategic plans prepared by local governments.
- Being one of the basic elements of sustainable development, the culture is not addressed in a holistic approach in strategic plans together with social, economic and environmental factors. Culture-related goals are generally aimed at planning arts events.
- It was quantitative policies causing the services provided in the field of culture to be assessed based on numerical data such as events, number of participants and the number of halls. Correct indicators can not be achieved as a result of this situation.
- Localization process in cultural policies has not been fully realized. Therefore, the sharing of authority and responsibility between district municipalities and metropolitan municipalities or municipalities and other local public institutions is not clear. This results in the inability to use resources effectively in cultural planning.
- The mayor has a crucial role in determining the cultural vision and realizing the projects.
- The coordination and cooperation between different units of municipalities in cultural planning is not common enough.
- There is a tendency to focus on one of the two rather than the approach of contributing to social development by mixing cultural elements having the

heritage value and current interpretations carrying this heritage to the future.

- Issues such as multiculturalism, immigration, ethnic diversity, freedom of religious belief, which are important in ensuring social justice and social peace, are not often mentioned in planning or these issues are ignored in practice.
- Failure to develop a system to collect data at the national level in the field of culture also constitutes an obstacle to a culture-oriented planning approach at the local level.
- Being widely used by municipalities, the strategic plan preparation method is more suitable for central administrations.

Cultural planning is interpreted as culture-art activity and this is a pretty shallow point of view when looked at the abovementioned determinations. Cultural plans are not integrated with the master plans and their elements in a way to evaluate the potential. Failure to assign positions to conduct the plans at the local level causes uncertainties and problems in implementation as a result of this. Plan preparation methods are decisive from above and there are no control mechanisms beyond them. It is seen that the administration acts protective in its own way, not addressing some issues and sections. Intending to provide social integration, this study, on the contrary, excludes certain segments.

I examined the cultural planning approaches, types and important elements in the literature. I have examined application examples in different continents under headings such as approach, stakeholders, and place in planning, and setbacks. I specified 5 important points on the approaches which should be embraced for a cultural planning study to be long term based on these reviews. These points are as follows:

1. City culture should be seen as a source: Goals should be determined for the city's own values, requirements and potentials rather than instead of making plans on unrealistic problems with the aim of raising funds. Solutions should be thought and applied to transform the points which are evaluated as problems or deficiencies into potential. Cultural values and places from the past should be preserved and developed during the strategy development and implementation phases. Local people should be the priority groups whose interests are to be taken into consideration.
2. The cultural plan should be integrated with the higher scale plans: It should be designed and managed as a part of other physical, economic and social plans prepared for the city. Cultural data should be adopted as a potential basis for other plans in addition to support each other.
3. A bottom-up planning approach should be adopted: Plans developed under the demand and pressure of the central governments are not realistic and sustainable. Therefore, the local government should carry out studies for the needs and expectations of the city. Sub-scale plans should be a reference to upper-scale potential plans.
4. Collaboration with stakeholders at all phases of the plan and attention should be paid to the usage of participatory methods: Stakeholders should be involved in all stages of the research. Attention should be paid to collaboration, collectivity and together production. Ensuring that the stakeholders are not only from the governments or the culture and arts community but also from civil society and the public as the main actors is important. It should be guaranteed that non-stakeholder classes are also included in the process via participatory methods.
5. Social networks should be established rather than physical structures: Plans should be human-centered and humane. Just establishing a cultural

center and organizing programs is not efficient and sufficient. Environments should be created where individuals and institutions can interact with each other and with larger networks.

The points I have identified above are important in my opinion and qualities of a successful and long-term cultural planning study. I examine the works of Sinopale and Sinop Sustainable Development Agency as a case in the following chapters. I assess these works in terms of cultural planning over these 5 titles.

It is questioned to what extent the cultural plans prepared in a bureaucratic framework by top determining planners and consultants are adopted by the city residents of the projects in the literature. It is stated that the planning studies made in criticisms in this area were not put into practice (Karaca & Kiper, January 2011, p.90). There are reservations about the plans not being long-termed even if they are implemented in the studies I have examined. İKSV questioned the most frequently encountered obstacles in the planning process in a survey conducted in different cities (İKSV, 2016, p. 65; Table 1.3). I think it is valuable to refer to this analysis.

Table 1.3: The Most Common Obstacles That Cities Face in the Planning Process

City	The most common obstacles in the planning process
Amsterdam	To promote talent development with experiments and innovations, to make the cultural field dynamic, to balance between institutional focus and broader policy visions.
New York	To determine the scope of the plan, to reach consensus, to integrate public opinion into the planning process in the best way, to put forward a plan that appeals to the strengths and conditions unique to New York.
Seul	Obtaining the views of the citizens of Seoul as a megacity, interacting with the right ones from the citizen rights groups, finding the best way for the citizens to be involved in the planning processes.
Toronto	Ensuring that the voices of the elderly, young people and disadvantaged communities are heard.

Source: İKSV (2016). Cultural Planning for Local Governments. p.65.

The most common problems are motivation, activation of cultural stakeholders and scope in Amsterdam; the content, scope coordination and integration of the people in New York; communication with the public in Seoul and communication with some certain classes of the public in Toronto. Participation is the foundation of common problems in these four cities. It is understood that there are deficiencies or problems in involving certain groups or all citizens in the planning process. It is seen that there are deficiencies in the adoption, implementation or longevity of the plan by the public in cases where the right stakeholders are not worked together and participation is not sufficiently implemented when we take into consideration the above mentioned problems in the examples together with the discussion in the literature. Being subject to cultural planning, the public should be evaluated as a stakeholder and should be included in the planning process with participatory studies in order to achieve more realistic and applicable studies. It is important to conduct studies with a large number of stakeholders and to follow participatory methods in all stages of research, development, implementation, management and supervision in order for the plans to be successful in accordance with the views of Bianchini and Ghilardi (Bianchini & Ghilardi, 2007, p.6).

Supporting active citizenship is another benefit of participation. In cities people from many different cultures, with different desires and requirements live together. Increasing participation supports active citizenship and increases the awareness of cityity by providing opportunities for all these different classes to make their voices heard. Therefore a more equitable and stronger society can be formed. When we look from a plan perspective, more realistic problems and potentials can be focused on with the inclusion of different parts of the city in decision-making mechanisms. As a result of the above mentioned reasons, the plan can be adopted more by the public and it may be long-lasting.

Collaboration with a wide variety of stakeholders is one of the most crucial factors of cultural planning. It is necessary to work with local, national and international stakeholders throughout the research, writing, implementation and evaluation processes of the plan. These stakeholders are different units and directorates from each other such as culture and planning within the public administration, city councils, development agencies, museums, cultural centers, non-governmental organizations, associations, foundations, unions, professional associations, independent cultural organizations, artist platforms, education and research centers, it includes anyone who carries out or can contribute to cultural studies such as private sector representatives, universities (Ertürk, 2011). Increasing the number of stakeholders makes the plan more inclusive, realistic and innovative.

It was observed in the applications examined that especially local cultural actors were included in the later stages of planning, not from the beginning. However, it is important that the process starts with experts and local dynamics who can look at the plan from different angles. For this, an institutional mechanism or organic structures should be founded to establish a dialogue between the representatives of the culture and arts sector and the local government authorities on the design, implementation, application and evaluation of cultural policies and programs (İKSV, 2016, p.55). In the following chapter, I will examine stakeholder theories in order to determine the location of cultural institutions in cooperation with stakeholders, which are indispensable for a successful and long-term cultural plan.

1.2. STAKEHOLDERS

The word "stakeholder", as we use it now, was first featured in a 1963 paper by the Stanford Research Institute (now called as SRI International, Inc.). It was used to demonstrate that business owners and shareholders are not the only persons to be accountable by management (DeColle, Freeman, Harrison et al., 2010, p.4). Freeman defines the concept of stakeholder as "any group or individual that is affected by the goals of an organization or can affect the achievement of those goals" (Freeman & McVea, 2001, p.5). According to his views, stakeholder groups are considered as "governments, political groups, shareholders, financial and commercial unions, consumers, employees, consumer protection associations, suppliers and competing businesses" (Ertuğrul, 2008, p. 206).

Public trust in the business world was shaken at the beginning of the 21st century. The reason is the global crisis in the housing and financial markets and another reason is that companies do not place emphasis on ethical values with the aim of making high profits. These problems indicate two points; managerial actions may affect too many people around the world and unconsidered individuals and groups may cause surprises preventing organizations from achieving their goals (DeColle, Freeman, Harrison et al., 2010, p.3). In the late 1970s and early 1980s, academicians and practitioners were working to develop management theories that would help explain management problems with high levels of uncertainty and change. According to Freeman, managers should introduce a vocabulary based on the "stakeholder" concept. Throughout the 80s and 90s, Freeman and other academicians reviewed this vocabulary to address three interrelated business issues. These problems are as follows (DeColle, Freeman, Harrison et al., 2010, p.4-5; 45):

- 1) The problem of value creation and trade: In a rapidly changing and global business context, how is value created and traded?

It is crucial to understand the economics of markets but there is a set of stakeholder relationships defining the business at the heart of starting, managing and leading a business. Creating value and trading should be evaluated as the top of all and as creating value for stakeholders.

- 2) The problem of the ethics of capitalism: What are the connections between capitalism and ethics?

The responsibility principle should be adopted, discrimination should be avoided and all stakeholders share the same environment not only shareholders. Therefore, more effective value creation methods may be achieved which can help establish a conceptual and practical connection between capitalism and ethics.

The problem of managerial mindset: How should managers think about management to better create value and explicitly connect business and ethics?

- 3) There may be a generation reshaping business and capitalism, putting ethics at the heart of the work and work at the heart of ethics and creating a way to understand business in the global world of the 21st Century.

In order to deal with these three problems, the stakeholder theory³ focuses on the relations between an organization and other businesses, groups and individuals affected by it. It is interested in how managers, customers, suppliers, employees, financiers and society interact to create value and trade together. It aims to create methods to guide strategic relations between all of these parties (Freeman & McVea, 2001, p.5). It is crucial to systematically identify which stakeholder groups require and deserve management's attention, to know how these relations

³ There are usages of “stakeholder management” or “stakeholder perspective” instead of “stakeholder theory” in the sources, see DeColle, Freeman, Harrison et al., 2010, p.3.

get along with each other and how they have changed over time for understanding a business (Freeman & McVea, 2001, p.5). It is provided that businesses both survive in the capitalist system, create value and avoid moral failures thanks to effective stakeholder management (DeColle, Freeman, Harrison et al., 2010, p.5-6).

Thanks to the stakeholder theory, traditional perspectives such as industrial organizations economics, resource-based view, cognitive theory and organizational view of the organization are integrated with each other. The corporate planning, a framework for strategic management in the 80s, was formed by gathering parts of systems theory, corporate social responsibility and the concept of stakeholder in organization theory (Freeman & McVea, 2001, p.22). I think it is critical to mention these theories and concepts in order to better understand the environment laying the groundwork for the stakeholder theory.

There are two main components of corporate planning: Forecasting and Compliance. First of all, management conducts an environmental examination to identify trends to help predict the future business environment. Then, it decides the best opportunity for the organization to adapt to the future environment for rising to the top level. Stakeholder analysis is conducted as a part of environmental monitoring within corporate planning. Such stakeholders can be identified by their roles rather than complex and versatile individuals. Therefore, corporate planners may perform a general stakeholder analysis without having to develop detailed information about the real stakeholders in the organization in question (Freeman & McVea, 2001, p.7).

The external connections which are parts of every organization are emphasized by Systems Theory. Thus, organizations defined as “open systems” are part of a larger network rather than independent entities. Identifying both stakeholders and their links is a critical step in this approach. When looked at from a systems perspective, problems can not be resolved without the support of all members or

stakeholders in the network. According to Systems Theory, the development of collective strategies optimizes the network. Individual optimization strategies do not provide inadequate network solutions (Freeman & McVea, 2001, p.8).

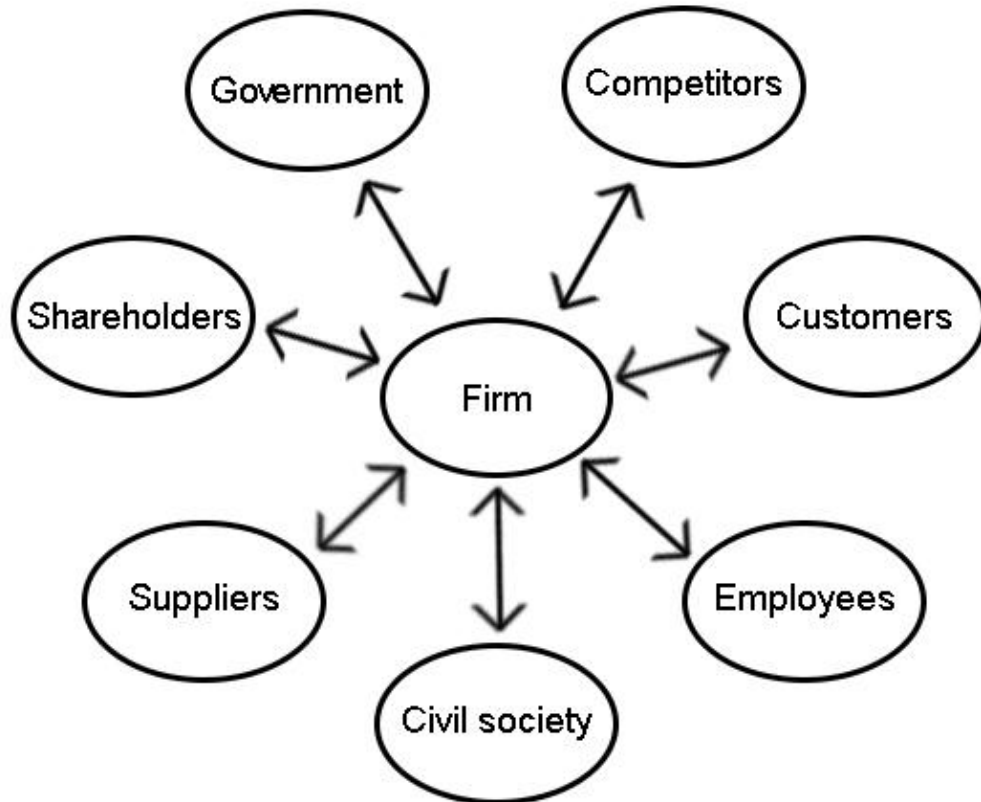
The Organization Theory comes from the same root as the systems theory, traditionally. In the 60s, Katz and Kahn began developing organizational frameworks defining the organization in terms of the system surrounding. Thompson suggested the concept of “customers” to take into consideration groups outside the organizations’ traditional borders. The purpose behind these approaches and these organizational theories was to identify and elaborate the existence and nature of the organization. It is clear that it is challenging to define the organization before the relations it depends on are fully perceived (Freeman & McVea, 2001, p.9).

The social responsibility literature represents a collection of approaches rather than a coherent theoretical grouping. A wide variety of approaches to business and social areas are under this concept. In traditional stakeholder analysis, parties considered being in a hostile relationship with the organization were ignored. What many of these approaches have in common is that they focus on including these overlooked stakeholders. The social activist movement draws attention to the dangers of developing strategies that ignore the influence of hostile groups. An important contribution of the social responsibility literature is to broaden the scope of stakeholder analysis and emphasize the importance of reconnecting with previously separated groups (Freeman & McVea, 2001, p.10). In addition, prior to the development of stakeholder theory, researchers questioning corporate social responsibility argued that businesses have a set of responsibilities, which are regulated / not regulated by conventions and laws, towards various groups in society, other than shareholders. It was stated that the concept of benefit and share cannot be limited to business owners and shareholders only (Ertuğrul, 2008, p. 205).

Thanks to the institutional planning, the systems theory, the corporate social responsibility and the organization theory, many approaches to support the stakeholder theory in many different aspects have been developed. All of these approaches have the common point which is crucial to expand the stakeholder analysis to include all stakeholders and seek common benefits while identifying strategies. These views formed the basis of stakeholder theory.

The stakeholder theory is a philosophy that cares about each of the employees, customers, suppliers and shareholders and has a care on their expectations and requirements which may change over time. Good relations with the environment should be established in order to monitor the changes in the operating environment of the business and to achieve the goals of the business according to this view (Ertuğrul, 2008, p. 200). Managers should design processes that satisfy all stakeholders, not just shareholders. However, this situation should not be regarded as “shareholders vs stakeholders”. The main task is to manage and integrate the relations and common interests of shareholders, employees, customers, suppliers, communities and other groups in an approach ensuring the long-term success of the organization. The business environment, relations and common interests must be actively managed and supported (Freeman & McVea, 2001, p.11).

Figure 1.1: A Typical Stakeholder Map



Source: Prepared using figure in Freeman, 1984 as part of the thesis study.

According to Freeman's stakeholder theory, the stakeholders of the organization should be redrawn in accordance with Figure 1.1. There are a lot of groups contributing to the development of the organization, in a good or bad manner. However, many traditional strategy thoughts ignore some stakeholders, marginalize others and evaluate the interests of some above others. Key stakeholders' interests must be integrated into the organization's purpose and their expectations must be met at least to a minimum degree despite the fact that they are at different levels. The relations between stakeholders should be managed in a consistent and strategic way (Ertuğrul, 2008, p.203; Freeman & McVea, 2001,

p.12). An integrated approach is required to make strategic decisions. Rather than determining strategies to look out for specific stakeholders, managers must find ways to please multiple stakeholders at the same time. Because successful strategies integrate the perspectives of all stakeholders rather than trying to balance interests. Not all stakeholders will always win, win-win situations can not always be happened. Both benefits and harms should be distributed among different stakeholder groups. Developing strategies which will benefit all stakeholders in the long term and distribute the harm as much as possible have crucial importance (Freeman & McVea, 2001, p.13).

Stakeholder theory is a strategic management process rather than a strategic planning process. Strategic planning focuses on predicting the future environment and then developing plans for the organization to use its position independently. However, strategic management actively takes a new direction for the organization and evaluates how the organization can affect the environment and how the environment can affect the organization. It aims to provide a single strategic framework that is flexible enough to cope with environmental changes without requiring managers to constantly adopt new strategic paradigms (Freeman & McVea, 2001, p.12).

Stakeholders must be managed over the long term, not right just now. The partnership is proactive and based on interdependence. Therefore, "management based on values" should be adopted and strategic partnerships should be established. Various stakeholders can only cooperate in the long term if they share a set of core values, despite their differences. Therefore a stakeholder approach must include values as a key element of the strategic management process to be successful. Maximizing a single goal is not targeted, common goals should be formed (Freeman & McVea, 2001, p.13; 24).

Stakeholder theory is based on a partnership logic that includes communicating, negotiating, contracting, managing and motivating relations. The corporate

strategy defining what represents the organization holds together these different aspects of stakeholder management. It is noteworthy that ethics is a part of these processes. First of all, unethical behaviour can be costly to the organization and secondly ethical rules form the consistency and trust required for profitable cooperation (Freeman & McVea, 2001, p. 23). The question “beyond the results of stakeholder management, is there a basic moral requirement to adopt this management style” attracts attention when looked at from an ethical perspective. Various studies have been conducted to put stakeholder theory on a philosophical basis to answer these kinds of questions. Evan and Freeman developed a stakeholder approach rationale based on Kantian principles. According to this approach, we should treat people “as goals of themselves” in its simplest form. Managers should make corporate resolutions by looking after and respecting the well-being of stakeholders rather than seeing them as a tool for corporate purpose. It was Norman Bowie who further developed this framework as a comprehensive theory of work ethics. However, Philips based his own views about stakeholder theory on the principle of justice. When individuals and groups voluntarily make cooperation agreements, they feel responsible for each other and embrace fair dealing. According to him, commercial enterprises should make it a principle to treat their stakeholders fairly in order to acquire a moral obligation to take into consideration the interests of stakeholders when making strategic decisions (Freeman & McVea, 2001, p. 18).

The stakeholder theory can be defined as a powerful plan, management style evaluating the business together with its environment, maximizing the profits of its shareholders as well as considering the benefits and wishes of other non-shareholder groups (Ertuğrul, 2008, p. 205). It is a top title, a framework including various theories and ideas rather than being a theory. Therefore it can comply with different areas such as law, health services, public administration, environmental policy (DeColle, Freeman, Harrison et al., 2010, p.6). Furthermore it is obvious that local governments use this theory. Their processes are always

subjective and open to improvement since they have many stakeholders with different characteristics. There are three main theories thought to support this theory to increase the stakeholder influence of local governments together with the stakeholder theory. These are: Resource Dependence Theory, which helps to explain why organizations approach each other to acquire the resources they need to operate; Social Network Theory, which explains how the connections between two or more organizations come about; The Institutional Perspective helps in understanding environmental influences driven by regulatory bodies (Gomes et al., 2010, p.703).

Roots of the resource dependency theory gets back to the relations between an organization and its environment. An organization needs resources and has to negotiate to obtain them with others and organizations having those resources. The higher the importance of the resource, the more dependent the organization will be on that supplier. The Resource Dependency Theory examines how organizations deal with these dependency relationships in order to survive while trying to maintain their autonomy. The parties must adapt to their environment in order to cope with interdependence and power relations. The given and received things of the parties are not always equal, however, the better an organization adapts to its environment, the higher the probability of survival and development. This shopping and addiction environment is also valid for local governments and their affiliated organizations (Gomes et al., 2010, p.703-704).

Network may be described as collaborative relations between an organization and its surrounding people and organizations. Relations established between local governments and their stakeholders are also seen as network-type relations. Social Network Theory is a tool to evaluate how stakeholder relations affect an organizational behaviour. It also helps elaborate the impact of environmental forces in the decisions taken. Collaborations with stakeholders affect the performance of the network. The more collaborative relationships are, the more

success of the network is expected to increase proportionally. Some strategies have been put forward to manage a network. These strategies are: to select partners having the necessary resources, to set goals with consensus, to make temporary organizational adjustments between organizations, to manage conflicts to be arisen from relations. Social Network Theory may be used as a tool to figure out the model of relationships established between a particular local government organization and its stakeholders (Gomes et al., 2010, p.705-706).

Focusing on environmental impacts on organizations, the Institutional Perspective complements the resource dependency theory. The theory includes other aspects of the organization's relations with the environment which are not concerned with resources. It is suggested that the behaviour of an organization is the result of common forces within its environment of which it is a component. Among the institutional influences there are some invisible forces that force the organization to abide by accepted rules and norms. It is suggested that it is a restrictive process forcing one unit in the population to resemble other units facing the same environmental conditions. These coercive, invisible forces are the organization's requirement to comply with legal rules to obtain legitimacy, the phenomenon of organizations duplicating each other because they have no means of dealing with environmental uncertainty, the fact that an organization has to adopt stereotyped behaviors institutionalized by authorities. Institutional powers influence their organizations to adopt new structures and behaviors that are institutionalized by their colleagues or imposed by superior powers (Gomes et al., 2010, p. 706).

Stakeholder networks of local governments are quite complex. Managing such networks, managers need to clearly define their stakeholders as it can be seen in the theories I have examined. Some mechanisms must be formed to include stakeholders in activities and manage their relations. These kinds of mechanisms enable managers to figure out more clearly the environment in which they decide, see their conditions better and help them identify strategic issues needed to be

worked on. Working with stakeholders on restriction, cooperation, direction, legitimacy and control is a must in order to create effective strategies. (Gomes et al., 2010, p.721). There are many and varied areas that local governments have to deal with. One of these areas is culture and cultural planning. Collaborations to be made in this field can enable them to develop more functional and effective policies and implement them.

1.2.1. The Place of Stakeholders and Cultural Institutions in Cultural Planning

The role of stakeholders in cultural planning is very crucial. Some of these stakeholders are city historians, planners, sociologists, anthropologists, environmentalists, cultural sector workers, artists, political scientists and psychologists (Bianchini & Ghilardi, 2007, p.7). Mercer suggested planning starting from the lower elements instead of making a comprehensive cultural planning from the upper scale in case of insufficiency of administrative, cultural and budgetary resources of local governments (Mercer, 2010, p.6). I am of the opinion that a truly functional comprehensive cultural plan cannot be made without starting from its sub-components, even if there is no shortage of resources. Regional requirements should be focused and local dynamics should be taken into consideration. At this point, the structures in connection with the smallest units in the local area are cultural institutions. Aiming at the development of the cultural ecosystem in accordance with their missions, institutions are sources of many subjects such as cultural accumulation, infrastructure, accessibility and workforce. Most of the cultural planning types (one of the sub-elements of the comprehensive plan) determined in the report of İKSV (İKSV, 2016, p.22) are the areas in which the culture and arts organizations in a city can

be directly involved. Specialized arts or cultural assessment, specific district cultural plan, framework cultural plan, specific issue plan and specialized arts or cultural assessment. Cultural institutions may participate in and have an active role in the work to be performed for these planning elements and be a part of the strategy.

It is suggested that developing partnerships is one of the basic elements of cultural planning in the guide prepared by the Creative City Network of Canada. The following matters are suggested for local governments to provide a comprehensive and strong cultural partnership (Creative City Network of Canada, 2010, p. 9). A wide-ranging and strong cultural partnership can:

- Support government policy in encouraging a wider community leadership function for local governments.
- Help bring together the diverse cultural sector spread across the public, private, not-for-profit and community sectors.
- Involve every organization that contributes significantly to the community's quality of life and cultural well-being.
- Help bring the private sector into the process (increasingly, business provides facilities or services for the whole community – from health care to sports and leisure centres; it is frequently the driver of local economies, and it has a large employment base with cultural expectations).
- Encourage all bodies to broaden their role and function in response to wider community needs and aspirations, working alongside local government.
- Help offset any loss of influence or lack of recognition of cultural services provided by a local government alone.
- Deliver a reinvigorated platform from which to further develop relationships with the voluntary and community sectors.

- Offer a basis for drawing in and involving local government departments and organizations not engaged in cultural activities and whose work affects quality of life and community well-being.

Cultural organizations are critical stakeholders for local governments as it can be understood from the abovementioned suggestions. It is crucial that national and international stakeholders participate in the works together with local stakeholders for the plans being long-termed, innovative and successful. Among these stakeholders may be institutions, researchers, universities, public and private sector representatives having similar studies and have “good examples”. Each stakeholder can be found at different stages of the plan for different purposes. While some of them conduct the research and development processes, while others support the implementation phase of the plan or the evaluation of the outputs. The wide network will increase the quality of the plan in this process having many different stages. According to Lucie Stephens, networks can exist “to gather people together” as well as instrumental “to get a job done”. She suggests that the second type of networks (transformational) has a great impact on social change in the communities involved (Stephens, 2007, cited in Altay, 2007, p.27). The expertise, recognition and sphere of influence of people in the networks of local governments and cultural institutions may vary. Institutions have collected a very valuable human resource in this field over time and bring together many local, national and international actors thanks to their work performed in terms of culture. The examples of some of these kinds of gathering are making joint projects, getting consultancy, conveying information through interviews, seminars and forums, being a participant and viewer. External actors are mostly people that people in the city do not meet in their normal lives, are unaware or cannot reach through their individual efforts. Getting together with them helps to encounter ideas that approach the city and its culture from different scales and angles, seeing other examples, similarities and differences, increasing the strength and motivation to be active. Moreover, the city is gaining awareness

by wider circles thanks to these works. The fact that the actors involved share their experiences through articles, news articles, social media posts or verbal remarks creates awareness and curiosity for the city and the work done in that city. External actors who initially participated upon invitation, over time demand to participate themselves.

Culture and arts organizations contribute to the cultural development of a city without working with local governments. According to Landry, the approach “planning with culture” must be adopted and it should be implied embedding cultural knowledge, insight and understanding in everything (Landry, 2019, p.1). In my opinion, planning the city with culture means figuring out cultural accumulation as a raw material and using it for the benefit of the city and its residents. The main purpose of cultural organizations and many arts organizations is to reach the individual, the smallest unit of culture. Among its goals are to raise awareness on the individual and to ensure active citizenship. One of the important points criticized in the examples of cultural planning is that they have been prepared with a top-determining approach. Local governments do not prefer participatory methods, or that the public is not inclined to participate may be the reason for this view. Even if the local government does not pursue participatory methods, the public demand it and they participate more when the administration demands it thanks to the active and awareness impact formed by cultural and artistic organizations done for the individual.

There are also good examples where local governments cooperate with stakeholders and use participatory methods in cultural planning. One of them is Malmö. The changing ways of doing business, the strategic position it has acquired according to the surrounding cities and countries has led the Southern Swedish city of Malmö to receive immigration and to have a cosmopolitan and multicultural structure. Malmö benefited from cultural planning to examine cultural and socio-spatial elements and to prepare a cultural development plan to

cover all segments and sectors. Cultural planning work was performed in accordance with Lia Ghilardi's approach. All relevant stakeholders were brought together for the first time. These included different departments of local government, planners in different fields from economic development to education, non-governmental organizations, artists, organizations from the cultural sector and community representatives. "Build Live Dialogue", a consultation platform, was created to examine the cultural character. This platform is still being used, which aims to create a participatory process. As a result of the studies conducted for understanding the requirements and potentials of different classes, the perception of the city was changed and it has become more attractive for young people, creators and investors (Bianchini & Ghilardi, 2007, p.4-3).

Bristol is another good example. In 1993, Bristol Cultural Development Partnership (BCDP) was founded to identify and implement medium and long-termed strategies for the improvement of the city. Under the guidance of BCDP, Bristol City Council's Cultural department, the Bristol Chamber of Commerce, local cultural organisations, the University and local entrepreneurs came together. The partnership has had a major role and impact in the implementation of many revolutionary platforms and projects such as Brief Encounters Short Film Festival, Watershed Media Centre, and the Arnolfini Contemporary Art Gallery. Thanks to this form of partnership including local and various stakeholders, the city can be addressed from a holistic perspective and the requirements of the local people can be met successfully according to Bianchini and Ghilardi. It is suggested that not to escape from conflicts, to create environments where differences of opinion exist in order to find progressive solutions for supporting this situation (Bianchini & Ghilardi, 2007, p.6-7).

There are several points to consider when including cultural institutions as a strategic stakeholder in planning. The involvement of stakeholders from the first stage of planning is one of these points. Institutions are crucial resources with

their cultural knowledge, networks and communication methods developed over the course of time. Using this resource in the research and data collection processes of the plan will be very useful. Transparency is another crucial point. When the management determines the people and institutions to collaborate with in the planning process, an agreement should be reached between them. An agreement should be concluded covering matters such as job descriptions, business plan, and resource allocation. It should not be forgotten that the cultural plan is part of a higher scale city plan throughout this process. It should be fictionalized and managed with a holistic approach as a part of other plans such as physical, economic, social, etc. prepared for the city. In the guide prepared in Canada, a "Community Partnership Checklist" was prepared in order to ensure a healthy and effective cooperation of local governments with their stakeholders. The items in the list are here as follows (Creative City Network of Canada, 2010, p.10):

- Do we have a common vision of what the partnerships are working toward?
- Are there goals and objectives for working together and do we have identified our desired common or shared outcomes?
- Have we discussed and established principles or values for how to behave in the relationship?
- Do we know who else should be involved as partners or collaborators?
- Have we figured out the give and get (i.e. what you are prepared to give and what you expect to get from working together)?
- Is there a written agreement so that everyone understands the commitment?
- Are roles and responsibilities assigned and does everyone know who is doing what?
- Have we identified and located the resources that are needed?

- Do we know who speaks for the partnership and who will be the contact person for information about the project?
- Do we have considered the need for identification for the partnerships (e.g. a project name, a logo or some type of recognition) and for the individual partners?
- Do we know how long the partnership will last and how it will end?
- Have we discussed joint evaluation and know how it will happen, what will be assessed and who will do it?

It is thinking inside the box and superficial perspective to consider cultural planning limited to cultural and artistic activities. However, it is also noteworthy that these activities are indispensable elements of planning. The number of activities organized by the municipalities is considered as a planning indicator in most of the examples I have researched at this point. Nevertheless, the crucial point is the quality of these activities rather than the numbers. Cultural institutions operate without the request of local governments. While most municipalities conduct cultural studies for reasons such as completing certain quotas, receiving allowances and fulfilling targets, cultural institutions perform these kinds of actions with higher missions and social benefit-oriented as required by their establishment purposes. As we can observe in our environment, the activities of cultural institutions are often better in quality than municipalities. It is also richer in terms of variety. Special studies are conducted for many different audiences; the focal point is on people from different cultures, age groups and interests. It has high inclusiveness and wide impact. The quality of the activities has the potential to support planning in terms of increasing the participation of citizens as well as supporting cultural development.

According to Grodacz and Loukaitou-Sideris, contemporary cultural institutions have the potential to reach a wider audience compared to the administrations and they provide cultural and economic benefits for the city both in their works and

the economy they create in their surroundings. Furthermore, they stated that local governments may not demand to undertake some programs with a progressive approach directly, therefore they provide financial support to independent, private or non-profit cultural organizations. They also add the following examples: "Yerba Buena Center in San Francisco, Art Gallery of Ontario in Toronto, Temple Bar in Dublin, Artscape, New Orleans Jazz Festival in Dallas Arts District Baltimore, Texas" (Grodach & Loukaitou-Sideris, 2007, p.351; 364). This situation leads to improved economic and social cooperation between the public, private sector and non-profit organizations.

I personally experienced a good example of the impact of culture and art on active cityization in 2020-2024 Strategic Plan Workshop⁴ organized by Maltepe Municipality. The municipality conducted a series of workshops on 8 topics: sustainable city development, creative and innovative Maltepe, anti-discrimination, healthy, safe and social city, participation and cooperation, economic development and entrepreneurship, environmental protection and recreation and governance. The municipality informed Maltepe residents via the internet and phone and made an open call for participation. I participated in the workshop for many days and realized that "creative and innovative Maltepe" day had by far the most participants. This evaluation was also determined by the organizers of the workshop. The majority of those attending were either people who are personally involved in cultural, artistic and design organizations as founders or employees, or people who regularly participate in the work of such organizations. As a result of this evaluation, it can be suggested that cultural and artistic activities make people more prone to thinking about the region they live in, producing ideas and taking initiatives.

⁴ The news about the workshop:
<http://www.maltepeekspress.com/haber-maltepe-belediyesinde-calistay-6228.html>,
Access date: December 27, 2020

According to Bourdiue, the cultural values of the city and the infrastructure making up this culture should not be worn down in the planning process in which culture is used as a tool. He mentioned that cultural plans to be made with this sensitivity will have a crucial role in developing the collective spirit of the city from the beginning with a participatory process to be formed during the production phase (Karaca & Kiper, January 2011, p.93). Preserving and improving cultural values is one of the main goals of a cultural institution. Cultural studies to be performed in the city space are benefited from the memory and potential of the city. After research and examinations, cultural elements are determined and they are reinterpreted thanks to cultural and artistic studies and presented to the citizens. Raising awareness is a priority at this point. While drawing the attention of the city dwellers to these hidden or unnoticed elements and making them aware of these values is a positive effect in itself; getting them to reflect on these is another effect that can create added value. Persons or institutions can adopt these elements, use them as tools or reinterpret them, making them a current value for the city. Cultural policies and cultural studies adopted in the city of Bologna can be shown as examples of such practices.

Bologna is an information and university city with many research centers it has hosted for centuries and students who make up a large part of its population. Thanks to its network structures, flexible expertise used in the developed production sector, food industries, shoes, textiles and electronics, the city has become a pioneer in the world. The city is not particularly famous for its structure, but as a living work of art. It has a strong appeal and a vibrant cultural life, partially supported by the student population. It also has a famous food culture, thanks to its historical role in transforming agricultural products and animal products. In its cultural policies, it focuses on production instead of a consumption that comes with magnificent activities. It was aimed to meet new requirements by developing old crafts and skills and combining them with technology thanks to the

“bottega di transizione (transition shop)” initiative carried out in the early 80s. With this program, creative production and crafts are supported by giving awards, grants and various supports. The cultural infrastructures and areas of its regions such as Sala Borsa and Manifattura dele Arte were renewed and developed after becoming a European City of Culture in 2000. There has been an increase in cultural tourism along with the rising cultural profile. It became Unesco's first "Creative City" in the field of culture in 2006. The council conducted a strategic planning process with all stakeholders in the city in accordance with the attitude of the municipality namely “culture will be at the center of Bologna’s vision”. The “Incredibol (Industrie Creative Bologna)” program was commenced in 2010 for supporting creative innovation and the creative initiatives in the city were gathered up under this roof. This program is a public-private sector-non-governmental partnership that provides support to the best creative initiatives such as consultancy, facilities, and business opportunities (Landry, 2015a, p. 16).

Living spaces have a crucial place in the cultural elements of cities. However, many of them are either being forgotten or in oblivion over time. The places that cultural institutions choose as centers or where they carry out their activities attract people's attention and interest; and they become the focal point voluntarily or not. Having an important place in the memory of the city, places are preferred by cultural institutions. Some of these places have sunk into oblivion. People can connect with these places again thanks to the works performed by cultural institutions. This connection reveals the potential from their histories. The choice of settlement made by cultural institutions often enables both the public and the administrations to refocus on these values and to make them functional even with new functions. The examples of these practises may be cultural studies conducted in Krakow.

Krakow is one of Poland's oldest cities. Jagiellonian, its historical university, its intellectual life and international appearance have determined the identity of the city. It has a wide infrastructure of museums, cultural associations, and festivals and has become a meeting place to discuss cultural issues especially in the East. Some breakthroughs were performed to increase the visibility of the city in Europe after the collapse of communism. The establishment of the International cultural Centre aiming to increase the communication between different cultures was one of these steps. It was the first Eastern European country to be recognized by the European Union in the European Cultural Month launched in 1992. The economic assessment of culture was performed for the first time in Eastern Europe in this process. Furthermore, Krakow Festival Office was launched to break the wide belief that the city is culturally conservative. This organization is the only one of its kind in Poland, which aims to organize prestigious events. Cultural activities are promoted and presented via social media and interactive games. New initiatives are now being performed like cabaret Piwnica Pod Baranami, a provocative and daring work in communism times. The printing has a historical place for the city. The International Print Triennial is organized to maintain this tradition alive. Innovative buildings such as the Bunker of Arts Contemporary Art Gallery and the Manggha Center of Japanese Art and Technology were established with the Kyoto Prize of Andrzej Wajda. MOCAK the Museum of the Contemporary Arts was the first established with a focus on a purpose. It is located in Oskar Schindler's old factory. For figuring out Krakow's cultural position, historical physical setting, accessibility and walkability of the city are crucial. With its Sukiennice (Cloth Hall) building located around and in the center of the Great Renaissance Square (Rynek Główny), the largest city square in medieval Europe, Krakow is seen as a pleasant and networking environment that city designers are trying to empower. Thanks to all these features and cultural foundation, Krakow is "one of the strongest brands in

Poland” and other cities standing out with their culture in Europe, it is perceived as “a part of the culture club” (Landry, 2015a, p.16-17).

In Sinop, a small-scaled city of Turkey, cultural planning works which were commenced by civil initiative are conducted. Beyond being a stakeholder in planning studies, it is a pioneer and an organization that triggers local government initiatives in this direction. In this respect, it is a very valuable example. Either through the demands of local governments or thanks to their own tradition, cultural institutions create city value in many different areas and scales. The awareness of local governments of this value and cooperation by seeing these organizations as a potential and priority stakeholder that will benefit cultural planning will increase the success rate of the plan. In the following chapters, I examine Sinop’s cultural infrastructure, action research, Sinopale, which conducts studies using this method, the International Sinop Biennial and Sinop Sustainable Development Association and then I question the place of the above mentioned organizations as stakeholders in local cultural planning in the following chapters.

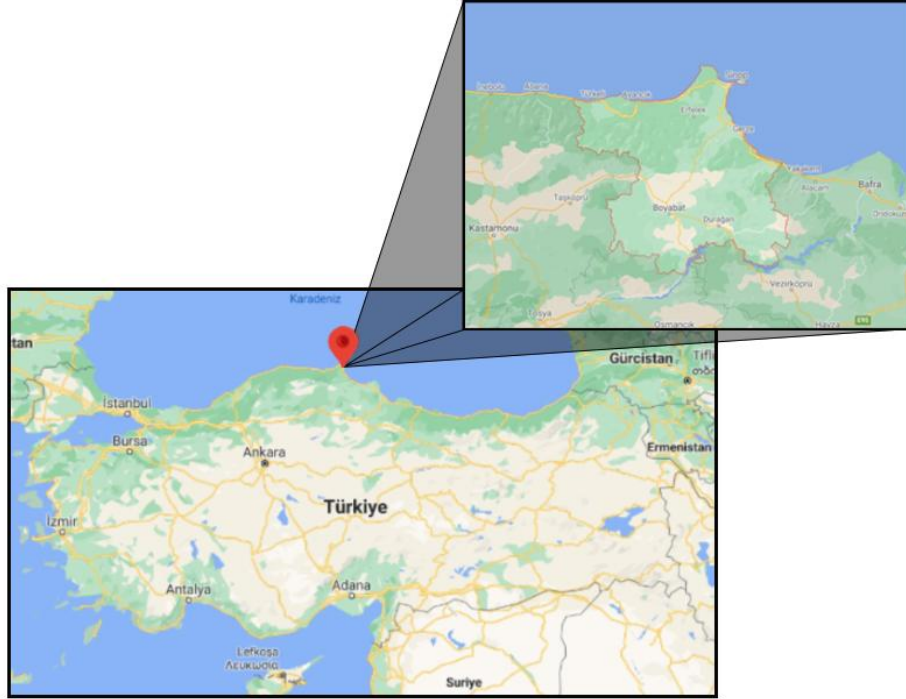
SECOND CHAPTER

SİNOP

Located at the north end of Turkey, shaped peninsula, Sinop is a medium-sized city (Figure 2.1). Kastamonu, Samsun and Çorum are its neighbours. Together with Kastamonu and Çankırı provinces, it is located in the TR82 region. The surface area of the city is 5.791 km², which is equivalent to about 0.8% of the surface of Turkey. Its altitude is 50 m and the length of the coastline is 175 km⁵. The black sea climate is mostly dominant.

⁵ The numerical data are taken from the "Overview of Sinop" document on the website of KUZKA. URL: https://www.kuzka.gov.tr/Icerik/Dosya/www.kuzka.gov.tr_18_XN5K77RN_02-sinop.pdf, Access date: 14.09.2020

Figure 2.1: Geographical Location of Sinop



Source: Prepared using Google Maps visuals as part of the thesis study, access date: September 14, 2020.

According to the address-based population registration system of Turkish Statistical Institute, its total population is 218.143 and the average household size is 2.82. 95.7% of the population is literate according to 2018 data (Table 2.1). The high rate of this ratio draws attention to the diversity of education units established in the province. There is a university, a municipal conservatory, a fine arts high school, a science and art center, a public education center and an evening art school, as well as an active library in the region. Turkey's first children's library, Dr. Rıza Nur Provincial Public Library is also located here.

Table 2.1: Educational Data of Sinop Province

	Total	Female	Male
Population	180.007	90.707	89.300
The proportion of literate people	%95,7	%93	%98,4
High school or equivalent graduate rate	%19,48	%16,99	%22,02
Rate of college or faculty graduates	%12,89	%11,31	%14,5
Master graduate rate	%0,91	%0,75	%1,06
PhD graduate rate	%0,26	%0,21	%0,3

Source: Prepared in accordance with the Turkish Statistical Institute data about the population aged 15 and above within the scope of the thesis study.

The majority of the working population is in the service and industry sectors. The remaining part of economic activities consists of tourism, agriculture and animal husbandry. Yacht and cruise tourism, coastal tourism, historical artifact tourism, ecotourism, sports tourism (especially paragliding), nature and plateau tourism are important tourism areas. In agriculture, wheat, corn, barley, vetch and paddy have important places. Boyabat owns approximately 20% of rice production in the TR82 Region (KUZKA, 2013, p.81). Chestnut and kiwi are among the most important fruits. Olive and olive oil production is becoming widespread. Fishing, sheep farming, cattle breeding and beekeeping are carried out in the region. Although there are no large industrial facilities, production is carried out in various branches. Food, textile, plastic, rubber products manufacturing are among these areas. Brick and tile production has an important place in the soil industry. There is one of the most important aquaculture production centers of the Black

Sea in the region. Forestry has also developed thanks to the rich forest wealth. There are forestry and forest products cooperatives in many villages.

Sinop has been home to human beings since ancient times. Stone tool remains from the Upper Paleolithic Age (30.000-10.000 BC) were discovered during the excavation works. It is seen that people mostly come in the Bronze Age (3200-1200 BC) although the settlement order is estimated to have started in the Chalcolithic Age (5.500-3200 BC). Sinop has a natural harbour known as the most important port of the Black Sea. It has been perceived as an important commercial city and the frequent destination of ship transportation throughout the history. Thanks to its unique feature, it has been an attractive city and hosted many civilizations throughout history. Achaeans, Gaskas, Hittites, Phrygians, Cimars, Nations, Lydians, Pontus, Persians, Romans, Seljuks, Candaroglu and Ottomans are among these civilizations. It is estimated that the city was founded with the advent of the Achaeans (2200-2000 BC). Although the name of Sinop is unknown at that time, it is believed that the name of Sinop comes from the daughter of the river god, the nymph, the goddess Sinope, whom Zeus fell in love with. This goddess is depicted on one side of the coins minted for the city in the 400s (Republic of Turkey, Sinop Governorship website, access date: September 22, 2020) (Figure 2.2). Important findings regarding the history of Sinop have been reached in the excavations carried out over time. Excavations continue in different parts of the city.

Figure 2.2: Sinope Coin From Ancient Age



Source: Öztürk, 2018.

According to rumours, Diogenes, the pioneer of the cynical philosophy (400 BC – 323 BC) was born in Sinop. Therefore, he is also known as “Diogenes from Sinop”. It is said that he was exiled from Sinop to Athens for being a counterfeit. He has an important place in Sinop’s cultural heritage with its philosophy although he only spent the first years of life here. A statue depicting Diogenes on a barrel with a lantern in his hand and a dog was placed at the entrance of the city in 2006 (Figure 2.3) (Yardımcı, 2018, p).

Figure 2.3: Diogenes Statue at the Entrance of Sinop



Source: Aygün, 2013.

During the Ottoman Period, Sinop continued to be an important port and shipbuilding center. Evliya Çelebi, who visited the city in the mid-XVII century, wrote in his famous Seyahatname (Book of Travel) that the people of Sinop were merchants, carpenters and sailors (Kuzka, (n.d.), URL 1). On the way to Samsun to start the War of Independence, Atatürk stopped by the port of Sinop on May 18, 1919. On the way to Samsun to start the War of Independence, Atatürk stopped by the port of Sinop on May 18, 1919. When he learned that the roads were not

suitable for going to Samsun, he gave the necessary orders and continued by sea (Republic of Turkey Sinop Governorship website). Atatürk gave his first lesson in Sinop on 15 September 1928 after the alphabet revolution once the Republic was proclaimed. The building where the lesson is given is currently used as a teacherage (Figure 2.4).

Figure 2.4: Atatürk's First Lesson After the Alphabet Revolution



Source: Haberler.com, (n.d.), URL.

The American Radar Station was established in Sinop in the 50s. It was the most important source of income of the period, both with the accommodation and general living expenses of the Americans and the employment of the people of Sinop. It also provides a social and cultural mark in addition to its economic impact. For example, boarding house management started in the city during this period and became more common. There have been cultural interactions between Americans and Turks who were together in business and daily life. One of the reasons why Sinop has a different social structure from neighboring provinces is this interaction. The fact that sailing is more developed by the NATO base group compared to the surrounding provinces is also related to this. It is stated that a small boat which was a product exported to the United States of America

produced in Sinop where unique sailboats are produced in Turkey (Poyrazođlu, 2011, p. 58). The radar station was closed in 1992.

The part of Sinop Fortress, its shipyard part, started to be used as a prison in 1887. Due to the geographical location of the city and the fact that the prison involves a fortress surrounded by high walls, it is thought that it is impossible to escape from here and it is referred to as the "Alcatraz of Anatolia". After the Second Constitutional Monarchy, political prisoners started to be taken to the prison and Sinop gained a brand new title: "City of Exile" (Yılmaz, 2009). Many well-known people in the field of politics and literature were convicted here and wrote works. These people and works are included in Cevdet Yılmaz's article on the prison as follows (Ersoy 1997 in Yılmaz, 2009, p.8-9):

"Many famous people from Ottoman-Turkish state, politics and literature people spent some of their lives here. Refik Halit Karay, Mustafa Suphi, Ahmet Bedevî Kuran, Refik Cevat Ulunay, Hüseyin Hilmi, Burhan Felek, Osman Cemal Kaygılı, Sabahattin Ali, Kerim Korcan, Osman Deniz, Zekeriya Sertel are some of them, including the Crimean Khan Devlet Giray.

Very few prisoners wrote memoirs etc. in Sinop Prison. This was because prison conditions prevented writing, prisoners were generally ignorant, and most importantly, our dislike of writing as a nation played an important role. The main known ones are; Sabahattin Ali wrote his poems titled "Aldırma Gönül" and "Eşkıya Dünyaya Hükümdar Olmaz" and his story "Duvar" here. The memoirs of Ahmet Bedevi Kuran about Sinop Prison begin with "The Physician of the Constitutional Era, Sinop ...". Refii Cevad, who was exiled to Sinop in 1913, included those who got out of Sinop Prison as a result of an amnesty in his novel "Sayılı Fırtınalar". Kerim Korcan touched upon the physical conditions of Sinop and the prison in his story book "Executions", in this context, he focused more on the lives and psychological conditions of death row prisoners outside and inside. Korcan also wrote the story "Tatar Ramazan", which was later filmed, and "Linç", whose subject was in Sinop Prison. "

The prisoners were moved to the newly built prison in 1997. The historical prison was transferred to the Republic of Turkey Ministry of Culture in 1999 and started hosting its visitors as a museum in 2000. The films and TV series shot here in the following times made the prison even more popular and became one of the main stopovers for tourists visiting Sinop. Some of the films and TV series shot here are: Pardon, Firar, Köpek, Parmaklıklar Ardında (Yılmaz, 2009, p.9).

Sinop has developed with a cultural structure different from the surrounding provinces thanks to its natural harbour providing to host international ships, poor transportation connections with other provinces due to geographical reasons and historical events such as being chosen as a place of exile, hosting foreigners on the occasion of the American radar base. There are many monumental buildings in the city that reflect this cultural structure. For these buildings, in the book *Bir Kenti anlamak (Understanding a City / Sinop Summer Workshop*, it is said that “the existence of monumental buildings, their location in the city and the fact that these structures are predominantly reserved for culture, art/public use strengthen the infrastructure of the city.” It has been determined that the locations of the spaces in the city and their relations with each other are of a nature that nurtures the city identity and culture (Firidin Özgür, Görgün and Ünsal, 2017, p. 134). The main elements that make up this cultural infrastructure are in Table 2.2.

Table 2.2: Cultural Infrastructure Elements in Sinop Centre

Main Group	Subgroup	Examples
Culture Exhibition, Demonstration and Consumption Centers	Cultural Heritage	Sinop Archeology Museum, Ethnography Museum, Sinop Dr.Rıza Nur Provincial Public Library, Sinop Historical Prison, Balatlar Building Community
	Art Venues	Sinop Cultural Center, Hal Sinop Meeting Point, Sinop Cine1Can Cinema, Historical The Cold Storage House
	Cultural Consumption Venues	Music shops, booksellers and bookstores
Cultural Events and Venues		Sinop Cultural Center, Public Education Center Hall, Hal Sinop Meeting Point, Aklıman, Aşıklar Park, Sinop Dr. Rıza Nur Provincial Public Library, Sinop Historical Pasha Bastion, Elderly Recreation Club and Tea Garden, Sinopale, Happiness Festival, Helesa, International Sinopale Film Festival, The Cold Storage House
Culture Education Units		Sinop University, Telvin Art House, Public Education Center, IMKB Şehit Ertan Yılmaztürk Fine Arts High School, Municipal Conservatory
Protected Areas		Maltepe (Hacıoğlu) Höyük, Sarıkum Höyük, Kiraztepe, Çiftlik Village Mosaic Area, Kocagöz-Demirciköy Höyük, Tıngıroğlu Höyük, Bayraktepe Tumuli, Hamsilos Nature Park, Sarıkum Nature Protection Area

Source: Additions were made to the table (2019, p.265) prepared by Mustafa Gül within the scope of his doctoral thesis within the scope of his thesis study.

The number of museums in the province is 3 and the number of works in museums is 11.256⁶. Museum studies in Sinop started quite early. Having started with the collection of historical artifacts in Mektebi İdadi in 1921, the museum studies continued with the transfer of the works to Pervane Madrasa in 1932. The works were started to be exhibited in the Archeology Museum in 1970, which is currently in operation. The Ethnography Museum was opened in 2002. Sinop Historical Prison lost its prison function in 1999 and was opened to visitors as a museum in 2000 (Kırcan, 2016, p. 28). In addition, within the Pervane Madrasah, there is a Local Handicraft Center, where handicrafts special to Sinop are exhibited and sold, serving as a "living ethnic museum". Many works acquired and registered by individuals as a result of heritage, diving and excavations appear in various areas to be exhibited along with the museum studies conducted by the state. It is noteworthy that the local people esteem, embrace and adopt their culture which can be easily seen from the development of museum studies in Sinop.

The number of libraries, which was 9 for many years, increased to 10 as of 2016. The number of books in libraries is 196,189 in accordance with the data registered in 2018. MD. Rıza Nur opened a part of his residence, which was a first-class historical monument, as a library in 1924. It was officially opened to serve as a provincial public library in 1927 (Sinop Summer Workshop Book, p.163). Dr. Rıza Nur Provincial Public Library is the first public library in Turkey. The first children library is also in this library which was founded by civil initiative. It is shared by the librarian during the meeting in 2014 within the scope of the Sinop Summer Workshop that the library is mostly used for academic studies, authors were invited and autograph sessions and exhibition launchings were conducted

⁶ Statistical data in this chapter was obtained through Turkish Statistical Institute.

and the villages of Sinop are visited through a mobile library vehicle (Kırca, 2016, p. 28).

There was no theatre hall of theatre play staged before the year of 2003. One theatre hall was launched in 2004. Having been increased to 6 between the years of 2011 and 2014, the number of halls is 4 since 2017. The number of theatre plays staged was started with 4 and increased to 35 in 2019. In the province there were no movie theaters between 2012 and 2016, there was one theater in 2017, 2 in 2018 and 4 in 2019. The number of movies on the stages fluctuated in proportion to the opening and closing of cinema halls. Having peaked with 156 films in 2018, this number declined to 104 in 2019. The first international film festival of the Black Sea region has been organized in Sinop since 2016. The International Sinopale Film Festival also hosts workshops, interviews and forums with local and foreign directors in addition to film screenings.

Sinop Historical Prison lost its prison function in 1999 and was transferred to the Ministry of Culture and Tourism. It was launched as a museum for visitors in 2000. The people convicted here at the time, TV series and films made the prison recognized. The museum is stomping ground by almost all tourists visiting Sinop. 290 thousand people visited the prison in 2019 in accordance with the statements of Hikmet Tosun, Sinop Provincial Culture and Tourism Director (Vitrin Haber, 2020). It was decided to transform the prison into a multi-purpose cultural center with the support of the European Union. The building, which is currently used only as a museum, can be used for the project, culture and art activities, education and recreation. Currently being used only as a museum, the building can be utilized for the project, culture and art activities as well as education and recreation. It is planned to restore the Historical Cold Storage House which has been idle for many years, as a cultural center within the scope of the project. It is stated by Creativity on the Social Enterprise and Creativity Project for Sustainable Development website that “While trying to turn Sinop into center for large-scale

energy projects, on the other hand the Regional Development Report including local economic models and sustainable regional development measures, and the Ministry of Culture and Tourism project containing the city plan of the historical peninsula funded by the EU and the architectural transformation of the historical prison into a cultural center are promising initiatives addressing the city's ecology, social and cultural well-being”(Creativity, 2016).

Examples of the crafts that continue to live in Sinop are cutlery, weaving, tailoring, fishing net making, ceramic work, woodwork and ship modelling. Glass manufacturing has a very important place for the city. Having been launched in 1981, in Şişecam factory valuable masters were trained and it provided an important employment area. However, this craft disappeared in 2005 once the factory closed. Ship modelling and yachting also have important value for residents in Sinop. Those who dealt with this craft, which was commonly used in many houses in the past, decreased over time. In modern times, it is produced in certain workshops and sold in shops in the city centre. Hand-made clothing, jewelry and accessories are offered for sale in Pervane Madrasah since 2002, and handicraft products of housewives since 2011 in Hanımeli Bazaar. Furthermore, benches are set up on the side of Aşıklar Street, facing the sea, in the evening for the sale of specially designed and handcrafted products produced in the city. Beadworks made by prisoners in the prison are sold in Sinop Historical Prison and on the streets of the city.

There are 437⁷ non-governmental organizations in Sinop. There are maximum “sports and sports related associations with the number of 121” in accordance with the data of General Directorate of Civil Society Relations. It is followed by "associations operating for the realization of religious services" with 64,

⁷ The numbers related to the associations were obtained from Republic of Turkey Ministry of Internal Affairs General Directorate of Civil Society Relations.

“professional and solidarity subjects” with 59, "humanitarian associations" with 58 and “culture, art and tourism associations” with 30 (Table 2.3). There are associations actively working in different fields such as history, architecture, entrepreneurship, maritime and development apart from the abovementioned associations. The high number and diversity of active non-governmental organizations indicates that the organization spirit is high in Sinop and the culture of doing business for a common purpose has developed.

Table 2.3: The number of associations in Sinop according to their fields of activity.

Field of Activity	Numbers of Associations
Individual Teaching and Social Development Associations	12
Protection of Environment, Wildlife, Animal Associations	10
Foreign Turks and Solidarity Associations	3
Associations Operating for the Implementation of Religious Services	64
Thought-Based Associations	7
Disability Associations	8
Education Research Associations	11
Associations Operating in the Fields of Food, Agriculture and Livestock	3
Rights and Advocacy Associations	6
Zoning, City Planning and Development Associations	2
Humanitarian Aid Associations	58
Associations Supporting Public Institutions and Personnel	5
Culture, Art and Tourism Associations	30
Professional and Solidarity Associations	59
International Organizations and Cooperation Associations	2
Associations Operating in the Field of Health	6

Sports and Sports Related Associations	121
Martyr's Relatives and Veterans Associations	2
Associations for Keeping Social Values Alive	26
Associations for the Elderly and Children	2

Source: Within the scope of the thesis, it was prepared by the data obtained from Republic of Turkey Ministry of Internal Affairs General Directorate of Civil Society Relations.

There are 30 associations operating in the field of culture, art and tourism throughout Sinop. 17 of them are in the City center. Out of 30 associations, 23 are active in the fields of keeping society culture alive, 13 of them are in art, 11 of them are in tourism, 8 of them are the in protection of historical artifacts, 6 of them are in folklore and 5 of them are in the language and literature in accordance with the classification of the General Directorate of Civil Society Relations (According to the classification, an association can operate in more than one field.) (Table 2.4).

Table 2.4: Number of associations in Sinop city center according to their detailed fields of activity.

Detailed Field of Activity	Number of Associations
Language and Literature	5
Folklore	6
Art	13
Preservation of Historical Artifacts (It aims to repair and protect buildings with historical value)	8
Keeping Community Culture Alive	23

Tourism	11
Total	30*

* Associations can operate in more than one field.

Source: Within the scope of the thesis, it was prepared by the data obtained from Republic of Turkey Ministry of Internal Affairs General Directorate of Civil Society Relations.

Mustafa Gül interviewed 37 people within the scope of his doctoral dissertation on "Creativity Based on Solidarity in Small and Medium Sized Cities: Sinop" (Gül, 2019). 33 of the people he interviewed stated that they participated in the culture and art activities held in Sinop Center. Sinopale and International Sinop Biennial are the main events attended (Table 2.5). The Street is Ours, Collecting the Future and Breath of Sinop are also carried out directly within the scope of Sinopale. It can be interpreted in the table that participation in concerts, music concerts and theaters is also high. Within the scope of Sinopale, activities such as music concerts, exhibitions, film festivals, theater and dance shows are also held. However, it is not known whether the activities mentioned by the interviewees were organized within this scope.

Table 2.5: Activities attended in Sinop.

Event Name	Frequency
Sinopale events	18
Concert - society concerts - music concerts	12
Theater	10
Exhibition	5
Film Festival on Wheels - cinema	5

Festival of Happiness	4
Ramadan events	4
Helesa	3
Street is Ours activity	2
Fair - festivity	2
Collecting the Future	1
The Breath of Sinop	1
Municipal conservatory concerts	1
Dance show	1
Public education center activities	1
Poetry performance	1
Linking course	1

Source: Prepared by Mustafa Gül as part of his doctoral dissertation (Gül, 2019, p. 310).

It can be understood that most of the cultural and artistic activities participated in are conducted by civil initiatives when evaluating the table. Some of the civil initiatives actively is in service in Sinop city center are as follows:

- Sinopale, the International Sinop Biennial is a contemporary art biennial first held in 2006. For the biennial many artists from Turkey and abroad come to the city and produce art with the local people. Besides exhibitions, workshops, children's activities, forums and interviews are arranged within the scope of Sinopale.

- Sinop Sustainable Development Association was established in 2013. It holds the title of an umbrella association involving many individual members and non-governmental organizations. It conducts projects for the development of Sinop based on culture, arts and education.
- Established as a studio in 2009, Telvin Art House is an art formation. Within the body of Telvin Art House, which became an association in 2012, training, workshops and shows are organized in the fields of theater, dance, music, ballet and folk dance.
- Sinop Culture and Tourism Association was established in 1993. Studies are conducted to announce and develop the city's historical and cultural values. Moreover, competitions and festivals have been organized about Lakerda for several years.
- Sinop Power Union Association was established in 2013 as a platform serving for bringing together all Sinop residents. Relief works are organized for children in need and women in prison. Children are educated with cartoon workshops. The International Sinop Happiness Festival has been arranged since 2016.
- Sinop Photography Amateurs Association was established in 1995. Photography courses, workshops, talks, trips and exhibitions are organized.
- Educational Programs and Universal and Cultural Activities Association was established in 2012. European voluntary service (Erasmus +) studies are carried out. The young in Sinop have the opportunity to gain experience abroad and the young people abroad to experience life in Sinop thanks to the projects realized.

Evaluating the cultural infrastructure elements of Sinop, it can be suggested that although the deficiencies are striking, it has a good structure and development potential according to its scale. Furthermore, civil society awareness is developed and activities are conducted at international level to support this point of view.

The steps have been taken with a cultural planning approach, consciously or not, and these steps will be taken in the future. In the next chapter, I research the reflections of this approach in the new period plans. I examine the plans conducted recently in order to determine the reflections of this approach in the next chapter.

2.1. THE CULTURE IN SİNOP STRATEGIC PLAN

Sinop Municipality prepared a strategic plan for the years 2020-2024 in 2019. The vision of the plan is “to implement the management approach adapting the idea of happy society as its priority with an institutionalized structure that helps to overcome the difficulties with the spirit of unity and solidarity”, the mission of the plan is “to make Sinop a social and educational city developing with culture, art and tourism where participatory management understanding is settled with a participatory, egalitarian, transparent, libertarian and accountable management approach in the objective of sustainable cityization and environment striving to preserve its historical and traditional values and pass them to the future generations”. In accordance with this mission, culture, art and tourism are seen as tools for the development of the city.

- The basic values adopted by the local government in preparing the plan are:
 - Producing together, sharing together,
 - Finding solutions instead of excuses,
 - Producing projects focused on social benefit,
 - Making participatory management understanding dominant,
 - Making everyone feel part of the solution,
 - Ensuring the citizens protect their city,

- Providing local services reach the public with the highest public participation and the most transparent methods.

The values adopted are the basic and same values adopted by many cultural formations. The most important values are social benefits, benefiting from the own resources of the city and citizens, participation, collaboration and cooperation especially for cultural institutions dealing with public works.

Various analysis methods were used in the research process of the plan. One of them is SWOT analysis. As a result of the analysis, 3 items were determined regarding the strengths of the city regarding culture. These are as follows:

- The province is rich in terms of culture and tourism,
- The Municipality is rich in terms of culture and tourism,
- Citizens have high awareness of citizenship and local citizenship culture.

These determinations suggest that the cultural infrastructure of the city is strong, the development potential is high and the public tends to participatory work. Thanks to these features, the probability of success of a good plan to be implemented increases considering within the scope of the cultural planning.

Upper scale plans were examined and the determined targets were used. The following decisions about culture were taken as a basis, while preparing the strategic plan:

- Access and participation opportunities in culture and arts will be increased,
- The role of local administrations, the private sector and civil society in the presentation of culture and arts services will be strengthened,
- Protecting the region's natural, historical, cultural, social and economic values by improving and increasing the added value.

As a result of the analysis of the upper scale plan and the analysis made within the scope of the strategic plan, 4 main goals were determined for the years 2020-2024. These are as follows:

1. Creating a city growing and producing a strong infrastructure with sustainable cityization and environmental understanding,
2. Realizing a social city life prioritizing education, participation and egalitarian understanding in which the students and the people are integrated with each other,
3. Making Sinop a tourism and culture city with a sustainable and competitive approach by preserving the traditional elements,
4. Creating a management approach focused on citizen satisfaction by improving the institutional structure.

All determined goals and the culture may have common relations; however, I examine the third goal directly which has the direct connection with the scope of my study. It can be interpreted that culture is adopted as a tool and an element of the prestige in the development of the city as mentioned in the third purpose “making Sinop a tourism and culture city with a sustainable and competitive approach by preserving the traditional elements”. For this purpose, two goals have been determined. The goals are as follows:

1. Bringing peaceful and happy lives into action with cultural, artistic and sport activities (Table 2.6),
2. Protecting historical and traditional values and to create a sustainable tourism infrastructure (Table 2.7).

The first goal is based on the determination that “the city is insufficient in the fields of culture, arts and sports”. The requirements of the city in terms of these fields are determined as organizing cultural and sports activities, building facilities, and cultural centers and making agreements with artists for specific

events. In order to meet the requirements 8 activities and projects have been planned to be realized. Out of six of these are directly linked to culture:

- Realization of the project on transforming the historical The Cold Storage House into a cultural center,
- Continuation of Sinopale, the International Sinop Biennial,
- Organization of Sabahattin Ali Festival,
- Organization for children activities,
- Organization of concerts,
- Organization of book fair.

It is planned to increase some activities and organize new activities besides the continuation of the activities ongoing for many years. To evaluate the success of the targeted studies, key performance indicators are determined. The key performance indicators are as follows:

- Increasing annual participation in culture and arts activities from 75000 in 2019 to 85000 by 2024 (The effect on the target is 30%),
- Sinopale, International Sinop Biennial continues to be organized biennially (The effect on the target is 10%).),
- Organizing the Sabahattin Ali Cultural Festival every year, starting from 2020 (The effect on the target is 6%).),
- Completing the transformation of the historical Icehouse Building into a cultural center in 2021 (Its effect on the target is 4%),
- Continuing to organize the traditional Helesa activity every year (Its effect on the goal is 4%).

The following risks are projected for the planned activities and projects:

- Lack of funds
- Advertisements can not be managed correctly to attract the attention of citizens
- Lack of space for the event and participants
- Fail to persuade the artists,

It is civil initiatives' leadership that provides most of the cultural and artistic activities in the city are organized, not by the state. The risks estimated in the plan are also restrictive for these activities. I think that these risks can be minimized by combining the experiences accumulated by civil initiatives with the opportunities and resources of local government.

Table 2.6: The first goal for cultural purpose in the Sinop Municipality 2020-2024 Strategic Plan

SINOP MUNICIPALITY STRATEGIC PLAN									
Objective	A.3. Making Sinop a tourism and culture city with a sustainable and competitive approach by preserving the traditional lifestyle								
Target	H.3.1. 1. Bringing peaceful and happy lives into action with cultural, artistic and sport activities								
Responsible Unit	Directorate of Technical Works / Directorate of Cultural and Social Affairs								
Unit (s) to cooperate	All Directorates								
Performance Indicators	Target Effect (%)	Plan Period Starting Value (2020)	2020	2021	2022	2023	2024	Monitoring Frequency	Reporting Frequency
P.G.3.1.1. Sinop Municipality Sports Facility (Completion Rate)	4	0%	0%	25%	50%	75%	100%	Every 6 months	Once a year
P.G.3.1.2. Transforming the historical Cold Storage House into a cultural center (completion rate)	4	0%	50%	100%	-	-	-	Every 6 months	Once a year
P.G.3.1.3. Number of street basketball events to be organized in commemoration of Berkay Akbaş	4	3	1	1	1	1	1	Every 6 months	Once a year
P.G.3.1.4. Traditional Helesa Event	4	1	1	1	1	1	1	Every 6 months	Once a year
P.G.3.1.5. Number of Pro-Beach beach volleyball events to be held	4	6	1	1	1	1	1	Every 6 months	Once a year
P.G.3.1.6. Number of Sailing Cups to be Held	4	8	1	1	1	1	1	Every 6 months	Once a year
P.G.3.1.7. Number of participation in cultural and artistic events (per year))	30	75000	78000	80000	82500	85000	85000	Every 6 months	Once a year
P.G.3.1.8. Sports area per person (m2)	30	0,106	0,15	0,22	0,35	0,5	0,75	Every 6 months	Once a year
P.G.3.1.9. Sabahattin Ali Cultural Festival	6	0	1	1	1	1	1	Every 6 months	Once a year
P.G.3.1.10. Sinop Biennial	10	7	0	1	0	1	0	Every 6 months	Once a year
Risks	<ul style="list-style-type: none"> - Lack of funds - Advertisements can not be managed correctly to attract the attention of citizens - Lack of space for the event and participants - Fail to persuade the artists 								
Activities and Projects	<ul style="list-style-type: none"> - Sinop Municipality Sports Facility - The project of transforming the historical Cold Storage House into a cultural center - Organizing sports events - Organizing activities for children - Organizing a concert - Sabahattin Ali Cultural Festival - Sinop Biennial - Organizing a book fair 								
Cost Calendar	10.111.100								
Tespitler	- The city's insufficiency in culture, arts and sports								
Requirements	<ul style="list-style-type: none"> - Organizing cultural and sports activities - Building a facility and cultural center - The necessary materials and personnel for the constructions to be made, if the tender will be done through the tender procedure - Agreements with artists for events 								

Source: The Sinop Municipality 2020-2024 Strategic Plan, p.80-81.

For 2nd the determination namely “tourism is below the potential of the city, activities and promotion that will stimulate it are insufficient” was benefited from. The requirements of the city are to ensure the revival of Sinop’s tourism by making promotions and advertisements etc, to attract people with restorations and renovations and to develop resources and good promotional tools for advertising. 5 activities and projects are planned to meet these requirements. Two of these directly linked to culture are as follows:

- Conducting cultural and tourism office activities,
- Organizing Tarzan Kemal Environment Festival.

Key performance indicators are determined to evaluate the success of the targeted studies. The indicators about the subject are as follows:

- Increasing the number of tourists from 325,650 in 2020 to 450,000 in 20204 (Effect on the target is 45%),
- Tarzan Kemal Environment Fest is organized every year starting from 2020 (The effect on the target is 5%).

Cultural and artistic activities have an undeniable effect on the number and quality of tourists visiting the city. These activities, which are mostly carried out by civil initiative, have formed their own human networks and audience over time. I think that by combining the resources of local governments and civil initiatives, they can reach a wider audience.

I think it would be beneficial to work with people who have researched, published and published about Tarzan Kemal, who has an important place in Sinop's memory, about the environmental festival planned to be organized under his name, and people from the local people who work on the environment.

Table 2.7: The second goal for the cultural purpose in the Sinop Municipality 2020-2024 Strategic Plan

SINOP MUNICIPALITY 2020-2024 STRATEGIC PLAN									
Objective	Making Sinop a city of tourism and culture with a sustainable and competitive approach by preserving the traditional lifestyle,								
Target	H.3.2. Preserving historical and traditional values and creating sustainable tourism infrastructure								
Responsible Unit	Directorate General of Press and Information / Directorate of Technical Works / Directorate of Cultural and Social Affairs								
Unit (s) to cooperate	All Units								
Performance Indicators	Target Effect (%)	Plan Period Starting Value (2020)	2020	2021	2022	2023	2024	Monitoring Frequency	Reporting Frequency
P.G.3.2.1. The number of materials for the promotion of the institution and its projects	10	1000	3000	3500	4000	4500	5000	Every 6 months	Once a year
P.G.3.2.2. Civil architectural building restoration (completion rate)	15	0%	0%	20%	50%	100%	-	Every 6 months	Once a year
P.G.3.2.3. Number of fairs to be attended within the country and abroad	10	5	5	5	5	5	5	Every 6 months	Once a year
P.G.3.2.4. the rate of meeting the demands and problems of domestic and foreign tourists	15	100%	100%	100%	100%	100%	100%	Every 6 months	Once a year
P.G.3.2.5. Number of tourists per year	45	325650	350000	375000	400000	425000	450000	Every 6 months	Once a year
P.G.3.2.6. Tarzan Kemal Environment Festival	5	0	1	1	1	1	1	Every 6 months	Once a year
Risks	- Promotion Costs - Inability to get expected efficiency due to transportation difficulties								
Activities and Projects	- Preparation and distribution of magazines and other documents promoting municipal activities - Civil architectural building restoration - Participating in fairs inside and outside of the country - Cultural and tourism office activities - Organizing the Environmental Festival								
Cost Calendar	3.205.000								
Evaluations	- Lack of activities stimulating tourism - Deficiencies in tourism not detected - Lack of publicity								
Requirements	- Tourism of Sinop should be revived by making promotions and advertisements etc. - People should be attracted by restorations - Less problems are encountered by considering the suggestions and demands of the tourists - Knowledgeable staff and fidelity arrangements, projects for restoration - Demand, suggestion, complaint and opinion gathering mechanisms - Funds and nice promotional tools for advertising								

Source: The Sinop Municipality 2020-2024 Strategic Plan, p.82.

Lastly in this chapter I would like to mention the regional plan prepared by the North Anatolian Development Agency (KUZKA) for the years 2014-2023 including Sinop, Çankırı and Kastamonu provinces. There is a goal of “improving the culture, arts and sports infrastructure” to increase social welfare in the report

prepared. The strategies determined for this are as follows (KUZKA, 2013b, p.28):

1. The foundation of theatre halls will be encouraged,
2. Cinema halls will be founded and the service quality of existing halls will be improved,
3. Museums will be founded and the tourist attraction capacity of existing museums will be improved,
4. Public awareness will be improved by organizing cultural and art activities (children's theatre, circus, theatre days, travelling theatre).

It is notable that the strategies focus on the quantitative development of cultural elements. However the fact that these goals and strategies are included in the plan shows that the administration perceives culture as a tool to improve the city, their lack of a strategy in terms of quality causes the impression they do not really adopt this.

When I examined the local and national plans prepared for the province of Sinop, I saw that qualitative and quantitative cultural targets were set at different scales. Having been determined as the strength of the city in the analysis of cultural infrastructure, civil initiative has an important place in achieving these objectives. In general, a wide network of stakeholders, cooperation with cultural institutions and the implementation of participatory methods draw attention in the literature and in good examples for culture-oriented development. Therefore, I examine the stakeholders of large-scale cultural projects in Sinop at the city scale in the next chapter.

2.2. CULTURAL STAKEHOLDERS OF SİNOP

It is crucial that cultural planning studies are conducted with the highest number of strategically important stakeholders together with local governments as it can be figured out in the literature and practices applied. “The creativity culture is hidden in the relations between the city’s stakeholders. The problem solving potential of the city can be expanded by thinking and collaborating in different ways such as civil society, public, business world, educational and research institutions.” (Poyrazoğlu, 2011, p.90-91). A balanced distribution in accordance with their fields of activity should be observed and the cooperation of public, civil society, university and private sector stakeholders playing a role in the development of the city should be done while determining these stakeholders. These four stakeholder groups have different roles (specialities and movement areas) in the city. While public stakeholders are more competent in legal-administrative areas, university stakeholders are better equipped in research and development; private sector stakeholders have more opportunities to fundraise and network, however non-governmental stakeholders are more active in bringing the opinions and suggestions of different groups in the city to the agenda and providing human resources. Four stakeholder groups are complementary to each other thanks to all these unique features. All these four stakeholder groups should be distributed in a balanced way and should be in cooperation in order for cultural planning studies to be performed on solid foundations and to be long-termed (Kırca, 2016, p.31).

I made a stakeholder analysis about Sinop while examining the issue called “culture focused local development in cities of small and medium size” in 2016 (Kırca, 2016, p.31-41). I made research on large-scale projects that were realized and planned to be realized, focusing on city development. However, in 2020 I realized that there were changes in the projects and stakeholders when I reviewed

these analyses within the scope of my thesis study. While examining the projects, I tried to follow a path that also shows these changes. In Table 2.8, I examined which stakeholders are carrying out, financing, doing and which stakeholders will benefit the city projects that support cultural planning in Sinop. Furthermore, you can see the ongoing projects and the projects existed in 2016 but are terminated right now and their stakeholders.

Table 2.8: Stakeholders of cultural city projects in Sinop

(Projects and stakeholders that existed in 2016 and are not currently available are in italics, in brackets.)

	Who runs the project?	Who funds the project?	Who is performing the project?	Who benefits from?
Sinopale, International Sinop Biennial	<ul style="list-style-type: none"> . European Cultural Association . Sinop Sustainable Development Association 	<ul style="list-style-type: none"> . Cultural institutions . Private Sector . In-kind contribution of volunteers 	<ul style="list-style-type: none"> . European Cultural Association . Sinop Sustainable Development Association . Informal Görgün Network . Private sector, public, university and non-governmental organizations changing every period 	<ul style="list-style-type: none"> . Participants from all classes from the society . Researchers in various fields . Sinop Municipality . NGOs . Sinop University . Artists . Local producers . Local craftsmen . European Cultural Association . Sinop Sustainable Development Association . Supporting private sector, public, university and non-governmental organizations
Hal, Sinop Meeting Point	<ul style="list-style-type: none"> . Sinop Sustainable Development Association 	<ul style="list-style-type: none"> . the EU . Sinop Municipality . Private Sector . In-kind contribution of volunteers 	<ul style="list-style-type: none"> . Sinop Municipality . Sinop University . Mimar Sinan Fine Arts University . Sinop Sustainable Development Association . European Cultural 	<ul style="list-style-type: none"> . Users of all classes of life . Sinop Municipality . Local producers . Potential entrepreneurs . Artists . Craftsmen . NGOs

			<ul style="list-style-type: none"> Association . Sinopale municipality . Street Is Ours Association . Sinop Association for the Development of Women's Labor . Sinop History and Cultural Studies Association . Sinop Power Union Association . EPEKA . Sinop Young Businessmen Association . European Cultural Association . Private sector, public, university and non-governmental organizations that change every period 	<ul style="list-style-type: none"> . School and university students . Tourists . Users of all walks of life . AB . Sinop Sustainable Development Association . Supporting private sector, public, university and non-governmental organizations
The Cold Storage House Restoration	<ul style="list-style-type: none"> .Sinop Municipality <i>(. Site Management)</i> 	<ul style="list-style-type: none"> . Opet . KUZKA 	<ul style="list-style-type: none"> . Barbaros Engineering 	<ul style="list-style-type: none"> . Users of all classes of life . Cultural centers in other cities . Sinop Municipality . Opet . Barbaros Engineering . Persons to be employed
Sinop Historical Prison Restoration	<ul style="list-style-type: none"> . Ministry of Culture and Tourism <i>(. Site Management</i> <i>. EMN Architecture</i> <i>. Wehdorn Architecture)</i> 	<ul style="list-style-type: none"> . the EU 	<ul style="list-style-type: none"> . Ministry of Culture and Tourism . Barbaros Engineering 	<ul style="list-style-type: none"> . Users of all classes of life . Tourists . Sinop Municipality . Sinop Governorship . Ministry of Culture and Tourism . the EU . Barbaros Engineering . Persons to be employed

Balatlar Buildings Excavation	. Ministry of Culture and Tourism . Sinop Municipality	. Ministry of Culture and Tourism	. Mimar Sinan Fine Arts University	. Archeology and related research areas around the world. . Tourists . Ministry of Culture and Tourism . Mimar Sinan Fine Arts University
(Marina)	(. KUZKA . Site Management . Wehdorn Architecture . Vienna University of Technology)	(. the EU))	(. KUZKA . Wehdorn Architecture . Vienna University of Technology)	(. Tourists . Boat owners . Sinop Municipality . KUZKA . Wehdorn Architecture . Vienna University of Technology . the EU . People to be employed)
(Alan Yönetimi)	(. Ministry of Culture and Tourism . NGOs)	(. the EU)	(. Ministry of Culture and Tourism . Governorship)	(. Tourists . European Cultural Association. . Sinop Municipality . Sinop Governorship . Ministry of Culture and Tourism . the EU . Wehdorn Architecture . Vienna University of Technology . People to be employed)

Source: The table prepared by Cansu Kircan within the scope of the graduation project (Kircan, 2016, p.31-32) has been updated within the scope of the thesis study.

Sinopale, International Sinop Biennial, Hal, Sinop Meeting Point project, The Cold Storage House restoration, Sinop Historical Prison Restoration and Balatlar Buildings excavations are ongoing works. The marina projects are terminated and the Site Management program is cancelled. Sinopale is an international contemporary art biennial intending to provide local development in the city by creating a dialogue environment by means of culture and art. Hal is the project of

transforming the old state building into a center consisting of many different units for the purpose of culture-based sustainable development. The Cold Storage House is the old fish warehouse which has been idle since 2012 and has an important point in the memory of the city; it is planned to be renovated and transformed into a cultural center. Sinop Historical Prison is a building that has been used for thousands of years for different functions. Currently being used as a museum, this building is planned to expand its function with the restoration and turn it into a semi-public cultural interaction and development area. Balatlar Buildings is an area where thousands of years of history are buried; thanks to findings as a result of excavations in the area, findings are found that will provide development in many areas such as archaeology, ethnography, and culture etc.

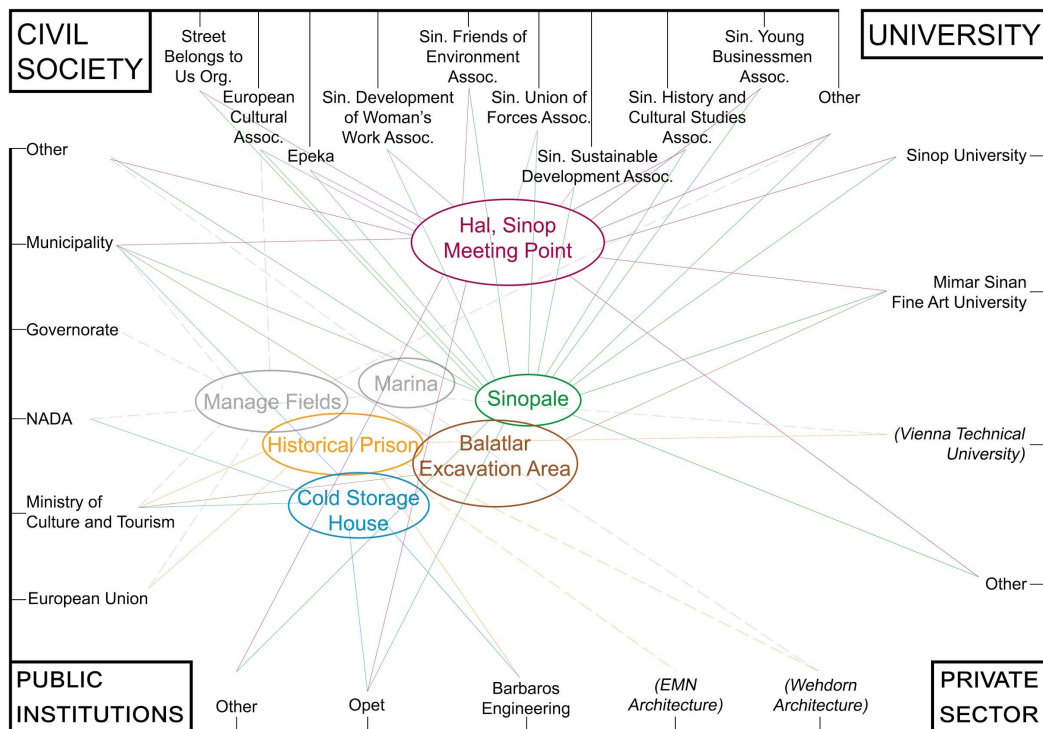
It is planned to develop the shipyard area which has historical, economic and cultural importance for the city, for a tourism-oriented development. Having been planned as part of the prison project, it was decided not to implement this project. Site management is a management program formed by the cooperation of public actors in civil society and the central administration. The city does not suddenly undergo a total change with this method, only an important part and the transformation of this part are focused on. Sinop is elected to create a generic application model in Turkey. In order to transmit the demands of the people of sinop, the presidency of the administration and related boards were established. The transformation of the prison is determined as the first application. The Ministry of Culture and Tourism has established a common platform by transferring its authorities in this area to Sinop Municipality (Poyrazoğlu, 2011, p.80). However, it is understood that the Site Management, which increases the inclusiveness of the project and focuses on participation, has been left ineffective for Sinop. I could not find an official explanation for this change and its reason. Furthermore, it withdrew from the prison and The Cold Storage House projects of which it is a partner. Similarly, Vienna University of Technology and Wehdorn Architecture, international stakeholders in the prison project in preview reviews,

are not included as stakeholders in the project. These three institutions were involved in the project designing phase of the Prison. They prepared the transformation project in the light of their research and interviews. However, I could not find any information as to whether the project, which a local engineering company started to build, was carried out in the way these institutions prepared or with a new setup. It is only known that the Marina project will not continue as planned.

I have examined the projects in terms of the weights of four stakeholder groups, namely civil society, university, public and private sector. I visualized the stakeholders of the projects to show their network structures. In Figure 2.5, you can examine the stakeholder networks of ongoing projects and projects that existed in 2016 but are not currently available.

Figure 2.5: Stakeholder network of cultural city projects in Sinop.

(Projects in gray color have been canceled, and cooperation with stakeholders indicated in dashed lines is discontinued. Stakeholders present in 2016 but not currently in brackets, in italics.)



Source: The table prepared by Cansu Kircan within the scope of the graduation project (Kircan, 2016, p.33) has been updated within the scope of the thesis study.

It can be understood from the table that projects other than Sinopale and Hal are mostly close to public actors. Participation of the actors in other groups in the projects remained limited. The Site Management has planned a series of projects mostly on forest areas, coastline and cultural structures in order to evaluate the tourism potential of Sinop. The actors involved in management are dominated by local government and civil society. It aims to shape the planned city scale projects together with the people who will be the users, according to their expectations and

needs. It has completed its pilot studies in Turkey at the preparation phases of prison and marina in Sinop. However, they currently do not have active work. I could not find any information about whether new studies will be conducted in the future or whether this organization continues.

The main stakeholder in the prison project is the Ministry of Culture and Tourism and it is funded by the EU. Its construction was undertaken by a private company, Barbaros Engineering. Site Management, Vienna Technical University, Wehdorn Architecture and EMN Architecture, which seem to be involved in the formation phase of the project, are currently not included. The European Cultural Association, which collaborates from time to time, does not take place as a permanent stakeholder.

The Cold Storage House project is conducted entirely with public and private sector stakeholders. Once a stakeholder, Site Management is currently inactive. Having been idle for many years in the city center, this structure has been attracted attention with the culture and art works. The idea of transforming the building into a cultural center came about with their light. However, in the transformation project, there are no stakeholders from the non-governmental organizations or universities conducting these studies.

Started in 2010, the Balatlar Buildings Archaeological Excavation is located in the city center of Sinop. Revealing the important building group of Roman, Byzantine, Seljuk and Ottoman periods, the excavation is conducted in cooperation with Sinop Municipality, Ministry of Culture and Tourism and Mimar Sinan Fine Arts University (Aksel Enşici, 2016, p. 22). This study, which is led by an academician from Mimar Sinan Fine Arts University, is the only example among the projects that the academy is one of the main stakeholders. Collaborations are also made with local non-governmental organizations during the works.

It was initiated and run by the civil initiative of Sinopale. It has many stakeholders that change continuously and periodically. It has many stakeholders that change continuously and periodically. It is the structure with the highest number of stakeholders in the scheme. It needs stakeholders from other groups in order to be realized although the civil society intensity is the most dominant stakeholder group. Since it is constantly in motion, new stakeholders are included in each biennial period and different collaborations are made. Since it is constantly in motion, new stakeholders are included in each biennial period and different collaborations are made. It has stakeholders from all four groups essential for sustainability and these stakeholders are from local, inside of Turkey and abroad.

The Hal project is designed as an inclusive structure where people can interact with each other and provide an environment for new collaborations. The stakeholders of local non-governmental organizations that will serve the main purpose of "local sustainable development" predominate. Sinop Sustainable Development Association, which includes these stakeholders, conducts the project. The support of the University for research and development stages is received and continues to be received while constructing the building. The municipality is one of the main stakeholders providing in-kind contributions. It is a large-scale project consisting of different modules such as art, design and education. Since a project of this scale and scope requires large financial and human resources, it can be made piece by piece. While these parts are being implemented, new stakeholders from each actor group are included and new collaborations are made.

Studies led by the civil initiative are stronger in terms of ownership. In a small-scale city like Sinop, it is very valuable to carry out cultural and artistic studies with local demand. Stakeholders from different groups work actively in Sinopale, as well as stakeholders at different scales from local to international. It has a crucial potential for the cultural development of the city when looked at

from this aspect. Performing the Hal project, Sinop Sustainable Development Association is the organization that gathers together the most local initiatives. It reveals the potential of the local as well as the expectations and requirements of the local with its cultural studies. I think that these two organizations are the best examples to support cultural planning both in general in Turkey and in specific to Sinop. I examine action research which is one of the participatory methods used for city development and cultural development-oriented studies conducted by means of this method in the city of Sinop in the next chapter.

THIRD CHAPTER

ACTION RESEARCH, SİNOPALE AND SİNOP SUSTAINABLE DEVELOPMENT ASSOCIATION

Action research is described as “the scientific process by which the practitioner is applied for first to clearly define the problem and secondly to determine a plan of action including tests to improve one’s practice or personal understanding in a particular problem area” (McKernan, 1998, p.173-174). When considering cultural planning, this method supports planning in many ways such as ensuring participation, encouraging active citizenship, strengthening civil initiative, and establishing social networks. Cultural institutions which are among the important stakeholders of cultural planning also benefit from this method.

I examine the cultural organizations performing actions within the scope of cultural planning in terms of my thesis. I paid attention to the fact that the organizations have a structure rarely seen in Turkey, organized in small-medium sized city, operating for a certain period of time and created a tradition and accumulation, are a part of different networks at local, national and international scales and benefit from action research method when choosing these organizations. I also work as an action researcher in Sinopale, International Sinop Biennial and Sinop Sustainable Development Association. Therefore, I also benefit from my observations and experiences which have not been reflected in scientific data, while examining organizations and their activities.

Sinopale, International Sinop Biennial are the works initiated and conducted by civil initiative. It is led by the İstanbul based European Culture Association even though it is carried out together with local people. Thanks to its nearly 15-year

history, it has created a tradition in the culture of the city. People started to show and demand more and more interest in these works over time. Sinop Sustainable Development association was established in order to meet the demand, to evaluate the potential and to create a more sustainable structure at this point. These two organizations work in the fields of culture and art separately and together. Thanks to the projects they've conducted they improve Sinop the city culture formally and with the support and participation of the local people informally.

Being carried out with many different local, national and international stakeholders, these studies are directly compatible with the goals of cultural planning, even though they are not conducted by the local government and have widespread impacts. I primarily examine the action research method and its importance as well as place in city planning. Later, I examine the development, functioning and values of these two organizations carrying out studies by means of this method and discuss their works in terms of their cultural benefits for the city.

3.1. ACTION RESEARCH

Action research is, in its most general form, a practice of "learning by doing". It is based on the same foundation as the methods such as participatory research, collaborative inquiry, emancipatory research, action learning, and contextual action research. First of all, the problem is identified, something is performed to solve it, the success of efforts is monitored and if not satisfied, it is tried again (O'Brien, 1998, p.3). Definitions made about the action research in the literature are as follows: "Planned and self-critical systematic and continuous research, subject to public criticism and experimental testing where appropriate" (Brown ve Tandon, 1983). "A special type of applied research that involves participants who

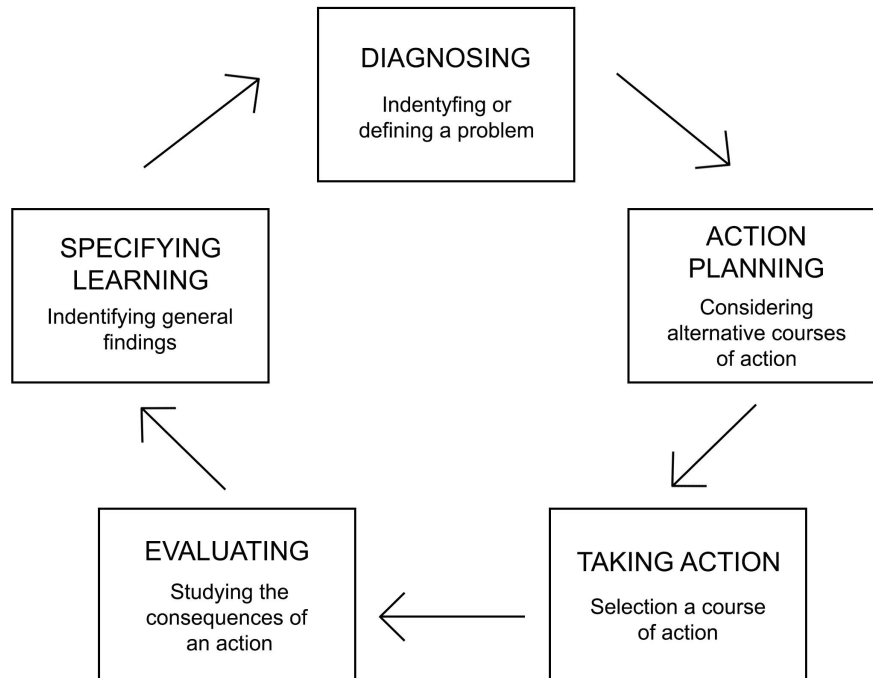
have problems in the direct search for a solution and also feeds the social sciences with some theoretical gains” (McKernan, 1998, p.174). “It is the research aiming to determine the measures to be taken to improve the situation by making a critical evaluation of the existing practices with the participation of the practitioners and the parties to the problem under the leadership of expert researchers” (Aksoy, 2003, p.477 in Karasar, 1999, p.27). It is a social situation study conducted in order to make sense of the problems in the social world and to improve the quality of life. It is the scientific process in which the practitioner first defines the problem clearly, and secondly determines a plan of action, including tests, in a particular problem area to improve one's practice or personal understanding” (McKernan, 1998, pp.173-174). “They are systematic reviews that are planned, organized and based on cooperation in order to increase the quality of life through critical reflection and questioning” (Uzuner, 2005, p.2). The purpose of this method is "to contribute to the concerns of people in an urgent problem situation, as well as the goals of social sciences, through joint cooperation within a mutually acceptable ethical framework." (Rapoport, 1970, p.499). Practitioners' motivation to use this method is "to solve conflicts and to make them understand events, situations and problems and thus to increase the effectiveness of their practices" (McKernan, 1998, p.173).

John Dewey, who greatly influenced the American Philosophical School of Pragmatism, made studies that laid the foundation of action research. Dewey's approach to the relations between the collective processes of social development and the concept of democracy as a form of research is one of the most important influential points of action research. It is different from positivist and interpretive paradigms and is associated with critical theory (Kahraman, 2013, p. 127). It is Kurt Lewin, a psychologist and educator who was the first person using action research as a term (Uzuner, 2005, p.2). Lewin focused on individual behavior in his early studies. He realized the importance of groups in influencing the behaviour and attitudes of the individual in some social engineering projects he

participated in after immigrating from Germany to the USA. The main value of group research was that it included the solution of social and organizational problems rather than solving theoretical issues according to Lewin, who saw the contributions of group discussion methods to group dynamics in the projects he participated in, (Aksoy, 2003, p.478 in Dash, 1999). He used the concept of action research in his work titled “Action Research and Minority Problems” and defined action research as leading and guiding research on social action in 1946 (O'Brien, 2003). In many of his studies he has dealt with the connection between action research and social movement. He stated that social scientists must involve real-world actors in all phases of the research in order to understand and change some social practices, Thanks to Lewin’s works, action research theory has begun to be perceived as a research method (Aksoy, 2003, p.478).

The emphasis on scientific research provides the action research distinguishing from general professional practice, consulting or everyday problem solving. The researcher examines the problem systematically and ensures that the intervention is developed with theoretical evaluations. It develops methodological tools to suit the requirements of the situation, collects, analyzes and presents data on a continuous and cyclical basis (O'Brien, 1998, p.3). Gerald Sussman (1983) created a detailed cycle model for action research (Figure 3.1). First, the problem is identified and data collected for a more detailed diagnosis. Secondly, alternative solutions are evaluated. Later an action plan was chosen and implemented. Data on the results of the intervention are collected and analysed. In accordance with the findings, how successful the action is can be interpreted. The problem is reassessed and another cycle is started at this point. This process continues until the problem is solved (O'Brien, 1998, p.4).

Figure 3.1: Detailed action research model.



Source: Prepared using figure in O'Brien, 1998, p.5 as part of the thesis study.

Action research enables the application of different methods and techniques in a complementary manner and the integration of academic knowledge with practical knowledge. Experts and relevant actors are involved in the processes in the production of scientific knowledge and making decisions in accordance with the aim of this research approach. Therefore, democratization of knowledge production and decision-making processes and strengthening of collective learning are ensured (Kahraman, 2013, p.127). Richard Winter has determined principles that privatize all these processes and guide research. These six basic principles are as follows (O'Brien, 1998, p.5-6 in Winter, 1989):

1. Reflexive critique: Describing a situation with notes, transcripts or official documents puts pressure on them to be true and correct. In a social environment, truth is about the narrator alone. The principle of reflexive critique allows people to reflect on issues and processes and to clearly

state interpretations, biases, assumptions and concerns made. Therefore practical elaborations can lead to theoretical considerations.

2. Dialectical critique: Reality, especially social reality, is confirmed by consensus, namely shared through language. Phenomena are conceptualized by means of dialogue, so a dialectical critique is required to figure out the set of relations both between the event and its context and between the elements making up the event. Key elements to highlight are those which are unstable or opposed to each other. These are the most likely to make change.
3. Collaborative resource: Participants in an action research project are co-researchers. This principle assumes that each person's ideas are equally crucial as potential resources for forming categories of interpretative analysis which are discussed between participants. It tries to prevent an opinion owner from showing belief solely due to his or her status. It draws attention to both different points of view and differences in points of view that appear to be the same.
4. Risk: The process of change is different from planning ahead and taking action. This may cause concern among practitioners. Ego risk is one of the most obvious concerns that comes from people discussing their comments, opinions and judgments openly. In this case, the initiators of action research will alleviate the concerns of others and invite them to participate, stating that they will be subject to the same process and that it is important to learn from it regardless of the outcome.
5. Plural Structure: The nature of the research contains many opinions and critiques leading to a large number of possible actions and comments. This plural query structure also requires a plural text for reporting. It offers many explanations and a range of action options on contradictions that are

open to interpretation. Therefore, the report serves as a foundation for ongoing discussions between collaborators rather than a final conclusion.

6. Theory, Practice, Transformation: For action researchers, theory informs practice, while practice develops theory in a continuous transformation. In any setting, people's actions are based on assumptions, theories, and hypotheses, and theoretical knowledge is developed with each observed outcome. Theory and implementation are intertwined aspects of a single change process. It is up to the researchers to clarify the theoretical reasons for the actions and to question the foundations of these justifications. Subsequent studies are subjected to further analysis in a transformative cycle that constantly shifts the weight between theory and practice.

This method mostly aims to solve real-world problems. It requires the active cooperation of the researcher and the client (participants, actors). It is also believed that people learn better and own more about what they do. Therefore the people participated in the research are turned into researchers and the importance of learning together is emphasized as one of the most important features of the research process (O'Brien, 1998, p.3-4). The benefits of using the action research method are compiled as follows (Aksoy, 2003, p.485-486):

- Ensuring the improvement of academic and social programs and the sharing of knowledge.
- Participants in action research are more aware of inequalities in society. This awareness allows them to act more consciously in reaching the desired goals and creating a vision for the future.
- Participants in action research become more critical in their practices.
- It strengthens decision-making by creating a sense of competence in problem solving and instructional decisions.

- It empowers those who participate in the research process. Supports self-assessment and opinion formation. It creates a desire for continuous improvement.
- It directly affects the application and systematizes the solution of the problems encountered.

The method of action research is "often chosen in accordance with its principles, when circumstances require flexibility, when people participate in research or when change needs to happen quickly or holistically" (O'Brien, 1998, p.6). Action research has begun to be widely used in social sciences, especially in education. Although it has experienced ups and downs from time to time, it has become a well-known and accepted research method in many areas today. It has spread too many fields such as industry, medicine, management, development, use of technology, community development, organizational change and development, and public health. In recent years, there has been an approach adopted in spatial studies and city planning (Aksoy, 2003, p.485; Kahraman, 2013, p.127).

We come across "a collaborative approach to investigation or examination providing people tools to take systematic action to solve specific problems" (Chan, 2008, p.2 in Stringer, 1996). It includes researchers and community members working collaboratively to understand society's problems and develop solutions through research. Successful research partnerships require a clear statement of the roles, research objectives and scope of work of all research partners. Partners must fairly share decision-making authorities according to the research guidelines to provide relevant results for all partners. Data analysis should be done in collaboration with community partners to take advantage of local knowledge (Chan, 2008, i). Local people may have more in-depth knowledge and easier access to this information than researchers from outside the community. Therefore they are often at the forefront of studies. Data should be evaluated against the needs of community members to ensure that the findings are

useful in developing actionable plans for the community while it is also crucial to analyse data in collaboration with community members. Finally, stakeholders of the findings should be shared with all stakeholders. Preparing and presenting these findings in a way that everyone can understand and without technical jargon or lengthy explanations should be cared. Practical, relevant and understandable results must be produced to build credibility among academics, community partners and other stakeholders (Chan, 2008, v).

It is planned to build a brand new super hospital for McGill University Health Centre in Canada. The community-based action research method was used to assess potential community impacts from the construction and operation of this planned facility. It is predicted that this structure will make positive and negative impacts on its environment and in the light of the information to be obtained with this method, it is aimed to minimize the negative effects. In the study, cooperation was made with the City Planning School, researchers and community stakeholders. Action plans were developed for the new facility to better integrate it with the surrounding neighborhoods as a result of the work. Moreover, it was suggested that the university's faculty members and students helped to make appropriate and practical work for the society for creating connections with the community and educating future professionals (Chan, 2008).

City laboratories are platforms that address the complex problems facing cities today and new forms of city governance. City policy makers, academicians and laboratory practitioners are included in this platform. With this process-oriented method, research is carried out on social change processes towards participation and more sustainable practices. The goals of laboratories that want to carry out innovative studies by changing traditional approaches include the following (Drage et al., 2018, p.79):

- Designing the experiment together for achieving a high level of participation of multiple actors.

- Setting clear learning goals for participants to focus on strategic learning.
- Regular reflection and evaluation of learning to capture the lessons learned.
- Dissemination and placement of lessons learned.
- Integrating new practices into local governance structures.

Action research is one of the methods used to achieve these goals, to discover the problems in society and to seek solutions. Four steps are described for this method: “co-design of experiments, setting explicit learning goals, evaluating what has been learned, and disseminating and placing the lessons learned” It is important to carry out these steps where working together and collective reasoning are important in an interdisciplinary and participatory manner (Drage et al., 2018, p. 78). Attention is paid to the participation of the actors in all stages of the work and to their equal speech. Thus, democratization of the decision-making process at the social level is supported. Managing planning as a collaborative knowledge production process with participation creates an effective learning opportunity for the participants (Kahraman, 2013, p. 131).

It was planned to create a Citizens’ Participation in Graz aiming to develop a new approach that will ensure the systematic participation of citizens in city development projects of municipalities. In order to create this guide, a study was carried out in the city laboratory using the action research method. Cooperation was made between citizens, non-governmental organizations, people from the field of administration and politics in the study in which the municipal representatives and researchers of the University of Graz were the main stakeholders. Social research methods were used, group meetings, workshops, and participatory studies with students were conducted. In addition, a city exchange was organized between researchers who were laboratory practitioners in Graz and Heidelberg. The principles of the guideline were determined and a more inclusive and applicable model was developed at the end of the process. It was commented

regarding the action research methodology “action research contributed to a reflection process and encouraged capacity building to organize participation processes within the city administration” (Drage et al., 2018, p.81).

A study was carried out using an action research method in order to improve the situation of Syrian refugees in Austria. The researchers first made a stakeholder analysis and a needs analysis based on the stakeholder analysis by applying social research methods. A collaborative thinking and evaluation process was conducted with the participation of researchers, city administrators and citizens and refugees participating in refugee initiatives in accordance with the results obtained. In light of the outputs of this process, a series of stakeholder workshops were organized to design future strategies together and to elaborate learning objectives. The study was supported by an online survey on focus groups and values, communication and networks among refugees and people working for refugees in the city. The results of these action research studies are stated as follows: “It contributed to the successful implementation of various social inclusion projects for refugees and to the creation of a platform and network for exchange among people involved in these projects. This process has strengthened trust among citizens, stakeholders and city authorities. Refugees were not directly involved in the establishment of local support structures at the beginning of the process” (Drage et al., 2018, p.81).

In different areas of city planning, action research is used as understood from the examples. Support is received from planners as action researchers in order to start and carry out these studies. The role of the researcher is to implement this method in a way producing a mutually acceptable result for all participants. The researcher may need to adopt many different roles such as planner, leader, facilitator, teacher, designer, listener, observer, synthesizer, and reporter at various stages of the process to achieve this. First of all, dialogue between participants should be facilitated and reflexive analysis should be encouraged. Reports should be presented to participants periodically, and a final report should be written when

the researcher's participation ends. The main task behind these is to train local leaders to the point where they can take responsibility for the process. If this point is reached, they can continue when the researcher who started the study leaves (O'Brien, 1998, p.11).

The action research method directly affects important points of planning such as “planning from bottom-up, cooperating with stakeholders in all stages of the plan, using participatory methods and establishing social networks” (see p.20) when examined in the context of cultural planning. Cultural institutions, one of the important stakeholders of cultural planning, use this method. I examine cultural organizations performing works within the scope of cultural planning within the scope of my thesis. I paid attention to the fact that the organization is in Turkey and to be held in a small mid-sized city, is operating for a while and creating a tradition, a part of different networks at local, national and international scales, that it is carried out with civil initiative and the action research method is used.

I am also actively working in Sinopale and Sinop Sustainable Development Association, which I selected according to the above criteria and examined in detail in the continuation of the study. While I was an undergraduate student at MSGSÜ Department of City and Regional Planning, I participated in the "Understanding a City: Sinop Summer Workshop" (see p.124) organized in collaboration with our university and Sinopale. I was impressed by the work done in Sinop and thinking that I could benefit from it, I decided to participate in these studies. Since 2014, I have been working as a Sinopale team member in the organization of the biennial. I have been a member of the Association since the same year. As an city planner, I mainly work as an action researcher in these studies, where I play for different needs. The following points of the study are what I witnessed directly from the organization and activities I examined:

- Sinopale 5, 6, 7.
- City Game

- Sinopale , Street is Ours Once a Month
- Understanding a City: Sinop Summer Workshop (Since 2014)
- Hal, Sinop Meeting Point
- The Breath of Sinop
- Sinopale Forum: Culture and Creativity in Local Development
- Creativity: Social Entrepreneurship and Creativity for Sustainable Urban Development
- International Sinopale Film Festival

3.1. SİNOPALE, INTERNATIONAL SİNOP BIENNIAL

“Sinopale, International Sinop Biennial is the title of an international project that, in the context of local development, draws the civil society together with the purpose of building dialogue through culture and arts, within the framework of the “artistic production based on sharing” model. This project is realised biennially and aims at working at city, national and international levels in order to make citizens of all ages perceive anew their own living spaces with a vision for the future, reflect on city problems, share the historical collective memory and organise it by means of artistic production, and to create a better social living space.” (Sinopale, n.d.).

Sinopale was started by Prof. T. Melih Grgn who was born and grew in sinop then settled in İstanbul, when he wanted to “something” for his hometown. He and his artists, designers, academicians and a group of friends in such fields went to Sinop and thought about what they could do and the idea of a contemporary art biennial showed up. Sinopale, the first of which was held in 2006, was held every two years since that year, it was interrupted by political reasons affecting the country's life in 2016, and continued in the same period in 2017 and 2019. A main

exhibition is established where the latest works of the artists are exhibited, in addition to this, performances are delivered, different activities such as workshops, film screenings and forums are organized within the scope of Sinopale. Regarding the situation, Prof. T. Melih Görgün said that “Sinopale can not only consist of exhibitions, it brings people from all classes of life together to share information, conduct workshops, and bring together art and art followers” (Aksel Enşici, 2016, p. 18). Activities are held at many different points of the city, in open or closed areas. In addition to public and semi-public spaces, private spaces that open their doors specifically to the biennial can also turn into event spaces.

Figure 3.2: A collaboration moment from Sinopale, Sinopale 7.



Source: Sinopale Archive.

The formation of Sinopale is different from many other biennials. It is not for showing off purposes, but for cultural development and for city benefits unlike others. The question “what is Sinopale” asked by Mustafa Gül to the Sinopale team within the scope of his doctoral dissertation, it is replied as “a dream of the future as well as a culture and art event, an event where solidarity is realized and participation is ensured” (Gül, 2019, p.330). It is a process-oriented biennial and its most important feature is that it is conducted as "collective work" (Figure 3.2). Unlike other biennials, artists do not send their finished works for exhibit. Artists come to Sinop with their ideas about the theme of the biennial that year, but it is often not certain what to do. They spend a few days in the city, taking advantage of these experiences and exchanging ideas with the people they meet, and finalizes their business ideas. “Experiences of daily life, vital processes, local rituals are used in different forms and in different artistic activities” (Prof. T. Melih Görgün in Aksel Enşici, 2016, p.18). The production phase goes through a similar process. Production is not realized with the help of professional teams and extensive resources, but it is performed by using the limited resources of the city and by collaborating with the local people and volunteers. In an interview conducted by Gül in his study, the following were stated upon production with the citizens (Gül, 2019, p.332):

“Artists bring their works from outside in the İstanbul Biennial, Çanakkale Biennial or Mardin Biennial. They demonstrate or practice it in the exhibition halls or where the work will be done in those biennials. But the situation in Sinop is different. The artists who come to Sinop do not bring anything with them, maybe they bring them if they have special tools. The subject, the concept of that year is determined a year in advance. He/she lives in Sinop for three or five days without doing anything, sits with the tea-makers, drinks his tea, goes fishing with the fishermen, works with the carpenter, talks and talks up and down with Aunt Ayşe, who shakes his carpet. Sure, most of the artists are foreigners.

We have our assistant friends with them, all of them are volunteers, Sinopale volunteers. There are lawyers, painters among them. There are people from all professions. During that period, four or five days later, the artist's business idea exploded, the light bulb was on. He/she says okay, I'll do this. Then, while doing this, he/she doesn't do it alone. He/she does it again with that carpenter, that electrician, that fisherman. There is collective work. So yes, there is one person in sight; "Frank is doing this". But there are dozens of people in the background helping him/her. But there are dozens of people in the background helping him/her. The interesting thing is that these people who help him/her may have nothing to do with art. Maybe if you ask Sinopale, they do not know. When you say 'What is the biennial?' They have nothing to do, They do not know. The important thing there is that Frank, coming from Germany, will do a job in Sinop and the local people help him. This has been done for 10 years. I mean, maybe people who are not even remotely related to art, looked at the center of the biennial, they produce work, do business together, jointly. The feedback of those people was very nice. The man says, we meet very interesting people and we like it. First we were strange, we stayed away, we had difficulty in perceiving, but when we got into it, there was nothing to be afraid of. So there was nothing to make fun of.”

The production of the works through a joint work creates a contact and familiarity with the local people in the field of culture and arts, as stated in the above interview. Moreover, it is also very effective in raising awareness about the city because the works are prepared by taking advantage of Sinop's values. Prof. T. Meli Görgün mentioned this “Local knowledge and collaboration are at the forefront in Sinopale. Sinopale brings together civil society in an artistic environment. It strengthens the civil movement in the city. Artists also use international artistic language to make local problems visible in the workshops

they organize. Therefore, the self-confidence of the citizens also comes. Because it is produced all together. When compared to other biennials, Sinopale has a structure in which the citizens of the city participate in the production process” (Aksel Enşici, 2016, p. 18).

Citizens get involved in studies in different ways. Volunteering, financial support, and in-kind support are some of them. Each involvement provides that the organization is owned at different rates. The highest rate of ownership is observed among those who work voluntarily (Figure 3.3). Mostly young people, volunteers are included in the studies for purposes such as gaining experience, learning new things, socializing, meeting foreigners and doing internships. There are those who attend only one semester, those who participate in intervals, or those who have been active since the first biennial. Regardless of their purpose and frequency of participation, each one is invaluable. These people assume responsibility in almost every conceivable field such as artist assistantship, translator, photography, exhibition clerk, designer, social media manager. This responsibility brings along the ownership of the organization. In addition to their own participation, the sharing of the biennial with their families and their environment increases the awareness of the biennial and creates an environment of organic trust.

Figure 3.3: Sinopale Volunteers, Sinopale 2



Source: Sinopale Archive.

One of the people Mustafa Gül met with said about the impact of Sinopale on young people by saying that “The young people started to see their cities with a different perspective. The sense of belonging to the city has improved. They started to experience the pride of being in this city. They use this as a reference in the places they read in the cities where they go, these culture and art activities, Sinop, Sinop knowledge. Then they come back here actually to survive. This is a very important thing for example. The acquisition and development of human resources is a very important thing. I would like to add that this is the biggest gain, human resource” (Gül, 2019, p.335).

Studies are conducted for different age groups and interest within the scope of the biennial. It is believed that culture and art have an important place in individual and social development, and children are seen as one of the most valuable masses addressed. Within the scope of the biennial, various activities such as workshops,

exhibition tours and flea markets are organized under the name of “Sinopale Kids” (Figure 3.4). It is thought that participating in such activities in childhood opens different windows in that person's life, is effective in shaping the steps to be taken in the future, and has grown up with an active city consciousness as he begins to think about the city he lives in at an early age. Moreover, it is observed that parents who bring their children to biennial without any prior knowledge about what biennial is about aroused curiosity and interest.

Figure 3.4: Exhibition Trip With Children, Sinopale 5



Source: Sinopale Archive

An activity book, newspaper and various fanzines are published as outputs of Sinopale. The activity books of the first three biennials⁸ are available online; however books of other years have not yet been published. A newspaper called Synopsis is published with the help of a team full of volunteers. There is no

⁸ You can access books and synopsis online from the “publications” section on Sinopale’s website; www.sinopale.org

releasing schedule, it is usually coincided with the biennial periods. It includes studies and developments in the field of culture, art and design throughout Sinop as well as work performed in the biennial.

Sinopale is the cultural structure that has the most diverse stakeholder network in the city. Prof. T. Melih Görgün mentioned this situation as “Sinopale has given a different perspective to the biennial phenomenon with its local, national and international cooperation” (Aksel Enşici, 2016, p. 17). “It has created a strong local solidarity platform, has been frequently featured in the national media by gathering up national and international cultural stakeholders to Sinop and has rapidly increased its popularity and brought a positive mood to the city” (Creativity, 2016). The works conducted by the civil initiative have many stakeholders and collaborators at local, national and international scale. The main stakeholders are the European Cultural Association, Sinop Sustainable Development Association, Eruopist and Informal Görgün Network. These stakeholders collaborate with different people, institutions and organizations in every period. Some collaborating parties locally are Sinop Municipality, North Anatolian Development Agency, Governorship of Sinop, Sinop University, various non-governmental organizations and private sector institutions. When we look from a national scale, ministries, cultural initiatives, artists, institutes, universities, private sector organizations are among the collaborators. Furthermore, collaborations are carried out with cultural institutes, art initiatives, universities and non-governmental organizations from abroad. Thus, being one of the important elements of cultural planning, social networks are developed thanks to all these collaborations. It strengthens local networks and allows the expansion of international networks.

In addition to collaborations, the audience and the places Sinopale moved to allow the expansion of social networks. People from all over the world come to Sinop to watch the biennial. Having a participatory and interactive structure, the biennial

allows these people not only to be an audience, but also to contact the city and citizens. These contacts create new partnerships. Presented by the Sinopale biennial team on different platforms in Turkey and abroad; international meetings, educational events and fairs take place in Amsterdam, Vienna, Venice, Athens, Dublin, Berlin, Lyon, Zurich, Sofia, Munich and many more. Moreover, content is created about it by the audience, participants and researchers. All of these together make Sinop widely known in different fields such as culture, art and research. “This is a very important gain that a city can not get with big budgets” (Prof. T. Melih Görgün in Aksel Enşici, 2016, p.18-19).

To have the greatest amount of contact with the public, Sinopale's activities are held in public and semi-public spaces. Some private spaces also allow them to use their venues for the biennial as a semi-public space. The whole city turns into a performance space with its streets, squares, sea and buildings. The places chosen as buildings are mostly structures that have an important place in the memory of the city. Sinop Historical Prison was used as the main exhibition space in the first four biennials. Having been used for different functions for centuries, very precious traces and values not all of which belong to very old histories and some of them are about to disappear have been revealed. This place, which is seen as a place frequented only by tourists, has been made possible for the local people to look back, remember and realize the values in it. With the attention drawn to the prison, it was deemed appropriate by the Ministry of Culture and Tourism to transform it into a cultural center and its construction started this year.

About eight years, Sinopale was organized in Sinop without an office or headquarters. In the times of the fourth biennial, the old marketplace building, which Sinop residents remember as a meeting point in their childhood, was transformed into a shopping center. Sinopale's office was established here in order to protect this place, which has an important place in the culture of the city, and to obtain headquarters. Since Sinopale 5, this venue has been used as the center of

the biennial. Thanks to both biennial and the planned Hal, Sinop Meeting Point project, this venue, which has an important place in the city culture, is preserved and re-functionalized.

Another building that has an important place in the city's memory is the old icehouse factory. This building, which was used as a fish warehouse in the past, lost its function over time and remained idle in one of the busiest points of the city. A transformation project into a cultural center was planned for this building, but no serious action has been taken for years. This space was used as an exhibition area in Sinopale 6. Therefore, the place opened its doors after years, and also renovations and arrangements started to be made inside. The transformation process of the building, which is used as an exhibition area in Sinopale 7, is accelerated this year.

Yonca Moralı from Çekül Academy stated her views in a forum for thinking about the city of Sinop as “For the existence of an city identity, cultural heritage must be preserved and its relationship with geography must be evident. The historical city fabric should be preserved and kept alive, and the living areas that reflect the experiences should be transferred to the future. Traditional shopping culture, bazaars and markets should be kept alive. City public recreation areas should be preserved” (Poyrazoğlu, 2011, p.42). Different works based on city and social awareness are also conducted besides to the artworks for city identity to be exhibited in the biennial. Furthermore, there are also studies not within the scope of the biennial to create an environment of thinking and dialogue in the city. I will cite a few examples from these studies on which especially city and cultural planning is focused.

City Game

City Game is a game fictionalized by academicians from Mimar Sinan Fine Arts University, City and Regional Planning Department. The aim of this game is to

raise awareness of the problems in the city from the perspective of city actors. A group of people from the local community come together and talk about the problems in the city. A problem / theme is selected unanimously. Participants choose an identity from city actors (mayor, student, artist, Turkish Employment Agency, shopkeeper, housewife, development agency, etc.). A circle is formed and a person promises to the actor, stating who is responsible for solving this problem and why (Figure 3.5). The person taking the word talks about what they can do and promises the next actor who is responsible. This continues until all actors agree that the end of passing has reached a point that can be resolved. As a second step, this problem and its solution are discussed on a map. Spatial interventions to be made are marked and shown.

Figure 3.5: City Game, Sinopale 5



Source: Sinopale Archive

It is important that people from different backgrounds, professions, positions and age groups participate in this work. In this way, people from different actor groups will be able to empathize with other actors towards the solutions of their problems. During the play, the actors see their expectations, recognize the boundaries of the actors they expect, and see how the actors they think are unrelated to the issues. A network is formed with the rope thrown to the person promised during the speeches. This network shows that the solution to the problems is not as linear and short as it is thought, the required number of actors and predominantly which actors should be active.

Collecting the Future: Art and Culture in Urban Development

Collecting the Future is a project that aims to reveal the existing and disappearing values of Sinop and to create a consciousness in city dwellers on keeping these values alive through culture and art. It was designed and conducted by European Culture Association and supported by the Civil Society Dialogue Grant Programme between Turkey and the European Union. Urban Meeting, Urban Academy and Urban Exhibition were held within the scope of the project prepared in partnership with cultural organizations from different cities of Europe (Poyrazoğlu, 2011, p.5). A platform for “thinking together for the city” where civil initiatives in sinop in the Historical Prison, people from universities and public institutions, researchers from other cities in Turkey and abroad and representatives of good practice examples and artists meet has been created (Figure 3.6). It is the first cultural planning study carried out for this purpose and at this scale in the city.

Figure 3.6: Collecting the Future: Art and Culture in Urban Development



Source: Yeşim Dizdaroğlu's personal archive.

It is suggested that citizens should look at their city from a different perspective, reflect on it and consider the future of their city themselves. As the first step of this, an Urban Meeting was organized. The questions "How should Sinop's future be? What is worth keeping or using from the past and the present while constructing and constructing the future? What was missing so far?" were asked and the possible answers for these questions were in search (Poyrazoğlu, 2011, p.4). In the light of these, a city vision has been determined; "City of thought". Some values have been determined for this vision: "Sinop residents, who do not adopt the idea of a brand city that is detached from the identity of the city, determined the necessity of building Sinop's future on its cultural heritage, existing cultural and economic values and potentials. In this case, it was adopted as a general approach in which Sinop can present itself to the world as a field of cultural experience in re-establishing the relationship of the individual with place and thing, despite the speed in metropolises breaking the individual's relationship with place and thing (Poyrazoğlu, 2011, p.90).

The Urban Academy was organized as the second stage. Artists, researchers and experts from the cities of Sinop, İstanbul, Bursa, Alanya, Amsterdam, Vienna, Cluj and Bucharest shared their experiences and application examples. The brainstorming was made on the questions “What past experiences and models can we benefit from while building the future? What are our responsibilities in this process? What responsibilities can we take? ”(Poyrazoğlu, 2011, p.4) and it was determined what kind of cultural center Sinop needs. The features of this center are as follows (Poyrazoğlu, 2011, p.91):

- A training center in the field of Heritage Management.
- A research and development center in the field of city development that will treat the city as a laboratory.
- A Europe-wide international meeting platform for experts from all fields of city development, city culture, city sociology, city aesthetics, environmental sciences, archeology, art, design, architecture, city planning and so on.
- Center for collecting, compiling and disseminating information in these areas.
- A training center to provide training in these areas.
- A cultural factory whose culture, arts and science produce new culture and arts products using raw materials for city development.
- A structure that undertakes the functions of a mechanism that will mobilize local-national-international resources for the sustainable development of the city.

The third stage is the Urban Exhibition. Being actively involved in the thought process in the first two stages, the artists produced works of art in collaboration with Sinop residents. The works produced by participatory art practice based on the values of the city were exhibited in different parts of the city. One of these works is the One Day Museum, which is an example of a city museum (Figure

3.7). Johanna Reiner, Isabel Termini and Johannes Hoffmann asked the citizens to bring a personal object they thought was related to the culture of the city and write an article describing their thoughts, experiences and why they chose this object. "This museum aims to be an alternative museum that produces the solutions of its own problems apart from any museum concept we know, and in this way opened the classical museum phenomenon to discussion." (Namur, 2011, p.12). There are many powerful stories in this city with a history of thousands of years. In this museum, where objects from the people of Sinop that they think connect with their cities and cultures are collected, cultural accumulation and stories are conveyed from the language of those who live.

Figure 3.7: One Day Museum



Source: Sinopale archive.

It is understood that there is a need to spread the process over two years and be

supported by other activities in order for Sinopale to have a stronger and lasting impact on the city. Collecting the Future is the first large-scale event in this direction (Poyrazoğlu, 2011, p.5). Dr. Ahmet Cengiz, Governor of Sinop, mentioned that “The history of our city has left us with cultural heritage roots back thousands of years. It is one of the most important duties of scientists, public authorities and the state to remember this heritage, to transfer it to the future and to accumulate it. Culture is the soul of a city. We would like to thank your association, Melih and Mahir teachers and everyone who has contributed to transferring Sinop's past culture to the future. We, as the governorship, will contribute to the continuation of these activities and we hope that these activities continue in the coming years.” (Poyrazoğlu, 2011, p.8).

It is noted that citizens of the city, who are familiar with such studies, showed great interest and participation in the Collecting the Future project (Ekinci, 2011, p.4). Participants were asked their reasons for participation. Some of the responses received are as follows: “Because I believe that it is an important activity to preserve the difference Sinop has and carry it to future generations”, “I think this event is an important start for the revival of the being citizen of Sinop culture”, “I feel responsible for Sinop”, “For Sinop to be a city where my children and grandchildren will be happy to live in the future.” (Poyrazoğlu, 2011, p.13-15). When the answers are evaluated, I can say that there are people who have a high awareness of cityity and are aware of the benefits of such cultural studies for the city and the citizens.

The followings are suggested as a result of this process conducted with participatory methods “Prioritizing the projects / activities related to the future of Sinop by subjecting them to the decision-making process with participatory methods, considering each priority project in its own dynamics, designing, evaluating and implementing it with participatory methods, including the claimants, Self-monitoring and evaluation of Sinop civil initiative Establishing

(follow-up) mechanisms.” (Poyrazođlu, 2011, p.11). Assoc. Dr. Kevser Üstündađ from Mimar Sinan Fine Arts University, Department of City and Regional Planning emphasized that stakeholders should be included in all processes and added that “A basis has been created for the local action plan, but to obtain to a clear conclusion, it is necessary to prepare a clear document. Urban Meetings and Urban Academy prepared by the European Cultural Association on the city and culture created a lot of information for this. In order to implement this action plan, this coordination must be provided at every stage from now on. We definitely need to follow up later in order to ease our conscience and do something for the future.” (Poyrazođlu, 2011, p.86).

Sinopale Street is Ours Once a Month

Sinopale Street is Ours Once a Month is an event aiming to revive the street culture that is about to disappear in our cities and to activate active citizenship at the neighborhood level. An environment is created where people can communicate with their streets, which they do not turn to look at as they move rapidly in the daily pace of life, they do not notice what is on the corner or wall, maybe with their neighbors they do not know, and the grocery store they have never chatted with. A Street in the city is closed to traffic for a day, and those who live on that street, those who pass the street, and those who come to see it, spend time together (Figure 3.8). A person taking up his backgammon, knitting and toys goes down the street, music is played, dances are performed, meals cooked at homes are served... This can be called a “city picnic”. The focus is on thinking about street culture and how to design more pedestrian-priority, accessible, livable living spaces to reclaim and develop this culture unlike countryside picnics.

Figure 3.8: Sinopale Street is Ours Once a Month, 2015



Source: Sinopale Archive.

It started to be conducted under the leadership of the Street Belongs to Us Association, an association based in İstanbul. Having been held only in İstanbul, this event was first held in Sinop in 2014 as a different city. The first few activities were carried out under the leadership of the Street Belongs to Us Association, with the partnership of Sinopale and Sinop Sustainable Development Association, with the support of local civic initiatives and the municipality. Later, Street Belongs to Us Association organized a training program in which local initiatives in Sinop participated. In this program, which aims to provide the ability to do this activity without the leadership of the Street Belongs to Us Association, a training was given and an activity was organized under the "supervision" of the Association. At the end of the successfully completed program, Sinop became the first city authorized to organize this event autonomously.

Understanding a City: Sinop Summer Workshop

Sinop Summer Workshop was organized in partnership with Mimar Sinan Fine Arts University Creative Industries Application and Research Center as one of the simultaneous events of Sinopale 5. It was carried out with 20 students and 10 faculty members from the City and Regional Planning Department of Mimar Sinan Fine Arts University. Focusing on Sinop's experience, potential and city stakeholders in creative industries, Assoc. Dr. Kevser Üstündağ explained the key elements of the study as follows: "There are many dynamics in a city. We also laid on multidisciplinary work with the aim of bringing together only the part we work academically with with all professions related to the city. Here we prepared a study that brings together both the creative sectors, all actors in the public-city space, and the relationship the city establishes between the past and the future. We set it up like a workshop that will bring those who think about Sinop at the same side." (Bayhan, 2014).

There are two stages of the study. The first stage was completed in İstanbul. Students were given opening lectures on "creative city, sustainable tourism and public space" for 2 days (Firidin Özgür, Görgün, & Ünsal, 2017, p.7). The second stage was conducted in Sinop. In the study where Hal, Sinop Meeting Point and the Chamber of Architects were used as the main working spaces, fieldwork was conducted for 10 days (Figure 3.9).

Figure 3.9: Understanding a City: Sinop Summer Workshop, Chamber of Architects



Source: Sinopale Archive.

In the fieldwork, the students divided into groups of 3-4 people conducted research in the city according to the topics of education, culture and arts, crafts, tourism, industry and civil society. A book⁹ was prepared by compiling the information obtained through library research, interviews with citizens and workshops. Assoc. Dr. Kevser Üstündağ shared her opinions about this study as follows: “Now, the most important thing we have done with the students within the scope of summer school is that we try to bring together the data that has remained piece by piece. These data will be a source for any future work. In other words, it is not only a collection process that will contribute to city planning and development planning, but it is the information obtained by combining different methods to both keep the memory of this city and to explore the development dynamics. Ensuring the spatial transformation of cultural centers in the city

⁹ You can access the book "Understanding a City: Sinop Summer Workshop" at the following link: <https://www.dropbox.com/s/toj2o97fckl7wbi/Bir%20Kenti%20Anlamak%20-%20Sinop%20Yaz%20At%C3%B6lyesi.pdf?dl=0> Access Date: 10.12.2020

through arts and craftsmen and integrating this spatial transformation with social data will add much value to Sinop.” (Bayhan, 2014). Sinopale entered the academic field with this study.

Sinopale and related studies caused thoughts like “If the public is so successful in organizing a social enterprise like Sinopale that has strong cultural influences on the city and its inhabitants, why not create other joint ventures with economic, social and cultural effects for the development of the city?” (Creativity, 2016). I examine the studies conducted in this light of this thought in the next chapter.

3.2. SİNOP SUSTAINABLE DEVELOPMENT ASSOCIATION

Although Sinopale and its parallel works are supported and cooperated by local initiatives, they are organized by the European Cultural Association, an İstanbul-based initiative. The studies conducted over time have created a cultural and artistic accumulation among the citizens and enabled them to reveal their potential. About this, Eugen Panescu, a Romanian city planner said his views are “Unorganized, not officially registered, non-NGO, non-corporate, non-institutionalized public groups, people with common interests and concerns, who want to develop a common idea. These groups have great importance in a city like Sinop because you can make your voice heard directly for mutual benefit or protests. Of course, NGOs also have a role. All these issues need to be taken into account for good city development. Otherwise, everything discussed will be confined to the glorious past, seeing the future will have the risk of not being able to gather enough material to attract young people back.” (Poyrazoğlu, 2011, p.51-52). Since the responsibility to be taken by the locals is important both in order to utilize this potential and in terms of the sustainability of the works, a new

formation has been established. This formation is the Sinop Sustainable Development Association.

Founded in 2014, Sinop Sustainable Development Association is “a non-governmental organization established to develop and implement strategies for the economic, social and cultural sustainable development of Sinop with the vision of becoming a city of culture, education and tourism.” It is an umbrella association that includes many Sinop residents, Sinop lovers and local non-governmental organizations. “The NGO with broad participation aims to develop activities and projects to develop social and cultural entrepreneurship and encourage active citizenship, with the cooperation of public and private sectors.” (Sinop Sustainable Development Association, n.d.). The association carries out studies with local, national and international collaborators in accordance with these goals. Next, I examine the city scale projects conducted in the context of cultural planning.

Hal, Sinop Meeting Point

The Hal Building (Figure 3.10) was built in 1953 by Muharrem Tansel and he devoted it to Sinop Municipality to be used "for the benefit of the city". The place, which is used as a vegetable-fruit market, has become a popular destination for a long time. However, it has lost this quality over time and has become a bit idle. Currently, there are tradesmen such as greengrocers, butchers, tailors, some non-governmental organizations, a sculptor and shops used by the municipality. The municipality wanted to demolish this building, which has lost its popularity, and build a shopping center instead. However, Sinopale put itself in for this building. Sinopale prepared “The Hal, Sinop Meeting Point” project together with the European Cultural Association, Chameleon Project Management and Design, Mimar Sinan Fine Arts University Creative Industries Application and Research Center and Street Belongs to Us Association in the light of the results of Collecting the Future and the Summer Workshop. The municipality accepted this

project and gave up the idea of building a shopping center. Following the Hal project presentation at the Sinopale Forum, Sinop Mayor Baki Ergül said, “We were going to demolish the building and build a shopping mall instead. We decided to give up on the offer and make it a meeting point. Fortunately, it happened like that.” (Aksel Enşici, 2016, p. 21).

The Old Hal Building has an important place in the memory of the city. Erkan Aklıman, a native citizen of Sinop, emphasizes the importance of this place by saying that “It is the place where our childhood passed. It was truly a meeting point. All Sinop citizens bought what they wanted from a butcher, a tailor, and a grocery store in here.” The Hal Building, which was idle for years and lost its meeting point function, has been hosting cultural and art events, especially Sinopale, in recent years. As a reflection of these activities, it has become a place where citizens discuss the city and produce it together (Firidin Özgür, Görgün and Ünsal, 2017, p. 137-138).

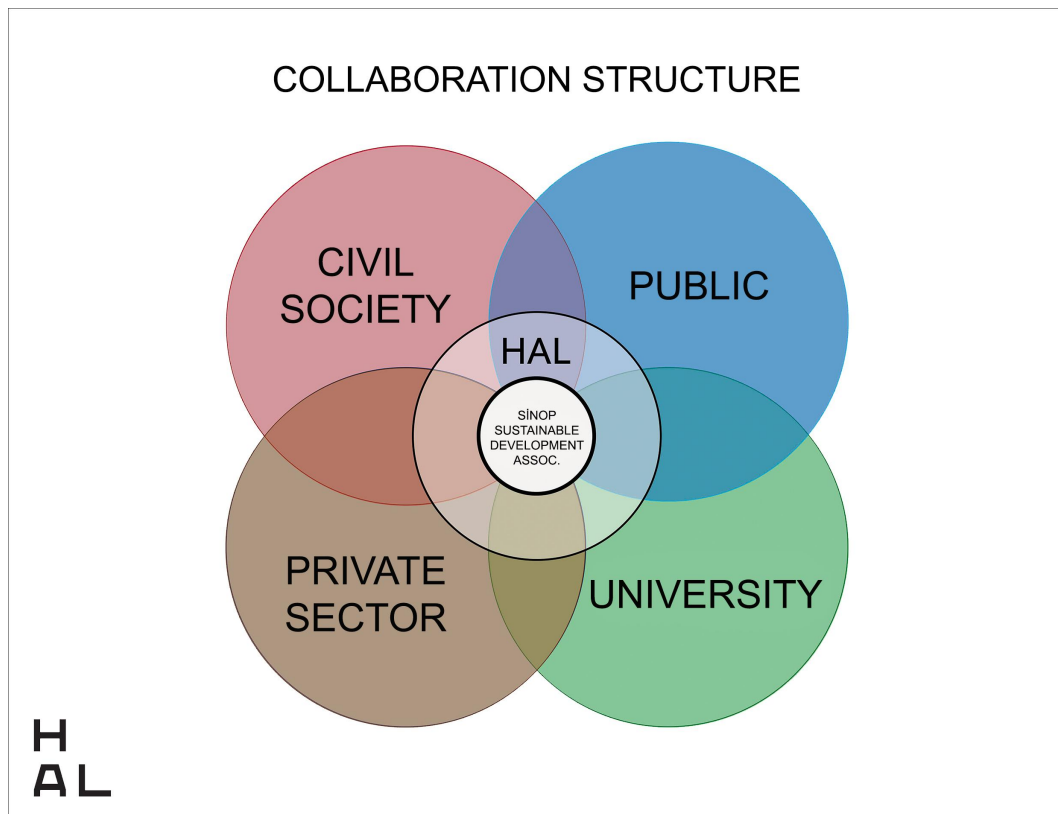
Figure 3.10: Hal, Sinop Meeting Point



Source: Hal Archive.

The project, whose studies started in 2014, serves the purpose of making Sinop a "City of Education and Culture Tourism" with the goal of "culture-based sustainable development". (Cansu Kırcan in Aksel Enşici, 2016, p.19). It is suggested that civil society, the public, the university and the private sector should work in cooperation in order for the Hal project to achieve its goal, and efforts are made to bring these stakeholders together under the roof of the Hal Building. The communication and coordination between the parties is provided by the Sinop Sustainable Development Association (Figure 3.11).

Figure 3.11: Collaboration Structure About Hal, Sinop Meeting Point

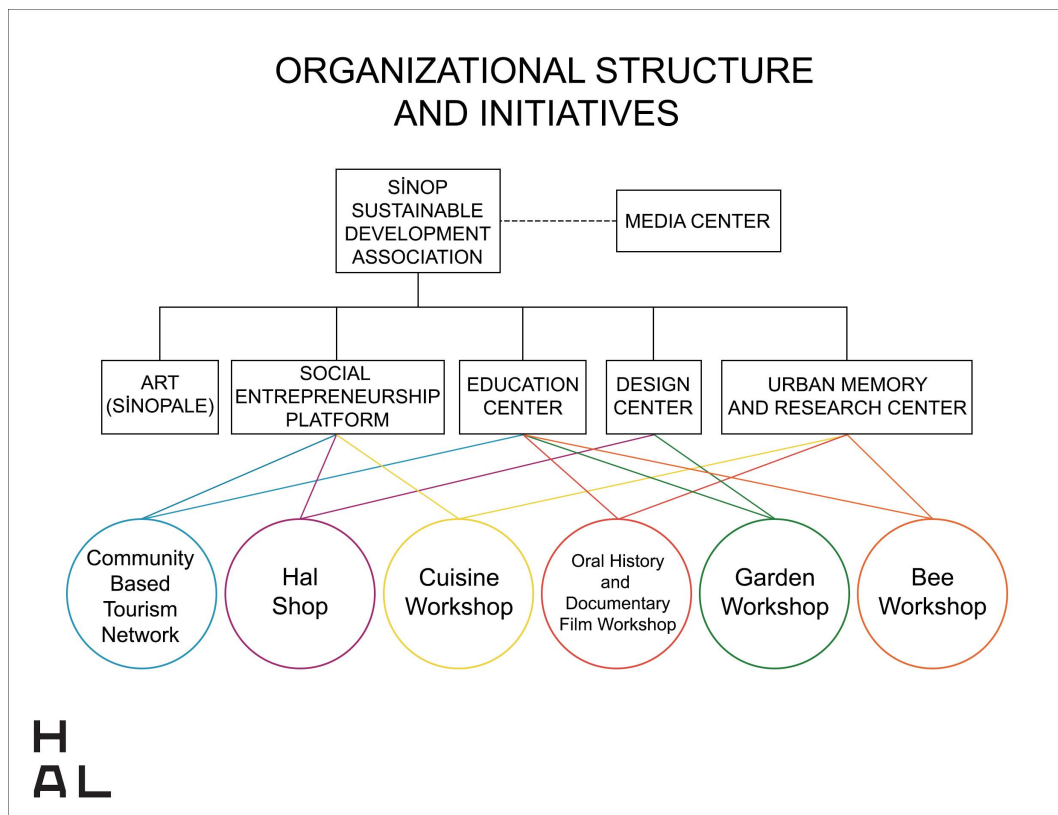


Source: Prepared by Cansu Kırcan within the scope of “Sinopale Forum: Culture and Creativity” in Urban Development.

Designed as a “meeting point”, the Hal consists of different units. These are Media Center, Art (Sinopale), Social Entrepreneurship Platform, Education

Center, Design Center and City Memory and Research Center (Figure 3.12). These units are flexible, they may vary depending on the conditions of time. Units work in collaboration with each other to create social initiatives. There are currently 6 initiatives that have been designed (some action has been taken). It is demanded that these attempts increase over time.

Figure 3.12: Organizational Structure and Initiatives of Hal, Sinop Meeting Point



Source: Prepared by Cansu Kırcaç within the scope of “Sinopale Forum: Culture and Creativity” in Urban Development.

The initiatives that have been started or designed so far are as follows (Cansu Kırcaç in Aksel Enşici, 2016, p.20-21):

- Community Based Tourism Network: It aims to create a community based tourism model in Sinop by encouraging guest room management and small tourism management.

It provides coordination between guests and boutique hotels, hostels, rental houses, apartments and rooms in accordance with this purpose. It determines and controls quality criteria for accommodation places. It provides joint purchasing, cleaning, renovation, web-based sales and reservation services. The unit in the Hal acts as a reception area.

- Hal Shop: It aims to get its values, protect and add value to the economy of the lost or disappearing cultural products. In line with this purpose, it cooperates with the Design Atelier to develop special design products for Sinop and sell and market these products. In recent years, local and foreign designers were invited to Sinop at two different times. Working with craftsmen, artists and small producers in Sinop, new products were designed with the slogan "Sinop Smelled Things" and brand studies were made for existing products. The products resulting from the works are exhibited in Hal Shop. In the upcoming period, it is planned to gain a commercial dimension in order to contribute to local development.
- Cuisine Workshop: It aims to preserve and develop Sinop's local food culture and make sustainable economic benefits.

Local food and ingredients in Sinop are researched in accordance with this purpose. Workshops are held with cooks. At the end of the workshop, a special menu for Sinop is created. The food on the menu will be served in the restaurant to be opened.

“Hal Cuisine: An Art Experience” project was conducted within the scope of Sinopale 6. For about a week, different people around Sinopale cooked the dishes they associate with Sinop. On the one hand, they cooked their

meals, on the other hand, they told their ties and stories with Sinop and their food. The meals cooked were served at the tables set in Hal and eaten with the performances of the musicians. People's stories and recipes are compiled in a book.

- Oral History and Documentary Film Workshop: It aims to develop filmmaking as a way of discovering, presenting and archiving the values of the city.

Training on oral history and documentary filmmaking are given by experts in their field in accordance with this purpose. Research and shootings are made in line with the training. The films produced are transferred to the Archives of Urban Memory and Research Center.

A workshop was held with two documentary film directors invited to Sinop in recent years. Within the scope of his 10-day work, training was given to amateur filmmakers with the support of filmmakers, photographers and historians from Sinop. As a result of these training, researches were made and films were shot.

The question “Which tools should we use primarily to take the inventory” was asked to Yonca Moralı from Çekül Academy and she answered that “the first step is to start thinking about how to take inventory locally. Waiting for the Ministry of Culture is a weary and long process. It should be produced with the support of local governments and the participation of the people. If an oral history study can be conducted with voluntary organizations, all tangible and intangible values can be registered” in her presentation at Collecting the Future (Poyrazoğlu, 2011, p. 42). Therefore, the workshop is an important step. By increasing the capacity of potential video makers in the city, it has paved the way for sustainable work in the fields of oral history and documentary filmmaking.

- Garden Workshop: It aims to make the city visually beautiful.

An “city nursery” is built together with those living in the city in accordance with this purpose.

The awareness of citizens about landscaping is increased with training on plants and nature. Public and private areas are reorganized by using the plants in the nursery with the workshops.

A participant in the Collecting the Future said for the city center of Sinop that “There are no flowers. There is no green texture. I feel dehydrated” (Poyrazoğlu, 2011, p. 39). It is estimated that significant progress will be made in this regard with the planned initiative.

- Bee Workshop: It aims to protect bees which have an important place for Sinop and to improve bee breeding in terms of ecology.

Sinop's bees have been investigated since the past in accordance with this purpose. Training is given on the ecological breeding of bees. Workshops are held with different age groups on beekeeping.

"Bee Love Workshop" was organized within the scope of Sinopale 6. Children were trained on bees and beekeeping in this workshop, organized by the artists in cooperation with the Sinop Beekeepers Association. “Art Aşkına” team developed this work in the future and presented it on various platforms. An award was received for a study conducted with the students of the Graphic Design Department of Mimar Sinan Fine Arts University.

Assistant Professor Baha Aksel Enişi from Mimar Sinan Fine Arts University, City and Regional Planning Department lecturer, said the followings about the Sinopale and Hal Project in her presentation at the Sinopale Form: “The meeting of Sinopale with the city as an international artistic activity created an opening. It also made the city part of another international network of art. The goal should be

to encourage entrepreneurs and reveal the city's potential. Hal defines a natural shell and meeting point for this” (Aksel Enşici, 2016, p. 46). The scope of the Hal project, which aims to evaluate this potential created by Sinopale in the most effective way, is quite wide. In proportion to this, the required budget is also high. Local, national and international funds are applied, support is received in kind and in cash from sponsors and in kind from the municipality. At this point, stakeholders have great importance. Since the progress of the project depends on these supports, it progresses in a slow rhythm and with occasional pauses. I will talk about the works done, especially the examples that focus on city and cultural planning.

The Breath of Sinop

The Breath of Sinop¹⁰ is a participatory art project that has spread over a long time, bringing the community awareness, cultural memory and environmental awareness of the people of Sinop to the agenda (Sinopale, 2015, min. 00:35). It was first held in Sinopale 5 times in the Hal, Sinop Meeting Point, the study, which is also seen as the launch project of Sinop Sustainable Development Association. Participants create spheres by blowing their breath into glasses on the bench set up (Figure 3.13). The breath trapped inside is the representation of Sinop's values to be protected. The participant is expected to take this globe, gift it to a non-participant and chat about these values, write the results of this sharing on the card given to him and send it back to Sinopale. In this way, it is aimed that the participant establishes a bond with art that both himself and a person around him reflect on the values of Sinop and collecting data about the things that the people of Sinop value and want to protect.

¹⁰ You can access the movie of the Breath of Sinop project at the following link:
https://www.youtube.com/watch?v=msOzBA_ECGY&ab_channel=sinopale.

Figure 3.13: The Breath of Sinop, the Hal, Sinop Meeting Poin.



Source: Özkan Akar's personal archive.

After the event took place in the Hal, a bench was set up in Gerze, Ayancık and Center, which are the districts of Sinop. It is aimed to contact the greatest number of people with benches installed in public spaces. In order to increase this theme even more, an event was held in İstanbul, a city densely populated by people of Sinop. Children, artists, craftsmen, businessmen, cultural actors, academicians, musicians, and guests from Turkey and abroad attended the event held at the Glass Furnace Foundation.

Another important point of the project is that it reminds us of glass work, which has an important place in the city's culture and economy. The Şişecam factory, which creates an important economy for Sinop, a small-scale city, has been closed for more than ten years. When the factory was closed glasswork and handicraft

production, which is a very valuable craft, also came to an end. Having been left to rust and decay in an idle status, the building opened its doors for these projects after years. The craftsmen who have not visited the factory since its closure, their families and children who have been in difficulties because they lost their jobs, have come here and have gained new memories. In this event, which was intensely participated by the people of Sinop, it was realized how important glass work is for Sinop and many demands were expressed for its revitalization.

Sinopale Forum: Culture and Creativity for Local Development

Forums were first started in Sinopale 3. Meetings aimed at enabling citizens to think about where they live and to exchange ideas with different perspectives with other participants continued in the 4th and 5th biennials as well. These studies became projects on a larger scale in 2016 with the name of “Sinopale Forum: Culture and Creativity for Local Development”. “It is aimed to gather together civil society, public, private sector actors and academicians together, to develop joint thinking and brainstorming, to create collaboration and to encourage the emergence of new projects for the successful sustainable development of Sinop” (Sinopale Forum, n.d.). The forum was conducted under the partnership of European Cultural Association, Chameleon Design and Project Management and Sinopale; under the collaboration of Governorship of Sinop, Sinop Municipality, Sinop Sustainable Development Association, Informal Görgün Network, Salt, Mimar Sinan Fine Arts University, Street Belongs to Us Association, Sinop Site Management and A Soul For Europe and the forum was funded by the EU.

Representatives from all actor groups participated in the sessions held in İstanbul and Sinop as both speakers and listeners (Figure 3.14). In the session held in İstanbul, presentations for learning and sharing such as vision determinations, definitions, good examples and national-international experiences were made (Aksel Enşici, 2016, p.108). Besides the representatives from Governorship of Sinop and the Mayor of Sinop personally, cultural entrepreneurs, academicians

and private sector representatives who work on the subject in Turkey and around the world participated.

Figure 3.14: Sinopale Forum: Culture and Creativity for Local Development, Salt Galata



Source: Sinopale Archive.

In the session organized in Sinop, the ideas for the application emerged. Examples of economic models in which civil society is effective were discussed in order for Sinop to become a “city of culture, education and tourism”. Brainstormings about how the values and culture unique to Sinop can be evaluated in terms of local economic development, the role of civil entrepreneurship in this process, how civil initiatives can be coordinated with projects carried out by the development agency, governorship and local government, and how to achieve common benefit when acting with a common vision were made. Projects to be implemented in the

short term emerged in this study where citizens participated (Aksel Enşici, 2016, p.6, 108).

It is suggested that the projects should be conducted with a community-based approach and the cooperation of city actors in order to ensure the sustainability of city initiatives. The citizens of the city have determined their responsibilities they can take related to the planned projects as a very important stage of the Forum. The projects were summarized in the section, which was held as a workshop, and which actor expressed what he could undertake. It was observed in the study, which was carried out in a discussion environment, in which cooperation started to take place in a natural flow. It has been decided that the center of these studies, where the citizens take their own initiatives for their future, will be the Hal, Sinop Meeting Point with the function of an "incubation center". All of these studies are documented in a report.

Creativity: Social Entrepreneurship and Creativity for Sustainable Urban Development

Creativity: The goal of the Social Entrepreneurship and Creativity for Sustainable Urban Development project is to constitute an organizational model to transform the Hal into a social enterprise and creativity center (Creativity, n.d.). The project was conducted under the partnership of European Cultural Association, Sinop Sustainable Development Association and ELIA European League of Institutes of Arts, under the collaboration of Sinop Municipality, Mimar Sinan Fine Arts University Creative Industries Application and Research Center, Burg Giebichenstein University of Art and Design and ASHOKA and supported by Castrum Peregrini, Koç University, Street Belongs to Us Association and A Soul For Europe and the project was funded by the EU. Training, forums, design workshops and exhibitions were organized within the scope of the project (Figure 3.15)

Figure 3.15: Creativity: Social Entrepreneurship and Creativity for Sustainable Urban Development, Training.



Source: Sinop Sustainable Development Association Archive.

It is thought that the Hal should prompt the social initiative to market cultural and local products for social development based on solidarity (Creativity, n.d.). People worked who had innovative ideas for this or wanted to participate in an idea in the training part. In the last phase of the Sinopale Forum, the stakeholders of the planned projects have also participated. In this study, in which it is aimed to strengthen the social enterprise skills of the participants, the organizational structure of the Hal was first determined. Then, business plans and marketing strategies of the projects were chosen and materialised (Creativity, n.d.).

The forum is a transitional event that connects training and workshops. A daily forum titled “Social Entrepreneurship and Development” was organized for local businesses, producers, entrepreneurs, craftsmen, designers and non-governmental organizations in order to encourage social entrepreneurship and connect with

European social entrepreneurs (Creativity, n.d.). After the forum, the Design Workshop phase commenced (Figure 3.16).

Figure 3.16: Creativity: Social Entrepreneurship and Creativity for Sustainable Urban Development, Design Workshop



Source: Sinop Sustainable Development Association Archive.

Designers from various disciplines in Turkey and abroad came to Sinop for the Design Workshop. Started with the Forum, the information process continued with trips to the city. Having discovered the potentials in the city with their research, the designers worked with local producers and developed special designs for Sinop. At the same time, a branding study was carried out for these designs and “Sinop Smelling Things” emerged. The prototypes of the designs are exhibited in the Hal Shop. A similar workshop was organized the next year and new designs were added here. It is planned to be reproduced and offered for sale in the future.

A curriculum for an application-based training program called as “Creativity Social and Creative Entrepreneurship Training and Application Set: on the

example of the Hal, Sinop Meeting Point¹¹” was created (Creativity, n.d.). This comprehensive project has added significant value to the city in areas such as culture, development, education and economy with the capacity increase it has created at the local level, the new local, national and international collaborations it has established, the design value it has added to the city and the sample application set prepared as an output.

International Sinopale Film Festival

Film screenings were made within the scope of Sinopale. These screenings became an autonomous structure under the title of “International Sinopale Film Festival” within the scope of the Creativity project. The festival, the first of which was held in 2016, was held annually in 2017 and 2018. It is the first international film festival of the Black Sea and is realized in partnership with Sinop Sustainable Development Association, European Cultural Association and Sinop Municipality. It is supported by local, national and international cultural institutes, non-governmental organizations and private sector organizations.

There are also award-winning films in the selection as well as short films. Most of these films were allowed to be screened by the international cultural centers. Films shown free of charge are screened in the Hal, Sinop Meeting Point and Sinop Cultural Center (Figure 3.17). Besides film screenings, interviews, workshops and concerts with directors are also organized in different venues of the city. The festival, which could not be held for two years due to various obstacles and social problems, is planned to continue in the following years.

¹¹ You can access the document “Creativity Social and Creative Entrepreneurship Training and Application Set: on the example of the Hal, Sinop Meeting Point” from the link: http://sosyalgirisim.europist.net/wp-content/uploads/2017/10/Toolkit_Ab-Projesi_11.12_indd.pdf
Access Date: December 16, 2020

Figure 3.17: International Sinopale Film Festival, Hal, Sinop Meeting Point.



Source: Sinop Sustainable Development Agency Archive.

The festival is held on the initiative of Yusuf Emre Yalçın, who voluntarily participated in Sinopale 1 and continued as a team member in the following years, and also a member of Sinop Sustainable Development Association. It can be suggested that it is an example of the effects of cultural and artistic studies on the young in the city, forming their interests and the opportunities they provide for them. At this point, “Tarzan Kemal: A Urbanist Story ” which is the first feature-length documentary film directed by Yusuf Emre Yalçın is also important. The film "tells about Kemal Koca, also known as Tarzan Kemal, who has lived his life as a Cynic in line with his own rules and philosophy." (Tarzan Kemal: A Story of a Kentli, n.d.). Tarzan Kemal is a special person who has a place in the minds of the people of Sinop in different ways, not only for Sinop, but perhaps in the world. The life of Kemal Koca, who is not alive at the moment, is conveyed with the differences in the perspectives and perceptions of the citizens in the film.

Yalçın produced this documentary film with the cooperation of Sinopale, European Cultural Association and Sinop Sustainable Development Association and with the support of Polen Menkul Değerler, a relative of Kemal Koca.

The works conducted by Sinopale and the Association are not carried out in a single place but spread to the city. Sinop Historical Prison was mostly used as the place in the beginning and later the works were spread out of this area over time. Public and semi-public spaces are preferred for activities, where they can interact with citizens more easily. I marked only the activities carried out in the city center that I mentioned within the scope of the thesis study on the map shown in Figure 3.18. Activities are carried out in a much wider area than this actually. The whole city elements such as streets, buildings, parks, roads, forest, and sea are appreciated as a performance stage.

Figure 3.18: Spatial Distribution of the Activities Carried Out in Sinop City Center



Source: Prepared using Google Earth visual as part of the thesis study, access date: February 8, 2020.

Studies are also carried out in districts outside of Sinop Center and in Istanbul. Activities were also held in Gerze and Ayancık, one of the districts of Sinop, in the old glass factory, which has a great importance for the city, and the Glass Furnace Foundation in Riva, Istanbul within the scope of the Breath of Sinop project. An international meeting was held in Salt Galata, Istanbul as the first stage of the Sinopale Forum organized in 2016. Moreover, studies are conducted

in different districts and towns of Sinop from time to time within the scope of Sinopale and projects.

People participate in the activities conducted in Turkey and abroad besides to the activities organized by the team. Presentations are made about the works conducted in Sinop, experiences are shared and exhibitions are attended. These contributions are very important for both image and promotion of Turkey and Sinop. It is also crucial that the works have spread to the city or even overflowed in terms of cultural planning. Many people are interacted with, voluntary or involuntary encounters are experienced thanks to this kind of wide spreading. This situation creates familiarity, curiosity and habit in people. On the one hand, people's reactions and feedback can be followed quickly. All these encounters provide an environment for the establishment of new ties and the expansion of networks.

3.3. EVALUATIONS

The studies started in Sinop within the scope of Sinopale and continued by being developed in partnership with Sinop Sustainable Development Association reveal strong cultural effects on the city and its inhabitants. These studies, in which the action research method is actively used, create progress on issues such as participation, taking initiative, sharing the initiative and collective work on both the citizens and the local administration. I specified 5 points for the approaches that should be adopted in order to make a long-term and successful cultural planning study (see p. 31). When I examined studies conducted in the city of Sinop, I discovered that these approaches were adopted:

1. City culture should be seen as a resource: Sinopale focuses on revealing the cultural values of the city and constantly develops them. Artists create their works by interpreting the theme determined within the scope of the biennial together with their experiences of the city of Sinop. It is suggested that “while being carried out every two years, it uses common memory

and paves the way for artistic interventions so that citizens of all ages at local, city, national and international levels can draw a vision for their own future, have a better social life space and find common solutions to city problems” in the book Sinop Summer Workshop which compiles the research on the creative sectors of Sinop (Firidin Özgür, Görgün, & Ünsal, 2017, p.180).

Sinop Sustainable Development Association tries to create social, cultural and economic development by using the city's own potential. The association focuses on identifying and developing this potential in its studies. Besides social values, places have an important place in the city culture that can't be ignored. Studies are conducted in the manner of recontacting the people with these places and the functionalization of these places.

All these cultural values revealed by the civil initiative constitute a great resource that local governments can use while planning. These institutions can be supported for the continuity of the studies. Collaborations can be made by positioning these organizations as stakeholders in order to reveal data for the needs of local governments.

2. The cultural plan must be integrated with the higher scale plans: The local government has not made a separate plan called “cultural plan” but has determined cultural targets in the current strategic plan. There is an activity plan for the continuity of cultural and artistic studies carried out by the civil initiative along with these goals. I think it would be beneficial for the civil initiative to be a stakeholder in some goals and activities that are not particularly included. I have reviewed these goals further below.
3. A bottom-up planning approach should be adopted: The forums are the platforms where the citizens express how they want to live, their demands

about the city and the responsibilities they can take accordingly. Sinop Governorship and Sinop Municipality have also participated in these studies which were organized in large scale. Not created directly by the efforts of public bodies, these sharing environments are important sources revealing the potential and expectations of the city. Moreover, local governments may not be able to create this environment by their own efforts or to obtain these kinds of outputs. Therefore, the work done should be supported and cultural institutions should be regarded as stakeholders in order to create more comprehensive and sustainable sharing environments at larger scales.

4. Collaboration should be made with stakeholders at all phases of the plan and attention should be paid to the use of participatory methods: In the work done, cooperation, collaboration and collective work are used as methods. It is paid attention to cooperate with the most stakeholders from different fields in order to carry out long-term and highly beneficial studies. These studies, which have been carried out for more than 15 years, have provided opportunities for the citizens to remember the collective culture they have had and to create practice in participatory work. This emerged potential can be benefited by local governments in their planning processes. Long-term cooperation can be made with the cultural institutions not only in the planning process but also to sustain and develop this potential.
5. Care should be shown to establish social networks beyond physical structures: People such as cultural actors, artists, designers, academicians and others from all over the world come to Sinop to participate in the cultural and artistic studies. Rather than results studies focus on processes and experiences gained in these processes. It is ensured that people interact with each other, participants and audience in these processes carried out

with the citizens of the city. These interactions prompt participation in local, national and international networks and the creation of new ones, both on the basis of individuals and institutions. Local governments may not be able to access international networks with their own resources. It is crucial to see cultural organizations as stakeholders, both in terms of access to these networks and in creating environments for citizens to communicate freely without the pressure of management.

I have understood that the studies were carried out in parallel with the elements of cultural planning when I evaluated the works of Sinopale and Sinop Sustainable Development Association. These works, which were carried out without the request of the local government, have created a significant potential in the city and are important sources for new studies.

Within the scope of Sinopale and the Association studies conducted are conducted through the action research method. I am also involved in this process as an action researcher. Richard Winter has established principles that privatize the action research process and guide the research (see p. 98). When I evaluated the work done, I saw that these principles were adopted and activities were conducted in line with the following principles:

1. Reflexive Critique: According to this principle, people are allowed to reflect on the issues and to express their opinions clearly. In the studies that carried out in Sinop, especially in the forums, environments where people interact with each other and exchange their ideas and their knowledge. Attention is paid to the participation of citizens from different levels of life in these works based on open communication. Moreover to sharing experiences, developing new ideas and partnerships, reservations, prejudices and criticisms about the work conducted are also shared.

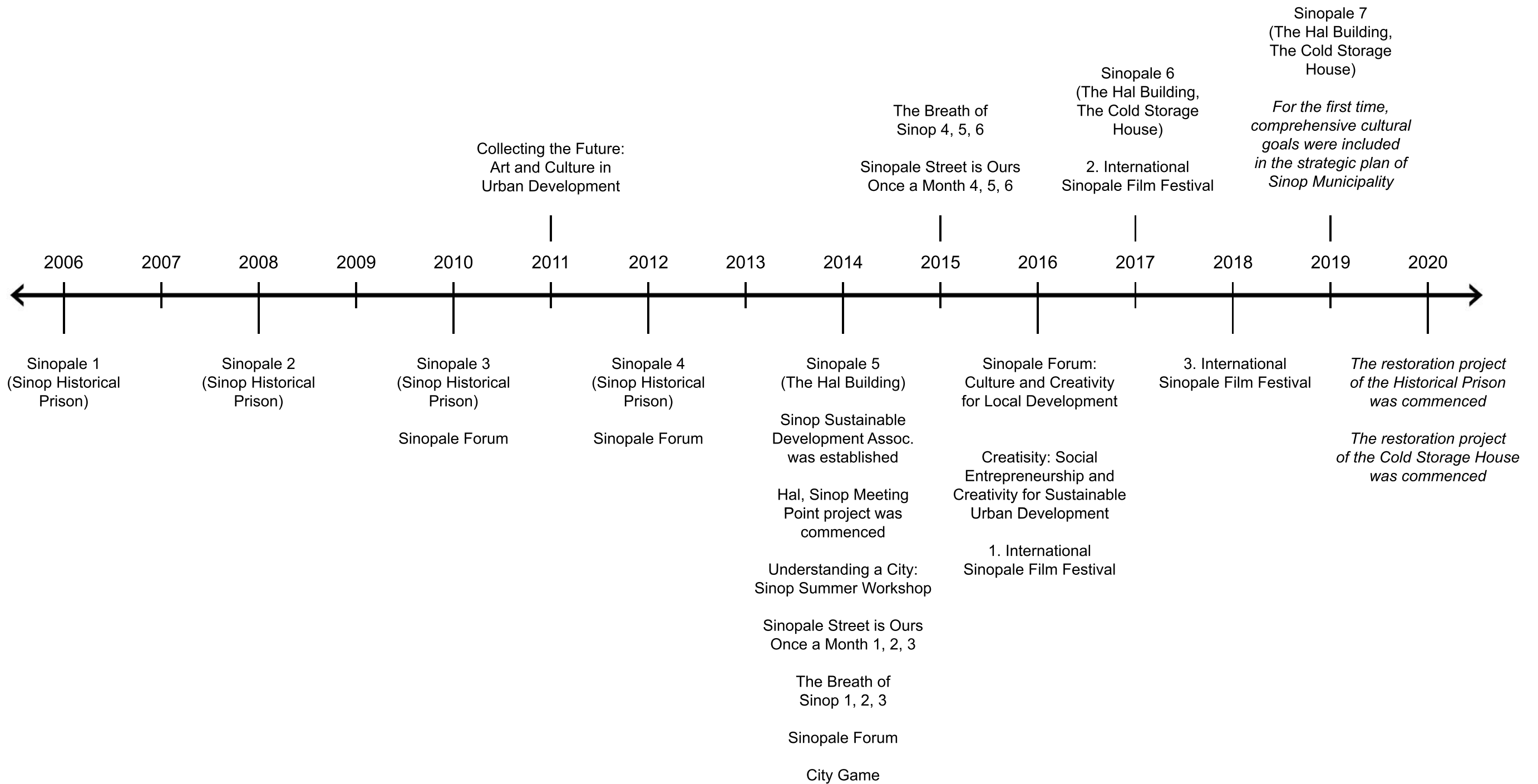
2. **Dialectical Critique:** The things that have the greatest potential to change are inconsistent and opposites in accordance with this principle. I have examined the cultural planning studies in Sinop in two ways: local government and civil initiative. The objectives and values of the strategic plan and the works of Sinopale and the Association overlap with each other. Sinopale and the Association are not among the main stakeholders in the process of plan preparation and implementation, even though they perform joint studies over time. Correcting this inconsistency can make a big improvement.
3. **Collaborative Resource:** Participants of action research are evaluated as equally valuable resources, regardless of their status. Humans are the most important resource for Sinopale and the Association. People of different specialities, experiences and age groups work together in a horizontal hierarchy. Open communication is encouraged in this environment where progress by sharing is a principle. In addition to work on the development of this resource, it is also growing organically.
4. **Risk:** Thanks to the action research method, the process of change is not planned in advance and it has many risks because it is shaped in connection with the studies conducted. The works of Sinopale and the Association are mostly conducted in public and semi-public spaces with participatory methods. The participation of the citizens in these processes is very crucial. However, sometimes it is difficult to convince people. Since the activity areas are also actively used by the citizens, there may be reservations about the interventions to be made in these areas. All of these cause predictable and unforeseen risks.
5. **Plural Structure:** Involving of different views in research processes is very important for action research. As I mentioned above, Sinopale's work is carried out with participatory methods and taking care to include people

from different walks of life. The association supports collaborative work between civil society, universities, public and private sector for the sustainable development of the city. It conducts works involving many different stakeholders for this reason.

6. Theory, Practice, Transformation: In action research, theory guides practice, while practice develops theory in a continuous transformation. Theory and practice are intertwined aspects of a single change process. Academicians have an important place among the stakeholders of Sinopale and the Association. In addition to those who lead the work and are constantly involved, cooperation is established with experts in different fields such as design, planning, sociology, and economics. As I mentioned in the previous points, practices and evaluations are conducted with the most diverse and as many stakeholders as possible. The outputs of the studies are transferred to the academic field via articles, dissertations and conferences. The feedback and new ideas from this area are used for the continuation of the work. This thesis is an outcome of these processes that I have been personally involved in.

Each work done triggers another. The following steps are planned in line with the outputs of the studies, learning and needs. As can be seen in the timeline in Figure 3.19, only Sinopale was initially organized for a few years. The potential and needs emerged required the realization of the Collecting the Future project. It has a great importance as the first cultural planning study performed in Sinop. In the establishment of Sinop Sustainable Development Association, the education gained from this project has a great importance. The activities went beyond the period of Sinopale and started to be carried out in different time periods after commencing the activities conducted by the Association.

Figure 3.19: Cultural Planning Activities Developing Around Sinopale and Sinop Sustainable Development Association



Notes in non-italic: The activities carried out with the attempts of the civil initiative.

Notes in italic: The activities carried out with the attempts of the local government and the central administration.

Source: Prepared within the scope of the thesis study.

The forums, which were first held in Sinopale 3 and held in another biennial that followed, became a larger scale in 2016. An international forum was organized in Istanbul and Sinop with the funds received from the EU. Creativity project was arranged thanks to the outputs of the forum. Capacity development studies were carried out with local people, and special products were developed for the city with expert designers within the scope of the project.

Both the work done and the experiences achieved by taking part in them cause new initiatives to emerge. For example, the International Sinopale Film Festival started in this way. It started and continues with the initiatives of a young person who voluntarily supported the works since the first biennial.

Having been conducted thanks to the endeavours of the civil initiative, these works enabled the local administration to evaluate culture as a part of the development of the city. This interaction can be seen both spatially and on plans. For example, the usage of the Historical Prison and Cold Storage House as exhibition spaces within the scope of Sinopale drew attention to these spaces. In addition, participatory studies on the prison were conducted (Collecting the Future and Sinopale Forum) and ideas were developed in the presence of experts on how the people want to use this place. In 2020, restoration works have been initiated for the re-functionalization of these spaces, taking into account the city's benefit.

The impact of the work done can also be seen in planning. In the Strategic Plan prepared by Sinop Municipality in 2019, comprehensive cultural objectives were mentioned for the first time. Sinopale and the Association teams were contacted and their recommendations were received while determining these goals. However, there was no cooperation in the continuation of the works. Nevertheless, it is very valuable to see the impact and progress created by the efforts of the civil initiative over the years in local government.

The values adopted while preparing the Sinop Municipality 2020-2024 Strategic Plan and the values of Sinopale and the Association match with each other. Relevant of these values are as follows (see p.75): producing together, sharing together; producing solutions instead of excuses; making projects focused on community benefit; making participatory management approach dominant; making everyone feel part of the solution; ensuring the citizens protect their city. Some of the decisions based on these values in the Strategic Plan are as follows (see p.76):

- Access and participation opportunities in culture and arts will be increased,
- The role of local administrations, the private sector and civil society in the provision of culture and arts services will be strengthened,
- To protect the region's natural, historical, cultural, social and economic values by improving and increasing its added value.

Increasing access to and participation in culture and art specified and protecting and improving the values of the region in the decisions are among the goals of Sinopale and the Association. The decision to strengthen the role of actors seen in the second article includes these cultural formations as well. Furthermore, the inclusion of local actors in the processes is among the methods adopted by the Association. “Making Sinop a tourism and culture city with a sustainable and competitive approach by preserving the traditional elements” (see p. 77), the two goals determined in line with its purpose are parallel to the works of Sinopale and the Association.

The 1st goal is “To live peaceful and happy lives with culture, arts and sports activities”. The requirements of the city are detected as organizing cultural and sport activities, building facilities and cultural centers and making agreements

with artists for events. Among the projects planned for these requirements, those with the connection of Sinop and the Association are as follows (see p.80):

- “The realization of the project of transforming the historical The Cold Storage House into a cultural center.” The historical Cold Storage House opened its doors for the first time for Sinopale after being idle for years. The building has been used as an exhibition space in the last two biennials. Therefore, the building attracted attention again, and several renovation processes were conducted inside. The transformation project to a cultural center, which was planned years ago, started this year.
- “The continuation of the International Sinop Biennial, Sinopale”:
Including the biennial organized by civil initiative in the local government's plan is a very valuable step. It can be deducted that the contributions of this study to the city are seen, its potential is realized, and stakeholder relations are thought to be established with the organizers.
- “Organizing events for children.”: Children’s activities are particularly focused events by Sinopale and the Association. A background has been made on this subject and the outputs are also visible. An example of this is that a participant who attended Sinopale's children's events years ago took part in the last two biennials as an assistant curator. The local government can cooperate with the Association team, which is experienced in this field, for the activities it will plan for children.
- “Organizing concerts”:
Music auditions and concerts are organized within the scope of the works of Sinopale and the Association. These are conducted as artworks within the scope of the biennial, as well as in various activities. It has a wide network of different and alternative styles such as experimental music, popular styles, from international musicians to musicians from Sinop.

Some risks are foreseen regarding the activities and projects planned for the 1st goal. These are the lack of resources, the failure to advertise correctly to attract the attention of the citizens, and the lack of space for the event and the participants to convince the artists. These risks are also restrictive for Sinopale's and the Association's work. These risks can be reduced by combining the experiences accumulated by these initiatives with the opportunities and resources of the local government.

The 2nd goal is “To protect historical and traditional values and to create a sustainable tourism infrastructure”. The needs of the city are met by carrying out activities such as promotion and advertising thus ensuring the revival of Sinop’s tourism, attracting people with restorations and developing resources and good promotional tools for advertising. Among the projects planned for these needs, those linked to Sinopale and the Association are as follows (see p.82):

- “Conducting culture and tourism office activities”: It is planned to transform a unit of Hal, Sinop Meeting Point into a tourism office with the initiative of "Community Based Tourism Network".
- “Organizing the Tarzan Kemal Environmental Festival”: Studies related to the festival can be conducted with the help of Yusuf Emre Yalçın, who made a documentary about Tarzan Kemal, and Arı Aşkına team, which works on environment and ecology.

Being a city planner, Assistant Professor Kevser Üstündağ stated in her speech at the Sinopale Forum that thanks to Sinop, they have learned a lot in the field of planning, and physical planning alone is not enough, and how important it is to work interactively and with people (Aksel Enşici, 2016, p. 62). When I examined the Sinop Strategic Plan, I saw that it confirms this view. The values adopted and the decisions taken as fundamental while preparing the plan coincide with those of Sinopale and the Association. In the cultural goals and projects determined in the plan, the support and continuity of these works carried out with civil initiative was

mentioned. These initiatives work on many of the items in which they were not directly included. Thanks to their knowledge, experience, human resources and network, they are strong stakeholders for local government in the field of cultural planning.

CONCLUSION

Changes have created fundamental variations in many areas such as economy, city and social which they are experienced as a result of globalisation. The transition from the industrial society to the information society has led local governments to determine strategies that focus on "human". "Culture" has been used as a tool for these strategies and this tool has evolved into "cultural planning" over time.

Stakeholders are indispensable elements of the cultural planning process when evaluated in accordance with the stakeholder theory, focusing on the relations between an organization and other businesses, groups and individuals affected by it. Working with the right stakeholders is critical for a successful, long-term and publicly adopted planning effort. In the study in which I examined the cultural studies conducted in Sinop, I questioned the subject "Are cultural institutions an effective stakeholder of local governments in cultural planning?"

Action research is used as a method in city development studies as a "learning by doing" practice. In the context of cultural planning, this method supports planning in many ways, such as ensuring participation, encouraging active citizenship, strengthening civil initiative, and establishing social networks. Cultural institutions, which are among the important stakeholders of cultural planning, also use this method. While reviewing my study question, I took care to select cases where this method was actively used.

I determined that Sinop, which I studied culturally, has rich cultural infrastructure elements and high development potential according to its scale. I have examined the Sinopale, International Sinop Biennial, which has been held in Sinop since 2006, the Sinop Sustainable Development Association established in 2014 in detail, and the studies conducted in the context of cultural planning around these structures. I have been participating in these studies in which the action research

method is used, since 2014. Therefore, I also benefited from my observations and experiences that have not yet been reflected in scientific data while examining the studies. This study I have conducted can also be considered as an output of the action research we have carried out.

Until Sinopale there was no culture-art activity that would reveal this potential to a great extent although Sinop is strong in terms of cultural infrastructure elements. It is a crucial point that the works started with the efforts of the civil initiative. It started with or without the patronage of major funders unlike many examples. It has been going on like this for 15 years. A group of people who feel responsible for the city and society and find the most suitable environment for their desire to do “something” here motivated those around them, and it has grown up to these days.

The contributions of the works being carried out together with the citizens of the city are seen as both abstract and concrete. On the one hand, it enables the citizens to look at their place of residence from different angles, question and explore, on the other hand, it enables them to take responsibility. This responsibility has created a change in thinking structures, and has led to an improvement in both their worldview and active urban consciousness. Some of the people involved in the studies emphasize that these experiences are influential in the decisions they make and the paths they choose.

Some of the concrete results are seen on the venues. In the city, attention has been drawn to the places of great importance, but which have not been dealt with sufficiently. The Historical Prison is the most prominent and perhaps precious of these. For several years, efforts have been made to functionalize this building for the benefit of the city, which hosted the works of Sinopale between the years 2006-2012. The leading places that draw attention with similar processes and reveal their potential are the Hal and Cold Storage House.

The studies are progressed with the method of learning by doing a continuous research - application - inquiry - development process. Every work done creates the basis of the next one. Partnerships are established and projects are developed according to the needs. Sinop Sustainable Development Association was also established in order to eliminate the deficiencies identified in previous studies. The local stakeholders taking the initiative is critically important in terms of sustainability according to the determination made. Bringing the stakeholders together under the umbrella of the association and through the works are aimed. Activities conducted to strengthen local and then national and international networks since 2014.

The studies are conducted via the action research method with the participation of experts. Theoretical studies develop applications and applications provide data for new theoretical studies in accordance with the principles guiding this method “theory, practice, transformation” (see p.100). Thanks to this, theory and practice support each other in a cyclical way. I went to Sinop for a research project. When I saw the work done and experienced the atmosphere, I decided that I wanted to be in it, and I joined the team as an action researcher. In the light of my experiences, observations and academic research, I worked on “the position of stakeholders in local development” in my graduation assignment. I proposed a model that can be applied with real stakeholders by developing the stakeholder model we are trying to implement in the field. I continued to work in the field with the information I gained from this study. In this process, people from team members, stakeholders and viewers made the activities the subject of scientific studies. I prepared this thesis in which I researched the place of cultural institutions as a stakeholder in cultural planning in the light of the developments experienced, changing conditions, new studies brought to the literature and the graduate education I received. Like other studies, I hope that this study will be

beneficial as a resource that will contribute to the development of us and other organizations with similar characteristics.

I determined a set of criteria regarding the approaches that should be adopted in order to make a long-term and successful cultural planning study (see p.31) within the scope of the thesis. When I evaluate the work of Sinopale and Sinop Sustainable Development Association in terms of the criteria I have set, the following points stand out:

- City culture is seen as a resource, researched, brought to light and developed.
- Collective work, collaboration and participation are used as methods.
- Local, national and international networks are established.
- Idle places having city value are pointed out and re-functioning works conducted.
- It is aimed to create a sustainable structure by gathering the stakeholders of civil society, public sector, private sector and university together.
- Importance is attached to local initiative, and capacity building studies are carried out to support active cityization.
- Resources that can be used in academic studies and models that can serve as an example for other cities are studied.

There are also insufficient points and setbacks in addition to all these positive aspects. One of them is that a large part of the team conducting the works were not present in Sinop outside of their activity times, although they were originally from Sinop. Although operating in a small-scale city is advantageous in some ways, it creates disadvantages at this point. Young people mostly leave Sinop due to the university and do not return due to the limited job opportunities and social opportunities. Even if the studies are conducted with the citizens, the lack of a team in the center of the field of activity sometimes creates difficulties. One of these difficulties is that the periods of the studies are long. In different cities, it is

not often possible for people with different occupations to set their schedules according to the same dates and change cities. The long period between the activities causes the bond established by the people with these activities to gradually strengthen.

One of the reasons for the deficiencies of the studies is financial insufficiency. Continuous funding is required to plan more activities. Often there is only enough resources to cover the implementation and most of the labour is put into it voluntarily. No resources can be allocated to strengthen the infrastructure or to employ a permanent workforce. Having people who own the job and regularly dedicate work to it can increase the number and quality of activities and strengthen their impact on the city.

The work done with the association has strengthened the bond with the local government. The local government, which was more of a supporter before, has now become a stakeholder. An atmosphere of trust has been formed between the teams thanks to the accumulation of the activities that have been going on for years. With the increase in the projects focused on the development of the city, the local government has started to participate more in the studies.

Works of Sinopale and the Association have been pioneers in cultural planning in Sinop as it can be seen from the examples and the timeline (see p.151). Contrary to the usual, the demand and guidance of the local government did not trigger civil works. It carried out civil initiative activities, and the results, effects and points of these activities enabled the local government to take action.

Sinop Municipality has not prepared a specific cultural plan. Comprehensive goals regarding cultural planning were included in the plan for the first time in the 2020-2024 Strategic Plan. During the preparation process of the plan, Sinopale and the Association team were contacted and their recommendations were received. However, no further joint work has been carried out. The team was

contacted for the first time for a large-scale planning study. This shows that the local government has started to see the team as an authority and stakeholder. Lack of cooperation in the continuation of the planning work is a deficiency. The reason for this may be that there is no specialized unit for culture in the planning team and the time allocated to this topic and collaborations is limited while making comprehensive planning. This shows that culture has not yet been adopted as a strategic and integrated element in planning. Nevertheless, experimenting with cultural planning and engaging with the team is a significant advance.

These works conducted in Sinop without the request of the local government have created an important potential in the city. Thanks to the knowledge, experience, human resources and network they have acquired, they are a powerful resource and stakeholder in the field of cultural planning. It is a strong example of the fact that grassroots initiatives to carry out cultural planning studies in a city can be a pioneer and trigger higher-scale studies. I think that by combining the accumulation and potential of these institutions with the resources of the local government, larger-scale, diverse, long-term and productive works can be carried out by making the studies not outside the plan of the local government, but within the plan and in cooperation at all stages. By carrying out the works not outside of the local government's plan, but within the plan; I think that by combining the knowledge and potential of these institutions with the resources of the local government, larger, diverse, long-term and productive studies can be realized.

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