CULTURAL LEADERSHIP INTERNATIONAL (CLI)

Culture Matters: Exploring the role of culture in changing times
Leadership Development Days
What’s the role of culture in our complex and rapidly changing societies? Can culture play a leading role in wider social issues such as international relations, economic regeneration and social conflict and inclusion? And how can the sector’s future leaders develop the ideas, skills and networks to ensure its relevance in rapidly changing and unstable times?

In 23-27 October 2011, 47 emerging leaders from the creative and cultural sector around the world will come together in Istanbul to explore key issues in cultural leadership, in terms of both individual and collective responsibility. As the participants of the British Council’s 2011 Cultural Leadership International (CLI) programme, they will examine their personal leadership development through common challenges related to cultural policy, social justice and technological development.

The workshop
The workshop will bring all CLI participants together for the first time, so that they can meet, learn more about each other’s work, identify common interests and challenges in their work and explore future collaborations.

- The workshop will take place during the 11th International Istanbul Biennial, one of the most comprehensive and prestigious visual arts events in the world.
- Sessions will take place at the amazing new SALT Galata, housed in the former 19th century Imperial Ottoman Bank’s headquarters.
- Facilitated by UK and international experts, participants and speakers will address key cultural leadership issues in panel discussions followed by smaller working groups where they’ll get to share their views and discuss particular ideas, challenges and solutions.
- During the afternoons and evenings, the group will learn more about culture’s wider social and political role in Istanbul by visiting innovative local initiatives, taking part in tours that trace Istanbul’s recent urban growth and its impact on the city’s different cultural communities, and by attending special talks, exhibitions and events as part of the Biennial’s programme.

About Cultural Leadership International (CLI)

The British Council’s 2011 Cultural Leadership International (CLI) programme is a scheme that identifies and supports mid-career leaders from the arts and cultural sector to develop their leadership skills, international networks and their understanding of the impact and role culture can have in addressing wider global social and economic issues. The programme is supported by the Open Society Foundation, the Ford Foundation and HIVOS, and runs in 18 countries in Western and Eastern Europe, Central Asia and the Middle East.

Participants in the programme will attend this international cultural leadership workshop and then receive a small grant to develop their career internationally – through placements, short courses, and other opportunities identified by the British Council.

More information can be found at http://creativeconomy.britishcouncil.org/cultural-leadership/cultural-leadership-international-programme/
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<thead>
<tr>
<th>SUNDAY 23 OCTOBER</th>
<th>ISTANBUL</th>
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<td>Participants arrive in Istanbul</td>
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**18:00-20:00 Welcome session**  
**Cezayir Restaurant**  
A Hayriye Caddesi 12, Galatasaray, Beyoglu, 34425 Istanbul  
T +90 (0)212 2459980  

**18:00-18:30 Welcome and introduction to programme**  
**Margaret Jack**, Director British Council Turkey  
**Beatrice Pembroke**, Director Creative and Cultural Economy, British Council  
**Simon Dancey**, International Director, Cultural & Creative Skills (CCSkills, UK)  

**18:30 – 19:00 Keynote speech on international cultural relations**  
**Michael Binyon, Leader Writer for The Times (UK)**  

**19:00 – 20:00 The Choir Project - first session**  
**Salam Yousry**, a former CLI participant from Egypt, will be running a couple of choir sessions with all participants during the workshop. His [Choir Project](http://www.thechoirproject.webs.com/) began as an offshoot of the international Complaints Choir, a project initiated by 2 Finnish artists with the aim of 'transforming the huge energy people put into complaining into something else', training people to transform their political and social dissatisfaction into songs.  
You can see a clip of his London sessions from earlier this year here: [http://creativeeconomy.britishcouncil.org/cultural-leadership/news/voices-tahrir-square-london/](http://creativeeconomy.britishcouncil.org/cultural-leadership/news/voices-tahrir-square-london/)  

**20:00 – 21:30 Dinner**  
(at the same venue)
MONDAY 24 OCTOBER

SALT Galata
Kemankeş Karamustafa Paşa Mh.
İETT Karaköy Duruşu, 34420 Istanbul

09:30-11:30 Panel Discussion 1
Cultural Policy: How can policymaking support culture’s development and wider engagement in society?
(Speakers in conversation with Simon Dancey, International Director, Creative & Cultural Skills, UK)
The session will examine the different following ways in which policy-making can support the development of culture:
1 Culture and society: the role of policy in protecting local culture, ensuring diversity, shaping and strengthening national identity, challenging political agendas, etc.
2 Culture and the economy: the role of policy in supporting and developing culture as an economic sector – from economic-specific regulations and mixed public/private initiatives to urban and regional development programmes.
3 Culture and education: a policy perspective on education and the arts
4 Culture and international relations: what is the role of supranational cultural organisations and policies? (e.g. UNESCO), what is the role of culture in diplomatic relations?

09:30 – 10:30 Presentations from speakers
10:30 – 11:00 Panel discussion (facilitated by Simon Dancey)
11:00 – 11:30 Q&As (facilitated by Simon Dancey)

Speakers
Josephine Burns, BOP Consulting (UK)
Salwa Mikdadi Head of Arts and Culture Program at the Emirates Foundation (UAE)
Salma Mobarak, Egypt Cultural Policy Advisory Group (Egypt)
Tamara Tatishvili, Director, Georgian National Film Centre (Georgia)

11:30-12:00 Coffee break
12:00-13:00 Break-out sessions
Participants to work in smaller groups discussing further some of the main issues from the morning, sharing experiences and reflecting on ways of better addressing these challenges in their particular practises. We will provide you with a list of these groups on the first day. The outcomes of each session will be registered and discussed at the end of the 3-day workshop.
13:15-14:15 Lunch (at the venue)

14:00-15:00 The Choir Project
Salam Yousry, a former CLI participant from Egypt, will be running a couple of choir sessions with all participants during the workshop. His Choir Project (http://www.thechoirproject.webs.com/) began as an offshoot of the international Complaints Choir, a project initiated by 2 Finnish artists with the aim of 'transforming the huge energy people put into complaining into something else', training people to transform their political and social dissatisfaction into songs.
You can see a clip of his London sessions from earlier this year here:
http://creativeconomy.britishcouncil.org/cultural-leadership/news/voices-tahrir-square-london/
15:00-18:00 Istanbul tour
The Golden Horn’s Transformation: From Industrial Zone to Cultural Corridor
(curated by Yasar Adanali and Esra Aysun)

19:30 Dinner
Asmali Cavit Restaurant
A Asmalimescit Mah. Asmalimescit Cad. No:16/D
PK 34430, İstiklal, Beyoğlu, İstanbul - Avrupa
T +90 212 292 49 50
TUESDAY 25 OCTOBER

SALT Galata
Kemাটेख Karamustafa Paşa Mh.
İETT Karaköy Durağı, 34420 Istanbul

09:30-11:30 Panel Discussion 2
Culture and Society: What’s the role of culture in social development?
(Speakers in conversation with Simon Dancey, International Director, Creative & Cultural Skills, UK)
The session will examine the different ways in which culture can engage with wider social and political issues (as well as some of the issues associated with this):
1 Culture and human rights: censorship, exclusion, conflict.
2 Culture and social diversity: religion, gender, ethnicity and minority groups.
3 Culture and class: rural communities, popular and mass culture.
4 Art and social purpose: how much does a social agenda compromise aesthetic integrity?

09:30 – 10:30 Presentations from speakers
10:30 – 11:00 Panel discussion (facilitated by Simon Dancey)
11:00 – 11:30 Q&As (facilitated by Simon Dancey)

Speakers
Tony Butler, Museum of East Anglian Life (MEAL) and Director of the Happy Museum Project (UK)
Ulrich Hardt, Theater Expedition Metropolis, Director of Creative Cooperations and ‘Mind and Jump the Gaps’ Initiative (Germany)
Zümray Kutlu, Anadolu Kültür (Turkey)
Orwa Nyrabia, Director Dox Box documentary film festival (Syria)

11:30-12:00 Coffee break
12:00-13:00 Break-out sessions
Participants to work in smaller groups discussing further some of the main issues from the morning, sharing experiences and reflecting on ways of better addressing these challenges in their particular practises. We will provide you with a list of these groups on the first day. The outcomes of each session will be registered and discussed at the end of the 3-day workshop.

13:00-14:00 Lunch (at the venue)

14:00-15:00 The Choir Project
Salam Yousry, a former CLI participant from Egypt, will be running a couple of choir sessions with all participants during the workshop. His Choir Project began as an offshoot of the international Complaints Choir, a project initiated by 2 Finnish artists with the aim of 'transforming the huge energy people put into complaining into something else', training people to transform their political and social dissatisfaction into songs.
You can see a clip of his London sessions from earlier this year here:
http://creativeeconomy.britishcouncil.org/cultural-leadership/news/voices-tahrir-square-london/

15:00-18:00 Istanbul tour
Cultural centres and cultural renovation: Karakoy, Tophane, Asmalimescit and Pera (curated by Esra Aysun)

Free evening
**WEDNESDAY 26 OCTOBER**

**ISTANBUL**

**SALT Galata**
Kemâneş Karamustafa Paşa Mh.
İETT Karaköy Durağı, 34420 Istanbul

**09:30-12:00 Panel Discussion 3**

*Culture and Technology: How is Digital Technology changing the cultural and creative sector?*
(Speakers in conversation with Simon Dancey, CCSkills UK)

The digital shift is radically changing the way culture is produced, distributed and consumed. The session will try to map these changes and discuss what its future directions – key themes will include:

1. Content: artists and digital technology
2. Access and distribution: opportunities for increased reach to audiences
3. New business models and Intellectual Property Rights (IPR) frameworks

**09:30 – 10:30 Presentations from speakers**

**10:30 – 11:00 Panel discussion (facilitated by Simon Dancey)**

**11:00 – 11:30 Q&As (facilitated by Simon Dancey)**

**Speakers**

Gökhan Karakus (Turkey)
Vasif Kortun, SALT (Turkey)
Frank Kresin, Research Director, Waag Society (Netherlands)
Duncan Speakman (UK)

**11:30-12:00 Coffee break**

**12:00-13:00 Break-out sessions**

Participants to work in smaller groups discussing further some of the main issues from the morning, sharing experiences and reflecting on ways of better addressing these challenges in their particular practises. We will provide you with a list of these groups on the first day. The outcomes of each session will be registered and discussed at the end of the 3-day workshop.

**13:00-14:00 Lunch (at the venue)**

**14:00-17:00 Tour of Istanbul Biennial**


“The 12th Istanbul Biennial explores the rich relationship between art and politics, focusing on artworks that are both formally innovative and politically outspoken. It takes as its point of departure the work of the Cuban American artist [Felix Gonzalez-Torres](http://12b.iksv.org/en/giris.asp?c=3&id=38) (1957–1996). Gonzalez-Torres was deeply attuned to both the personal and the political, and also rigorously attentive to the formal aspects of artistic production, integrating high modernist, minimal, and conceptual references with themes of everyday life.

The biennial is composed of five group exhibitions and more than 50 solo presentations, all housed in a single venue, Antrepo 3 and 5. Each of the group shows—*Untitled (Abstraction)*, "Untitiled" (Ross), "Untitled" (Passport), Untitled (History), and "Untitled" (Death by Gun)—departs from a specific work by Gonzalez-Torres." (text by Jens Hoffmann & Adriano Pedrosa)

**20:00-22:00 Dinner**

**Karakoyum Restaurant**
A Kemeralı Caddesi No:4 Bankalar Han Kat:6 Karaköy Beyoğlu / İstanbul
T +90 212 244 68 08
SALT Galata
Kemâneş Karamustafa Paşa Mh.
İETT Karaköy Durağı, 34420 Istanbul

10:00-12:30 Final Session
10:00-11:00 Facilitators and group report on conversations from previous days
11:00-12:00 What’s next? Professional Development Plan

Overview of the grant + plan proposal
- Dates and deadlines
- Points of contact
- Developing a proposal: the UK directory, examples of previous plans
- Q&As

12:00-12:30 The Choir Project - final session
Salam Yousry, a former CLI participant from Egypt, will be running a couple of choir sessions with all participants during the workshop. His Choir Project (http://www.thechoirproject.webs.com/) began as an offshoot of the international Complaints Choir, a project initiated by 2 Finnish artists with the aim of 'transforming the huge energy people put into complaining into something else', training people to transform their political and social dissatisfaction into songs.
You can see a clip of his London sessions from earlier this year here: http://creativeconomy.britishcouncil.org/cultural-leadership/news/voices-tahrir-square-london/

End of programme
Facilitator

**Simon Dancey, International Director, Creative & Cultural Skills (UK)**

[www.ccskills.org.uk](http://www.ccskills.org.uk)

[http://creativeeconomy.britishcouncil.org/people/simon-dancey/](http://creativeeconomy.britishcouncil.org/people/simon-dancey/)

Simon Dancey is the International Director for Creative and Cultural Skills, the UK sector skills council for the creative industries. His role is to develop international partnerships, projects and policy across the globe, focusing on skills development and interventions including apprenticeships. He is a board member of the International Network of Sector Skills Organizations (INSSO), the former Director of *Community Music Wales* and a trustee of the *Arts Council of Wales*, with specific interest in international arts, training and social justice. He has a wealth of international training and advisory experience in countries from Australia to Finland and Israel to the USA, working both with NGOs, government organisations, and agencies including the European Union, UNESCO and the British Council. He has been a member of a number of international advisory groups developing cultural and social justice policies, including Creative Co-operations and the 3Net initiative. He has also worked as an Artistic Director in many countries and areas including Colombia, Italy, Bolivia and the Middle East, overseeing large and small multi-arts projects, particularly working with marginalised groups, and dealing with issues around conflict resolution and social justice.

**Speaker, Sunday 23 October**

**Michael Binyon, Leader Writer for The Times (UK)**

Michael Binyon is a Leader Writer for The Times, where he previously served as Diplomatic Editor. After graduating from the University of Cambridge, he spent a year teaching in Minsk for the British Council, before joining *The Times* Educational Supplement in 1968. He then moved to the BBC Arabic Service before, in 1972, he joined The Times as a foreign correspondent. Binyon covered the Middle East War in 1973, has worked for *The Times* in Moscow, Bonn, Washington and Brussels, and became Diplomatic Editor in 1991. He is a frequent broadcaster on the BBC and overseas television stations and has won two British press awards. He has also published a book entitled *Life in Russia* (1984). Binyon was awarded the OBE in 2000.

**Speakers, Monday 24 October**

**Josephine Burns, BOP Consulting (UK)**

[www.bop.co.uk](http://www.bop.co.uk)

[http://creativeeconomy.britishcouncil.org/people/josephine-burns/](http://creativeeconomy.britishcouncil.org/people/josephine-burns/)

Jo co-founded BOP Consulting with Paul Owens in 1997. BOP is an independent consultancy with offices in London and Edinburgh that specialises in culture and creativity, their role in social and economic development and their impact on the environment. BOP has a range of high profile clients including: UNESCO, the Scottish Government, the British Library, the UK’s Intellectual Property Office, and the Heritage Lottery Fund. Jo is an expert in strategic planning for culture and the creative economy for public bodies and also leads on organisational development and facilitation projects. She advises several organisations, including the British Council, and regularly chairs and presents at high-profile conferences and events in Britain and overseas. Jo sits on several boards, including Shoreditch Trust and the London International Festival of Theatre. She was recently awarded an honorary doctorate by the University of Bolton for her services to arts and culture.
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<tr>
<th><strong>Salwa Mikdadi, Head of Arts and Culture Programme, Emirates Foundation (UAE)</strong></th>
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| www.emiratesfoundation.ae/English  
http://creativeeconomy.britishcouncil.org/people/salwa-mikdadi/  
Salwa Mikdadi is the Head of the Arts and Culture Programme at the Emirates Foundation in the UAE. She’s an Art Historian and Curator whose work spans over twenty-five years in the field of Arab art and museums. She is the author and editor of several books and essays on art of the Arab world, and was the curator of the first Palestinian Pavilion for **2009 Venice Biennial**.  
Her publications and exhibitions focus on Arab art, art by Arab Americans, Palestinian artists, museums and visitors, Arab art institutions and support system in art production. She currently works with Arab institutions as consultant on art and culture. She was a founding member and director of the **Cultural & Visual Arts Resource/ICWA** (1988-2004) and a founding member of **AMCA: Association of Modern and Contemporary Art of Arab World, Iran, & Turkey.** |

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<th><strong>Salma Mobarak, Independent Member, Egypt’s Cultural Policy Working Group and Assistant Professor in Comparative Literature, Cairo University (Egypt)</strong></th>
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| http://creativeeconomy.britishcouncil.org/people/salma-mobarak/  
Salma Mobarak is an Assistant Professor in Comparative Literature at Cairo University’s French Department (Faculties of Arts). She specialises in the relationship between literature and the visual arts and cinema, and actively researches and publishes in the field. Her articles have appeared in Arabic and French publications in Egypt, France, Belgium and Switzerland. In 2000, she founded the first Faculty of Arts’ Cinema Club, and has since then supervised several workshops in creative, critical and journalistic writing. In 2004, she was one of the founding members of the Egyptian working group for the independence of universities. From 2008-09 she worked as Undersecretary of State for Foreign Cultural Relations. Since 2010 she’s an independent member of Egypt’s cultural policy working group. Salma received Cairo University’s Publication Award in 2007 and the Egyptian’s Ministry of Culture Cultural Exchange award in 2009. |

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<th><strong>Tamara Tatishvili, Director, Georgian National Film Centre (Georgia)</strong></th>
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| www.gnfc.ge  
http://creativeeconomy.britishcouncil.org/people/tamara-tatishvili/  
In 2010 Tamara was appointed as Director of the Georgian National Film Center, the public agency that provides state support for the development and promotion of local cinema. She co-authored the Georgian film strategy for 2010-2012, and she represents Georgia at Eurimages, the Council of Europe’s fund for the co-production, distribution and exhibition of European cinematographic works. Prior to her appointment, Tamara lived in London from 2008-2009 working as a researcher for BOP Consulting, where she worked in a series of projects for the UK’s Film Council, Film London, NESTA and Northern Film and Media. In 2004 Tamara co-founded and directed the **South Caucasus’ Independent Filmmakers Association**, building an extensive network of film professionals to promote South-Caucasian cinema on a regional and international levels. A lawyer by training, Tamara worked for the legal teams of I-media, a media holding company, and Video International Georgia. In 2004, she undertook a year of training in film law and policy through the AVANTI program (organized by FOCAL). Shortly afterwards, she obtained a certificate in Comparative Media Law and Policy after attending the Global Foundation Programme at the University of Oxford. Tamara holds a postgraduate Diploma in Public Policy and Democracy from the London School of Economics and an MA in Producing Film and TV from Royal Holloway, University of London. |
**Speakers, Tuesday 25 October**

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<th>Speaker</th>
<th>Title and Initiative</th>
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| Ulrich Hardt, Theater Expedition Metropolis, Director of Creative Cooperations and ‘Mind and Jump the Gaps’ Initiative (Germany) | The international artists group Expedition Metropolis e.V. has its roots in the Polish tradition of 'poor theatre' (Teatr Gardzienice, Lublin). The group combines intensive artistic and philosophical exchange of its workshops with actual artistic intervention in various fields of social development and transformation. Expedition is a journey with and through art, with and in the theatre. It changes us, sometimes in perpetuity, sometimes temporarily. Something is happening. Things and man appear in a different way; we see the possible and sometimes the necessary. Amazed and verifying we rub our eyes. From this results: mobility – beyond art, concrete, profane, ordinary, political, dynamic. Metropolis is not the most powerful city, but the starting point of the journey; the small piece of home in your suitcase; the lost time; the root in the air; the chamber of soliloquy; the celebration of remembrance; the short illusion of arrival; the vanishing point. ExMe is a space of in-between, in which we can become. Creative Cooperations is a European network of youth arts projects. A total of 22 organizations from 15 European countries, 17 of them from EU member states, have joined together and since 1996 agreed on a programme of concerted action. Creative Cooperations offers an opportunity for disadvantaged teenagers and young adults in particular to gather European experience in artistic and creative community work and to obtain training. | [http://www.expedition-metropolis.de/über-uns/english/](http://www.expedition-metropolis.de/über-uns/english/)  
 [http://creativeeconomy.britishcouncil.org/people/ulrich-hardt/](http://creativeeconomy.britishcouncil.org/people/ulrich-hardt/) |
| Zümray Kutlu, Project Coordinator, Anadolu Kültür (Turkey)            | After her graduation from Darussafaka High School, Zümray received her B.A. and M.S. in Sociology from Middle East Technical University (METU), Ankara. Both at METU and University of Essex Human Rights Centre, where she obtained her second master’s degree, she conducted research on refugees and their social, economic and cultural rights. Upon being awarded the London School of Economics (LSE) and Hansard fellowship, she worked as a research fellow at British Parliament and conducted research on anti-terrorism laws and minority rights in the UK after 9/11. She worked at the Human Resources Development Foundation (HRDF) and at the Turkish Economic and Social Studies Foundation (TESEV). She was the Coordinator at Anadolu Kültür for the project “(In)visible Cities: Building Capacities for Cultural Policy Transformation in Turkey” and responsible from the field work that is conducted in Antakya, Canakkale and Kars for the development of participatory local cultural policies. Kutlu is currently working on her PhD at Istanbul Bilgi University Department of Political Science titled as “Right to the City: A Right Based Approach to Cultural Policy Making in Turkey” and the Coordinator of the City-Culture-Participation Programme at Anadolu Kultur. | [http://www.anadolukultur.org/en/hakkimizda.asp](http://www.anadolukultur.org/en/hakkimizda.asp)  
 [http://creativeeconomy.britishcouncil.org/people/zumray-kultu/](http://creativeeconomy.britishcouncil.org/people/zumray-kultu/) |
| Tony Butler, Director of the Museum of East Anglian Life (MEAL) and Director of the Happy Museum Project (UK) | Tony Butler was a social history curator before becoming director of the Museum of Anglian Life (MEAL) in 2004. Since then, he has transformed a failing organisation into one which is leading developments in social and cultural enterprise in the UK’s independent museum sector. MEAL was one of the first museums in the UK to reposition itself as a social enterprise. Since 2010 he has also led the ‘Happy Museum project ’ - a community of practice in museums based on sustainability and well-being. A paper co-authored with the New Economics Foundation entitled the Happy Museum – a Tale of How it might turn out alright. | [http://www.happymuseumproject.org/?p=322](http://www.happymuseumproject.org/?p=322)  
 [http://eastanglianlife.org.uk/](http://eastanglianlife.org.uk/)  
appeared in March 2011 and the programme is funding 6 other museums to carry out projects based upon its principles.

Tony was the 2007 Fellow for Museums on the Clore Leadership Programme, and is a Trustee of the Poetry Trust, Aldeburgh Museum and Kids in Museum.

Orwa Nyrabia, Producer, Proaction Films and Director, Dox Box Documentary Film Festival (Syria)

http://www.dox-box.org/2011/
http://creativeeconomy.britishcouncil.org/people/orwa-nyrabia/

Orwa is a Syrian Producer and co-Founder of Proaction Films, a Damascus-based production & distribution company. Recent credits include Diana El Jeiroudi’s Dolls – A Woman from Damascus, 2008 (IDFA, Nyon, Montpellier); upcoming ones include Omar Amiralay’s theatrical documentary, Seduction.

He’s also the co-founder and Program Director of Dox Box International Documentary Film Festival and Editor–in-chief of Tafaseel, the newly launched documentary film quarterly in Arabic and English.

Speakers, Wednesday 26 October

Gökhan Karakuş (Turkey)

Gökhan was born in Nusaybin, Turkey, and studied architectural history and theory at Columbia University and Vassar College in New York, USA. The author of the books Turkish Touch in Design (2007) and Turkish Architecture Now (2009), Karakus works as an architectural critic, theoretician, curator and designer. As a researcher, he specialises in issues of locality in design and architecture. He has contributed to publications like Wallpaper, ID, Detail, Art Unlimited and Icon Turkey, and is currently working as the editorial director of Natura magazine, a publication sponsored by the Turkish Stone Exporters’ Association which focuses on contemporary stone architecture and interiors in the Eurasian region. Karakus was a nominator and reviewer for the Aga Khan Award for Architecture and Mies van der Rohe Awards for European Architecture. He has taught architecture and design at Istanbul Technical University, Bilgi University and Politecnico di Milano. In 2011 he was the curator of the architecture section of the Istanbul Summer Exhibition supported by the Royal Academy of Arts in London.

Gökhan is also the director of the design studio Emedya, which provides interactive and environmental graphic design services. He is currently preparing a series of monographs on Turkish designer Tanju Ozelgin, on architectural strategies for buildings in squatter areas in Turkey, and on the integration of medieval Islamic architecture’s mathematics with computer aided design.

Vasif Kortun, Programme and Research Director, SALT (Turkey)

Vasif Kortun is a writer, curator, and teacher in the field of contemporary visual art. He is the programs and research director of SALT, and was the founding director of several spaces including: Platform Garanti Contemporary Art Center, Istanbul (2001–2010); Proje4L Istanbul Museum of Contemporary Art, Istanbul (2001–2004); and the Museum of the Center for Curatorial Studies, Bard College, Annandale-on-Hudson (1993–1997). Kortun has curated numerous exhibitions in Turkey and internationally. He was the chief curator of the 3rd Istanbul Biennial, 1992, and co-curator (with Charles Esche) of the 9th Istanbul Biennial, 2005. In addition, he co-curated the 6th Taipei Biennial, Taipei, 2008; 2nd Biennale of Ceramics in Contemporary Art, Albisola, 2003; 24th São Paolo Biennial, São Paolo, 1998; among others. Kortun organized the Turkish Pavilion at the 52nd Venice Biennale, Venice, 2007, and he is curator of the UAE Pavilion at the 54th Venice Biennale, Venice, 2011. In 2006, he received the Award for Curatorial Excellence from the Center for Curatorial Studies, Bard College. Kortun lives and works in Istanbul.
Frank Kresin, Research Director, Waag Society (The Netherlands)

http://www.waag.org/persoon/frank

Frank Kresin is Research Director at Waag Society and responsible for the research programme. This consists of six lines, aimed at healthcare, education, culture, society, the government and the business world.

Frank has a background as filmmaker; he has a master degree Artificial Intelligence of the University of Amsterdam and was programme manager at the Dutch Digital University Consortium. Since 2006, he leads the programme group of Waag Society, that develops new projects and initiatives, where consortia are formed and financing is secured.

He was at the start of many projects of Waag Society as well as others and is concerned with themes like Creative Care, Future Internet and Open Data.

Among the projects he (co-)founded are CineGrid Amsterdam, Apps for Amsterdam, Nederland Open Data, Kies op Maat and Geheugen van Almere. Frank regularly presents and writes on transdisciplinary research in the creative industries.

Duncan Speakman (UK)

http://duncanspeakman.net/
http://productofcircumstance.com/

Duncan Speakman is an artist based in Bristol, UK. His work examines how we use sound to locate ourselves in personal and political environments. Seeking out the poetics of the everyday, he creates socially relevant experiences that engage audiences emotionally and physically in public spaces. He is currently developing site-responsive soundwalks, street games and pervasive theatre works. He has been exhibited internationally (including ISEA, Navigate, M:ST, ArteAlmeda, Futuresonic, InBetweenTime). Since 2008 he has been an artist in residence at the Pervasive Media Studio, Bristol and he was selected to be part of the Vauxhall Collective 2009.
Afternoon tour: Monday 24 October
The Golden Horn's Transformation: From Industrial Zone to Cultural Corridor

Tour curator: Yasar Adanali

Yasar Adanali has worked, both professionally and voluntarily, on development planning, research and management in London, South America and Tanzania. He continues to work in this field in Turkey and the Middle-East. He has a BA on social and political sciences from Sabanci University (Istanbul) and holds a masters’ degree in development and planning from the Development Planning Unit, University College London, with a specific focus on poverty reduction and social inclusion policies and practices at the urban level. His PhD research is on spatial democracy and urban governance. He has worked as an urban development specialist with the Red de Coordinacion Urbano Popular (RED), the network of NGOs and CBOs working for social inclusion and poverty reduction in Santo Domingo, Dominican Republic. He was also the assistant coordinator for a project on Innovative Social Inclusion Policies of Local Authorities organized by UCL and the United Cities and Local Governments. Yasar also coordinated the research team that worked on Istanbul’s Forced Eviction Map, which was first exhibited at the International Architectural Biennale in Rotterdam and at the Open City Istanbul Exhibition. He works with Doga Derneği (Nature Association of Turkey) and the people of Hasankeyf in the development of alternative futures for the heritage town (in opposition to the planned Dam Project). He also works as a development specialist for Stuttgart University on UNRWA’s projects around the improvement of the Palestinian Refugee Camps. He lectures on participatory planning practice at TU Darmstadt, Germany, and is a voluntary member of Solidarity Studio (Istanbul).

Background

With its advantageous geographical position and inspiring topography, Haliç, a.k.a. the Golden Horn, was the creative nucleus of imperial Istanbul. Its peculiar characteristics also attracted industrial entrepreneurs in the twentieth century. Istanbul’s first industrial area was built on the Haliç waterfront, accommodated the industrial buildings and the hillsides behind, the houses of the workers. With the rapid industrialization of the 1950s and 1960s, the area
fell into disuse and became the backyard of Istanbul. The city dumped whatever it wanted to conceal there, poverty and industrial pollution. With the decentralization of industry in the mid-1980s, most of the industrial buildings were demolished as a part of then-mayor Dalan's projects. In this process, the history of the industrialization and modernization of the city was destroyed without any documentation or any urban vision for the re-construction of public space. The brutal "cleansing" left behind a sad waterfront landscape.

Since the 1990s, however, the location and natural beauty of Haliç have been acknowledged once again and the area has become a centre of attraction. Parallel to the global trend of the transformation of brown-fields, it hosts a culture zone with university campuses (Kadir Has University, Istanbul Bilgi University), museums (Koç Industry Museum, Rezzan Has Museum, santralistanbul), a theme park (Miniaturk), culture and convention centre (Sütlüce Mezbahası Kongre Merkezi) and the old shipyards, waiting for adaptive re-use.

Most of these renovations and re-programming have been produced according to a global blueprint: upper-middle class entertainment enclaves stuffed with the ready-made packages of the leisure industry. With their impenetrable boundaries and security-guarded entrances, and their indifference to the neighbourhoods in which they are located, they are exclusive ivory towers blocking the waterfront. Consequently, a polarization between the culture zone blocking the waterfront and the neighbourhoods of urban poor behind has emerged. The overcrowded urban parks on the waterfront are the evidence of the need of the congested working class neighbourhoods for public space and programmes. Hence, the integration of the whole waterfront and the surrounding neighbourhoods should be the first step of the upcoming urban transformation projects. In the transformation process, the priority should be given to the reconstruction of the public space, which in turn will be an anchor for further transformations within neighbourhoods1.

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The route

There will be three stops in the tour:

1 Miniaturk
Miniaturk covers a total area of 60,000 square meters. Its model area is 15,000 sqm, making Miniaturk the world's largest miniature park in respect to its model area. The park contains 120 models done in 1/25th scale. 57 of the structures are from Istanbul, 51 are from Anatolia, and 12 are from the Ottoman territories that today lie outside of Turkey. Additional space was reserved for potential future models. The infrastructure was built taking into consideration the needs of potential additions. Therefore, Miniaturk will continue growing, modelling, in a sense, planned urbanization. Aiming to create a fairy tale atmosphere, the Miniaturk project is divided into three main sections. The sections are Anatolia, Istanbul and the former Ottoman territories. The sections are separated from one another by small landscape designs that ensure continuity by guiding visitors throughout their visit.

2 Santralistanbul (Istanbul Bilgi University)
With the events and activities it organizes, santralistanbul aspires to be an international platform for arts, culture and learning, inspired by a comprehensive, multi-dimensional and interdisciplinary vision which promotes urban regeneration. In its original incarnation, before restoration and conversion into santralistanbul, the Silahtarağa Power Plant is the Ottoman Empire's first urban-scale power plant. The facility went into service on the Golden Horn, Istanbul's oldest industrial area, in 1911 and supplied the city with electricity up until 1983. Today, the power plant stands as a unique industrial heritage site following its conversion into santralistanbul, a project which involved the collaboration of public sector, private sector and non-governmental organizations alike. Opening its doors on 8 September 2007, santralistanbul is one the most exhaustive conversion projects to be carried out in Turkey in the field of arts and culture.

3 Eyüp Municipality Cultural Centre
In Istanbul, both the metropolitan and district municipalities consider cultural centres as showcase of municipal services and pay great attention to these investments. Cultural Centre is an umbrella term signifying multi-purpose spaces for mainly culture, art, education and sport related activities; accommodating extensive range of contents; administered with various management models and built with different investment budgets, spatial properties and for diverse aims. These spaces range from simple municipal buildings allocated for provision of training courses, movie screenings or organising seminars to multi-million lira investments of professional performance art centres. Eyüp is one of the historical districts of Istanbul having coastline next to Haliç. Eyüp Municipality initiated recently an ambitious cultural centre investment designed by one of Turkish star architects, Emre Arolat. The municipality already has other cultural spaces in the area mainly specialised in traditional arts and crafts workshops.

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3 [http://www.santralistanbul.org/pages/index/about/en](http://www.santralistanbul.org/pages/index/about/en)
Afternoon tour: Tuesday 25 October
Cultural centres and cultural renovation: Karakoy, Tophane, Asmalimescit and Pera

Tour curator: Esra Aysun

Esra A. Aysun is a cultural operator, and works as a contemporary arts’ consultant and producer as well as a lecturer on cultural management in Istanbul, Turkey. She was born in Istanbul in 1974. She completed her BA at the Sociology Department of Bogazici University (Istanbul), and holds an MA in Performing Arts’ Administration from New York University (NYU).

Esra has worked for leading cultural institutions like the Istanbul Foundation for Culture and Arts, Pozitif and Galerist (Istanbul), Brooklyn’s Academy of Music and Universal Music Group. She’s currently the International Project Consultant at DOT, a contemporary theatre space in Istanbul; and she was also one of the founders of CUMA (www.c-u-m-a.org/, Contemporary Utopia Management), a non-profit contemporary arts organization that aims to activate urban and rural communities through culture.

Esra’s also been (since 2008) a researcher at the Strategies for Local Cultural Policies Programme initiated by Istanbul Bilgi University, the European Cultural Foundation, Anadolu Kultur and Boekmanstichting. She’s given lectures on ‘Cultural Institutions and the Arts Initiations’ and on ‘State and the Arts’ as part of the Foundation Programme for local governments at the 2010 ECOC Agency and at the KPY Research Center of Istanbul’s Bilgi University.

She is an advisory board member of the IETM Informal Network for Contemporary Performing Arts (Brussels), a board member of both the Cimetta Fund (Paris) and the Programme Coordinator for the Open Society Foundations’ Arts and Culture Network in Turkey. Aysun is also the Programme Coordinator and a lecturer at the Music Business and Management Department of MIAM, and a lecturer at Arts Management MA programme at the Yeditepe University in Istanbul, Turkey.

The route

1 SALT Galata: Introduction to the tour by Esra Aysun.
Walk to the future Galata Port neighbourhood in Karakoy.

2 Gallery Mana
W http://galerimana.com/
A Ali Paşa Değirmeni Sokak, no 16–18, Beyoğlu 34425, İstanbul, Turkey
Galeri Manâ, located in the Tophane district of Istanbul, is a converted wheat mill that dates to the 19th century and features 400 square meters of exhibition space. The gallery takes its name from the Turkish word mana (concept or meaning in Turkish) and was founded by Mehves Ariburnu and Suzanne Egeran in 2011.

3 Taldans Company (depending on time)
W http://www.taldans.com/
The Taldans company was founded in 1996 on the initiative of dancer and choreographer Mustafa Kaplan. It was created at the Istanbul Metropolitan Municipality Theater’s Workshop of Theater Research (Tal), a platform geared towards experimentation in theater whose founders, with time, expanded their activities into dance research. The company originally consisted of artists from different disciplines who got together at Tal in order to learn, teach and share their dance experiences. The research group presented its first works under the name Taldans as part of the Tal workshop and earned recognition as part of Tal. As the company grew, it moved into new premises in 2000 and founded the Çati Studio, which later became a working group. Founding members of Çati Mustafa Kaplan and Filiz Sizanli established the Taldans company and decided to keep the name “Tal” as a tribute to the company’s origins. Under the artistic direction of Kaplan and Sizanli, Taldans has showcased its work in many theaters and festivals in Turkey and abroad.
4 Rodeo Gallery
W http://www.rodeo-gallery.com/rodeo/
A Tütün Deposu, Lüleci Hendek Caddesi No 12, Tophane 34425, İstanbul

5 Depo
A Tütün Deposu Lüleci Hendek Caddesi No.12. Tophane 34425 İstanbul
W http://www.depoistanbul.net
Depo is a space for critical debate and cultural exchange in the city centre of Istanbul and the first initiative in Turkey to focus on regional collaborations among Turkey and countries in the Caucasus, the Middle East and the Balkans. Besides its artistic program composed of exhibitions and screenings, Depo addresses the socio-political implications of socially engaged art practices in the region and organizes conferences, workshops, lectures and panel discussions, and publishes an e-journal titled Red Thread. Depo aims to become a hub for the initiation and realization of regional projects and its activities are planned to provide artists, curators, cultural operators, academicians and intellectuals from the region the opportunity to engage with each other, to exchange ideas and experiences, and to develop collaborative works. Depo is located in a former tobacco warehouse (Tütün Deposu) in Tophane, Istanbul - an ancient four-storey building with high ceilings and wooden floors. Until the 1950s the building was used as a tobacco warehouse and beginning with the 9th International Istanbul Biennial in 2005 it was occasionally used as an exhibition and project space. Between January and May 2008, renovation works were carried out preserving the original features of the building. Since June 2008, the Depo team has been working in Tütün Deposu and the first exhibition of Depo was held in January 2009. The annex building was renovated in 2009 and was used as an exhibition space in the 11th International Istanbul Biennial for the first time. Currently, the ground floor of the annex building is used for screenings and workshops with the children from the neighbourhood, while the remaining two floors usually host solo exhibitions and documentary photography exhibitions in addition to large group exhibitions spreading out to both buildings. Depo is an initiative of Anadolu Kültür, a not-for-profit organization working in the field of culture. Since its establishment Anadolu Kültür has been a driving force in facilitating cross-cultural collaborations and circulating art through Anatolia. Depo is considered an alternative space within the rapidly institutionalizing and commercializing artistic milieu of Turkey. Its main focus is hosting collaborative projects and it is also open as a venue to different groups for screenings, discussions, performances and rehearsals.

6 Walk through Tophane district and visit the new galleries in the area around Galatasaray square. Visit the former Cezayir and the new French Street (http://www.fransizsokagi.com/, where Roma and Kurdish settlers were evicted) to witness the area’s gentrification process.

7 Walk back to Tunnel area through the small cultural neighbourhood of Asmalimescit, where there’s an ongoing struggle between the municipality and restaurant owners around the use of the street.

8 Walk to Pera to the see the space where the Suna İnan Kirac Foundation (www.peramuzesi.org.tr) intended to build a cultural centre – which never happened due to a real estate dispute between the Foundation and the municipality.

9 Walk back to SALT Galata, where we’ll be given a tour of the building.
A Kemankeş Karaköy Paşa Mh., İETT Karaköy Durağı, 34420 İstanbul Province, Turkey
W http://saltonline.org/en/
SALT explores critical and timely issues in visual and material culture, and cultivates innovative programmes for research and experimental thinking. Assuming an open attitude and establishing itself as a site of learning and debate, SALT aims to challenge, excite and provoke its visitors by encouraging them to offer critique and response. SALT Research sources diverse fields of knowledge and provides outlets for thought within the fissures and crossovers of different disciplines. The institution’s research projects expand beyond linear chronologies, medium-based questions, and the traditional separation of fields of study. SALT assembles archives of recent art, architecture, design, urbanism, and social and economic
histories to make them available for research and public use. These resources will be interpreted in the form of exhibitions and discussed in all other areas of programming. SALT’s activities are distributed between two landmark buildings located no more than a fifteen-minute walk apart, and also shared via saltonline. The first building, SALT Beyoğlu, is on the pedestrian street İstiklal Caddesi, and shares its audience with a cluster of private cultural institutions, galleries and organizations. SALT Beyoğlu’s programme and circulation interiors are mostly occupied by exhibition and event spaces. The second building, SALT Galata, is the former 19th century Imperial Ottoman Bank headquarters designed by Alexandre Vallaury. SALT Galata houses a specialised, public library and archive; spaces dedicated to research, workshops, an exhibition and conference hall; as well as the Ottoman Bank Museum.

The architectural renovation of both buildings has been undertaken by Mimarlar Tasarım/Han Tümertekin, with specific interiors commissioned to six design and architecture offices from Turkey in an effort to underscore SALT’s desire to advocate new experimental environments for living and working.'