



KADIR HAS UNIVERSITY
SCHOOL OF GRADUATE STUDIES
DEPARTMENT OF ART AND DESIGN

**CRITICAL PERSPECTIVES ON İSMEK (ISTANBUL
METROPOLITAN MUNICIPALITY ART AND VOCATIONAL
TRAINING COURSES) AND ITS RELATION TO CREATIVE
PRODUCTION NETWORKS OF ISTANBUL**

SEZİN KARCAN KAYA

MASTER OF ARTS

ISTANBUL, APRIL, 2022



Sezin Karcan Kaya

Master of Arts in Design Thesis

2022

**CRITICAL PERSPECTIVES ON İSMEK (ISTANBUL
METROPOLITAN MUNICIPALITY ART AND VOCATIONAL
TRAINING COURSES) AND ITS RELATION TO CREATIVE
NETWORKS OF ISTANBUL**

SEZİN KARCAN KAYA

ADVISOR: ASSOC. PROF. DR., AYŞE ELİF COŞKUN

A thesis submitted to
the School of Graduate Studies of Kadir Has University
in partial fulfilment of the requirements for the degree of
Master of Arts in Design.

Istanbul, April, 2022

APPROVAL

This thesis titled CRITICAL PERSPECTIVES ON İSMEK (ISTANBUL METROPOLITAN MUNICIPALITY ART AND VOCATIONAL TRAINING COURSES) AND ITS RELATION TO CREATIVE PRODUCTION NETWORKS OF ISTANBUL submitted by SEZİN KARCAN KAYA, in partial fulfillment of the requirements for the degree of Master of Arts in Design is approved by

Assoc. Prof. Dr. Ayşe E. Coşkun (Advisor)
Kadir Has University

Assoc. Prof. Dr. Ayşe N. Erek
Kadir Has University

Assoc. Prof. Dr. Bahar Aksel Enşici
Mimar Sinan Fine Arts University

I confirm that the signatures above belong to the aforementioned faculty members.

Prof. Dr. Mehmet Timur Aydemir
Director of the School of Graduate Studies
Date of Approval: 13/04/2022

DECLARATION ON RESEARCH ETHICS AND PUBLISHING METHODS

I, SEZİN KARCAN KAYA; hereby declare

- that this Master of Arts Thesis that I have submitted is entirely my own work and I have cited and referenced all material and results that are not my own in accordance with the rules;
- that this Master of Arts Thesis does not contain any material from any research submitted or accepted to obtain a degree or diploma at another educational institution;
- and that I commit and undertake to follow the "Kadir Has University Academic Codes of Conduct" prepared in accordance with the "Higher Education Council Codes of Conduct".

In addition, I acknowledge that any claim of irregularity that may arise in relation to this work will result in a disciplinary action in accordance with the university legislation.

SEZİN KARCAN KAYA

13/04/2022



for me,

ACKNOWLEDGMENTS

First and most importantly, I would like to thank my supervisor Assoc. Prof. Dr. Ayşe Elif Coşkun for her patience, understanding and valuable guidance throughout this study. I would also like to thank my dissertation committee members, Assoc. Prof. Dr. Ayşe N. Erek and Assoc. Prof. Dr. Bahar Aksel Enşici for their interest, constructive criticism and insightful feedback which brought my work to a higher level.

The support of my family, friends and colleagues has been incredibly encouraging. I would like to thank you all. I am particularly thankful to Didem Tızman Berker, Deniz Engin, Yeşim Alpaydın, Şüheda Gül, Nur Eyrice and İzel Yıldız for their unwavering friendship. I am also extremely grateful to my dearest Ozan Keşmer for his unconditional support, ily.

Finally, I would like to express my deepest gratitude to my parents Huriye Kaya and İsmail Kaya for their endless love, encouragement and belief in me, and to my little brother Korcan for always being there to keep my spirits high for me.

I could not have completed this dissertation without the assistance and support I received from all of you. I feel extremely lucky to have you all by my side, so thank you.

CRITICAL PERSPECTIVES ON İSMEK (ISTANBUL METROPOLITAN MUNICIPALITY ART AND VOCATIONAL TRAINING COURSES) AND ITS RELATION TO CREATIVE PRODUCTION NETWORKS OF ISTANBUL

ABSTRACT

The research aimed to analyze the creative production networks of the metropolitan city of Istanbul through an empirical study in the context of urban creative education as a public service. İSMEK (Istanbul Metropolitan Municipality Art and Vocational Training Courses) was chosen as a single case, with the intent of exploring its potential, as a publicly funded institution, to become a powerful actor in social, economic and cultural development in the urban context through creative education and community building. Accordingly, a 2021 European Commission report, which underlines the importance of cultural and creative industries to form sustainable relations with regional and national authorities, institutions and other relevant stakeholders, and advises to set up platforms and courses for vocational training, was also utilized for this research in order to explore the relations between local stakeholders and creative and cultural economies (p. 38). The researcher examined İSMEK's role as an enabler in support of creative production and creative economies in the city, and whether the education, skill set and knowledge that the individual receives from İSMEK could become a new economic value-added asset for the city. She also questioned whether the course graduates could use their self-earned capital to participate in local economic development. Therefore, the researcher conducted a research to explore the transformative effect of İSMEK in detail through publications, exhibitions, surveys, interviews and online accessible data on İSMEK.

Keywords: İSMEK, creative production network, creative labor, creative and cultural industries, creative education, vocational training, public service, value creation, human capital, local government

İSTANBUL'UN YARATICI ÜRETİM AĞLARI VE İSMEK (İSTANBUL
BÜYÜKŞEHİR BELEDİYESİ SANAT VE MESLEK EĞİTİMİ KURSLARI)
İLİŞKİSİNE DAİR ELEŞTİREL BİR YAKLAŞIM

ÖZET

Araştırma, bir kamu hizmeti olarak kentsel yaratıcı eğitim bağlamında metropol İstanbul'un yaratıcı üretim ağlarını ampirik bir çalışma ile analiz etmeyi amaçlamıştır. İSMEK (İstanbul Büyükşehir Belediyesi Sanat ve Meslek Eğitimi Kursları), kamu tarafından finanse edilen bir kurum olarak, kentsel bağlamda ekonomik, sosyal ve kültürel dönüşümde güçlü bir aktör olma ve yaratıcı eğitim ile topluluk oluşturma potansiyelini keşfetmek amacıyla tekil bir vaka olarak seçilmiştir. Ek olarak, bu çalışmada yerel paydaşlar ile yaratıcı ve kültürel ekonomiler arasındaki ilişkiyi araştırmak amacıyla kültürel ve yaratıcı endüstrilerin yerel ve merkezi yönetimler, kurumlar ve diğer ilgili paydaşlarla sürdürülebilir ilişkiler kurmasındaki önemin altını çizen ve mesleki eğitim için platformlar ve kurslar oluşturulmasını tavsiye eden 2021 Avrupa Komisyonu raporundan da faydalanılmıştır (s. 38). Araştırmacı, İSMEK'in kentte yaratıcı üretimi ve yaratıcı ekonomileri destekleyici rolünü ve bireyin İSMEK'ten aldığı eğitim, beceri seti ve bilginin kent için yeni bir ekonomik katma değer oluşturup oluşturamayacağını incelemiştir. Ayrıca kurs mezunlarının kendi kazandıkları sermayelerini yerel ekonomik kalkınmaya katılmak için kullanıp kullanamayacaklarını da araştırmıştır. Bu sebeplerle araştırmacı, İSMEK'e dair yayınlar, sergiler, anketler, röportajlar ve çevrimiçi erişilebilir veriler aracılığıyla İSMEK'in dönüştürücü etkisini ayrıntılı olarak keşfetmek için bir araştırma yapmıştır.

Anahtar Sözcükler: İSMEK, yaratıcı üretim ağları, yaratıcı emek, yaratıcı ve kültürel endüstriler, yaratıcı eğitim, mesleki eğitim, kamu hizmeti, katma değer yaratma, insan sermayesi, yerel yönetim

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	v
ABSTRACT.....	vi
ÖZET.....	vii
LIST OF FIGURES.....	x
LIST OF TABLES.....	xi
LIST OF ACRONYMS AND ABBREVIATIONS.....	xiii
1. INTRODUCTION.....	1
1.1. Aim and Significance of the Research.....	1
1.2. Research Methodology.....	2
2. LITERATURE RESEARCH AND THEORETICAL CONTEXT.....	3
2.1. Cultural and Creative Sectors and Creative Production in the Urban Context.....	3
2.2. Social Development Policies in the Urban Context.....	6
2.2.1. Social policies for education: lifelong learning.....	6
2.2.2. Education as a social service.....	8
2.2.3. Social policy examples from abroad on education.....	10
2.2.4. Domestic social policy examples on education.....	10
2.2.5. Vocational education and employment.....	12
3. EMPIRICAL STUDY ON İSMEK (ISTANBUL METROPOLITAN MUNICIPALITY ART AND VOCATIONAL TRAINING COURSES).....	14
3.1. İSMEK Aims and Scope.....	14
3.2. Demographics and Statistics.....	15
3.3. İSMEK as Means of Empowerment for Female Creative Labor.....	18
3.4. İSMEK's Development between 1996-2022.....	20
3.4.1. İSMEK courses.....	23
3.4.2. İSMEK education centers.....	27
3.4.3. İSMEK specialty schools.....	29
3.4.4. İSMEK's application centers and production workshops.....	31

3.4.5. İSMEK’s employment guidance unit and regional employment offices.....	32
3.5. İSMEK’s Collaborations, Workshops and Exhibitions.....	33
3.5.1. Collaboration of “Hospitality 4 Istanbul” project.....	34
3.5.2. İSMEK Focus Group design workshop and “Past, Present, Future: The Artisanal Labor” exhibition.....	35
3.5.3. Collaboration of “The Best Support for Women, a Profession; Desserts That Make Beautiful with Women” project.....	40
3.5.4. Collaboration of “Development of Beekeeping in Istanbul Büyükada” project.....	41
3.6. İSMEK’s Fairs and Seminars.....	42
3.7. İSMEK’s Publications.....	43
3.8. İSMEK’s Exhibition Venues and Sales Points.....	43
4. DATA COLLECTION AND EVALUATION.....	45
4.1. Analysis of İSMEK Courses that Create Added Value.....	45
4.2. Analysis on “İSMEK Adult Education Symposium” Findings.....	49
4.3. Content Analysis of “Lives Changed By İSMEK” Book.....	56
4.4. Content Analysis of İSMEK News Bulletins.....	58
5. CONCLUSIONS AND DISCUSSIONS.....	62
5.1. İSMEK as a Structure in Support of Creativity.....	62
5.2. Implications and Suggestions for Restructuring the Future of İSMEK.....	63
5.3. Limitations of Research and Suggestions for Further Research.....	64
BIBLIOGRAPHY.....	66
CURRICULUM VITAE.....	73

LIST OF FIGURES

Figure 3.1. The four main branches of İSMEK courses.....	24
Figure 3.2. İSMEK’s main branches, areas, sections and courses.....	26
Figure 3.3. The researcher’s categorization of the İSMEK courses that create added value.....	26
Figure 3.4. İSMEK center's distribution by districts and 2019 district population density map.....	28
Figure 3.5. İSMEK center's distribution by districts and 2021 district population density map.....	28
Figure 3.6. İSMEK specialty schools.....	30
Figure 3.7. Trainees at Üsküdar Application Center (İSMEK; n.d.-a).....	31
Figure 3.8. Past, Present, Future: The Artisanal Labor exhibition poster (İSMEK, 2018b)	35
Figure 3.9. “Past, Present, Future: The Artisanal Labor” exhibition, “Past” (İSMEK, 2018d).....	36
Figure 3.10. İSMEK Focus Group Design Workshop, (İSMEK, 2018b).....	37
Figure 3.11. The collective product of philography and needlework practices, Selvihan Balkan & Yasemin Tunç (İSMEK, 2018b).....	39
Figure 3.12. The collective work of ceramic and felt making practices, Sermin Büyükbaş & Emine Uygun (İSMEK, 2018b).....	39
Figure 3.13. Stuttgart Marktplatz Istanbul Cultural Festival, İSMEK stand (İSMEK, n.d.-b).....	42
Figure 3.14. İSMEK News Bulletin 21 st and İSMEK Handicrafts Magazine 8 th issue covers (2019;2009).....	43
Figure 3.15. Sultanahmet Art Street (İSMEK, 2018c)	44
Figure 4.1. İSMEK graduate interviews (İSMEK, 2017)	57

LIST OF TABLES

Table 3.1. İSMEK’s course graduates, education centers and courses through the years of 1996-2021.....	16
Table 3.2. Distribution of İSMEK trainees in the 2006-2007 and 2013-2014 semesters by gender.....	18
Table 3.3. Distribution of İSMEK graduates by gender until 2021.....	19
Table 3.4. Distribution of 2022 İSMEK courses based on their accessibility.....	25
Table 3.5. Distribution of İSMEK centers among Istanbul districts in 2019-2021.....	29
Table 4.1. Distribution of 2022 Institute Istanbul İSMEK courses.....	46
Table 4.2. Distribution of value-added courses.....	47
Table 4.3. Distribution of value-added courses according to their accessibility.....	48
Table 4.4. Distribution of the value-added İSEK courses according to their qualifications.....	48
Table 4.5. Distribution of participants to the 2007 survey by gender.....	50
Table 4.6. Distribution of participants to the 2007 survey by age.....	50
Table 4.7. Distribution of participants to the 2007 survey by level of education.....	51
Table 4.8. Distribution of participants to the 2007 survey by professions.....	51
Table 4.9. Distribution of answers to the question “What was/is the main reason for you to attend İSMEK courses?”	52
Table 4.10. Distribution of answers to the question “What was the main reason for you to choose the İSMEK course center where you attended courses?”	53
Table 4.11. Distribution of answers to the question “Dou you plan to continue other İSMEK programs in the future?”	53
Table 4.12. Distribution of answers to the question “If more advanced courses are offered by İSMEK related to the program you are attending, would you consider continuing?”	54
Table 4.13. Distribution of answers to the question “Did you make any financial gain based on your İSMEK training?”.....	54
Table 4.14. Satisfaction score of İSMEK services.....	55

Table 4.15. Participant and gender distribution of the graduates mentioned in the book of “Lives changed by İSMEK”57

Table 4.16. Distribution of the participants commenting on the “From You” pages of İSMEK News Bulletins.....59

Table 4.17. Distribution of participants that creates added value through their courses.....60



LIST OF ACRONYMS AND ABBREVIATIONS

ASMEK: Antalya Art and Vocational Training Courses (Antalya Sanat ve Meslek Eğitimi Kursları)

ATASEM: Atatürk Art Education Center (Atatürk Sanat Eğitim Merkezi)

BELMEK: Ankara Metropolitan Municipality Vocational Training Courses (Ankara Büyükşehir Belediyesi Meslek Edindirme Kursları)

BİO: Regional Employment Offices (Bölgesel İstihdam Ofisi)

BUSMEK: Bursa Art and Vocational Training Courses (Bursa Sanat ve Meslek Eğitim Kursları)

CCIs: Cultural and Creative Industries

CCS: Cultural and Creative Sectors

EU: European Union

IMM: Istanbul Metropolitan Municipality

İSMEK: Istanbul Metropolitan Municipality Art and Vocational Training Courses (İstanbul Büyükşehir Belediyesi Sanat ve Meslek Eğitimi Kursları)

MEB: Ministry of National Education (Milli Eğitim Bakanlığı)

OMC: Open Method of Coordination

UNDP: United Nations Development Programme

UNESCO: United Nations Educational, Scientific and Cultural Organization

1. INTRODUCTION

This research aimed to explore the value creation practices, creative production processes and networks of the metropolitan city of Istanbul in the context of urban creative education as a public service. Therefore, an empirical research was conducted as a single case study, focusing on a single institution and its relationship with creativity in the urban context. Accordingly, Istanbul Metropolitan Municipality's (IMM) Istanbul Metropolitan Municipality Art and Vocational Training Courses (İstanbul Büyükşehir Belediyesi Sanat ve Meslek Eğitimi Kursları, İSMEK) was chosen as a single case in order to explore how İSMEK, a locally funded institution, can act as a powerful actor of social and cultural change. Hereby, İSMEK's potential to enable and make place for creative production, value creation and social development in the city of Istanbul were explored for the research.

1.1. Aim and Significance of the Research

The researcher aimed to examine the creative production and creative networks in Istanbul, by taking İSMEK as the case topic. She searched the functioning of İSMEK as a public service, and its position in the city network as a publicly funded structure in support of creative economies.

Previous researches conducted on the topic of İSMEK motivated the researcher to choose this institution as a case study, since they were mostly on subjects such as education, public administration, labor economics and industrial relations, and there was very little study about İSMEK which put creative production and value creation to its focus. Therefore, this indicated the need of further research to contribute to the literature about İSMEK and its support of value creation and in the context of Istanbul's creative production networks. Additionally, examining İSMEK's transformative effect in more detail, and exploring the relations in between economic and social development, local

community building and creative education were among the aims of the research as well. Therefore, the researcher asked the following questions for this research:

How can İSMEK create a social transformation in the urban context through creativity?

How can İSMEK graduates use their production to create added value and use their self-earned capital for local economic development?

How does the education and skill set that the individual receives from İSMEK can become a new economic value-added asset for the city?

Consequently, an empirical research was conducted on the limitations and facilities of İSMEK's existing system, in order to explore its transformative effect and potential.

1.2. Research Methodology

The research aimed to investigate whether İSMEK courses have the potential to create added value and whether the course graduates can use their self-earned capital to become a part of the creative labor. Accordingly, the purpose of the research was to portray İSMEK's transformative power that enables human labor to create added value and its potential to support creative and cultural economies as well.

Therefore, a research methodology that includes data collection and evaluation through literature review, archival research and content analysis was followed for the research. The literature review provided theoretical context on the notions of creativity, culture, social policies and urban education to form the framework of the research. Moreover, for archival research, publications such as İSMEK News Bulletins, exhibitions such as "Past, Present, Future: The Artisanal Labor", surveys such as "İSMEK Adult Education Symposium" findings were examined; oral interviews with İSMEK staff were conducted; and content analysis was made by scanning open İSMEK data accessible online.

2. LITERATURE RESEARCH AND THEORETICAL BACKGROUND

This chapter aimed to present a brief summary on the notions of creativity, culture and social policies for education in order to explore the relations in between creative education, economic and social development and creative community development.

The researcher explored the place of creativity in urban economic development and the relationship between creative labor and social and public policies in this chapter. She benefitted from a recent European Commission report which underlines the importance of the cultural and creative industries as drivers of innovation in other economic sectors, as these industries are an important pillar for sustainable growth and human capital. The report proposed to develop methodologies, set up platforms and courses for vocational training while also urging to form sustainable relations and networks in between creative and cultural sectors, regional and national authorities, institutions, universities, enterprises and other relevant stakeholders in order to promote sustainable growth (2021, p. 38).

2.1. Cultural and Creative Sectors and Creative Production in the Urban Context

Today, it is necessary for all sectors to create cross-sectoral dialogue and to be in cooperation with each other in order to eliminate the difficulties and maximize the opportunities and cultural and creative sectors can facilitate this dialogue. European Union (EU) Regulation No 2021/818 on the Creative Europe Programme defines cultural and creative sectors (CCS) as follows:

Cultural and creative sectors means all sectors: whose activities, many of which have potential to generate innovation and jobs in particular from intellectual property: are based on cultural values and artistic and other individual or collective creative expressions; and include the development, the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or other creative expressions, as well as related functions such as education or management; irrespective of: whether the activities of those sectors are market-oriented or non-market-oriented; the type of structure that carries out those activities; and how that structure is financed; those sectors include, inter alia, architecture, archives, libraries and museums, artistic crafts, audiovisual (including film,

television, video games and multimedia), tangible and intangible cultural heritage, design (including fashion design), festivals, music, literature, performing arts (including theatre and dance), books and publishing, radio and visual arts. (European Union, 2021, pp. 43-44)

The regulation states that the cultural and creative sectors aim to promote culture as a catalyst for creativity within the framework of growth and employment. The creativity in education and innovation, and the production value of cultural and creative sectors enlarge these sectors' business potential by enabling access to creative content, artistic research, inclusivity and creativity, while contributing to sustainable growth and job creation as well.

In addition, it is expressed in the regulation about the Creative Europe Programme, that its aim is to promote the networking of creative production communities by enabling collaboration of different skillsets in a multidisciplinary context. Therefore, innovative and effective projects should be developed in cooperation with cultural and creative sectors including public institutions, in order to translate creative and interdisciplinary solutions into economic and social values (2021, pp. 35-36).

The importance of cultural and creative sectors in societies can be explained through their creation of significant economic growth and employment while strengthening social cohesion, establishing culture and values based on individual creativity and talent. This is stated in a 2018 report by the Open Method of Coordination (OMC) working group¹ of European Union Member States. It is expressed in the report that cultural and creative sectors are needed to successfully collaborate with other sectors and society, while adapting to the changing conditions with their innovative and flexible nature. Also, they lead other industries and society to those changing conditions, new business models, management and communication styles, as well.

¹ OMC working group on Innovation and Entrepreneurship of the Cultural and Creative Sectors was consisted of 26 European Union Member States' representatives, brought together a mix of experts in the field of culture as well as in the field of economic/business development and worked in a cross-sectoral way. The role of this OMC working group was to examine the role of public policies in developing entrepreneurial and innovation potential in the cultural and creative sectors and to guide the policymakers and stakeholders of the CCS eco-system. The 2018 report presents the results of debates and discussions among the experts appointed to the OMC group on the role that public policies play in developing the entrepreneurial and innovation potential of the CCSs (2018, p.14).

Cultural and creative sectors are being acknowledged and supported gradually more by the policymakers based on the previously mentioned reasons. The cultural and creative sectors also present innovative and creative solutions to various societal problems and challenges encountered such as contributing to employment and increasing innovation potential in other business sectors (2018, p. 11). The report explains the importance of public policies in developing entrepreneurial relations and innovation potential of the cultural and creative sectors. Consequently, this places a great emphasis for the further development of European economies and societies through the transformative power of the cultural and creative sectors.

It is stated in the OMC group report that industries and business sectors are modernized and adapted by the cultural and creative sectors' creative input and methods. It is also underlined that the cultural and creative sectors offer a solution for an inclusive and innovative society in addition to their economic importance. The cultural and creative sectors are also able to provide innovative solutions for societal problems, which can be realized if sectors' creative tools and methods are used effectively. Additionally, the report explains the significance of cultural and creative sectors for creating social dialogue with citizens and intangible value for business sectors. Investing in these sectors can generate a positive change in and for society, and in order to achieve this every stakeholder's involvement including citizens, policymakers, national, regional and local authorities are needed (pp. 7-11).

It is therefore important that public authorities at all levels of government learn about the entrepreneurial and innovative potential of the cultural and creative sectors and integrate it into their public policymaking. The OMC Group aimed to mobilize all individuals, decision-makers and public policymakers with the guidance of their 2018 report, while incorporating public policies with European, national, regional and local levels of government. Hence, the report underlines the need to utilize public policies and programmes as well (pp. 14-15). Besides, the report discusses the role of public policies play in developing the entrepreneurial and innovative potential of the cultural and creative sectors, and continues by stating that public authorities need to advance further public policies for learning and development, while supporting innovation and businesses. It is

stated to be in utmost importance to organize these policies for the self-realization, independence and well-being of individuals. The non-monetary aspect of the policies made by governing bodies are important for individuals as a motivator besides profit, as it leads to a sense of belonging and value creation through social development (p. 14).

2.2. Social Development Policies in the Urban Context

As it is previously stated, public policymaking with innovative and creative solutions is integral for adapting to the changing conditions and the needs of society. Therefore, public policymaking for economic and social development were reviewed by the researcher.

Social policies ensure that social life is supported by economic and social development at the local level. These policies aim to ensure individuals' social-cultural adaptation to and integration with the city by improving the awareness and sensitivity of urbanity (Özer, 2010, p. 41). In addition, it was stated by Ersöz that social policies aim to protect and develop the rights and freedoms of individuals as well. A municipal understanding centered on economic development and prioritizing social policies has begun to be accepted with the concretization of globalization and localization, which led to the competition of cities (2011, p. 84).

In our country, the first signs of this understanding of social municipality started to be seen in the 1990s, when municipalities began to offer various services in the fields of social policies such as social assistance, education, health, social security, housing, as well as urban development. Eventually, the offered services transformed into a municipal understanding that is responsible of the economic, social and cultural development of the local community (pp. 84,144).

2.2.1. Social policies for education: lifelong learning

The local governments' interest in education started alongside with the municipal understanding of the economic, social, cultural development of the local community and

gained momentum with the neoliberal understanding (Ersöz, 2011, p. 144; Girard, 2018, p. 127). Besides, due to the rapid changes witnessed in the 21st century such as climate crisis, demographic movements, increasing mobility, increasing knowledge, new emerging professions in the digital age and the pandemic; the life-long learning has become the basis for all forms of education (Akçay, Turgut & Kurşuncu, 2021, pp. 16-17).

Moreover, education and life-long learning are emphasized in the fourth objective of the United Nations Sustainable Development Goals² as “to ensure inclusive and equitable quality education and promote lifelong learning opportunities for all” (“Goal 4 | Department of Economic and Social Affairs,” n.d.). By 2030, it is aimed to ensure that all women and men have access to quality vocational and technical education and to significantly increase the number of youth and adults with technical and vocational skills for decent work and entrepreneurship. It is aimed to ensure that vulnerable groups such as the disabled, the poor, women and immigrants have equal access to education and vocational training at all levels and to eliminate gender-based inequalities in all areas of education. Within the scope of the principles of protecting the right to life of future generations, the development of education programs on sustainable development and sustainable lifestyles has been prioritized. At the same time, the preparation of education and empowerment programs for children and adults on subjects such as human rights, gender equality and the creation of safe, inclusive, effective learning environments for all are among the priority 2030 targets (“SDG Indicators,” n.d.; “Leading SDG 4 - Education 2030,” 2021).

It is also stated that, education and culture are key to building inclusive and cohesive societies for every individual while enhancing social inclusion. Therefore, a lifelong-

² The Sustainable Development Goals (SDGs) are a collection of 17 global goals designed to achieve sustainable development for all by emphasizing a holistic approach. The SDGs were set up in 2015 by the United Nations General Assembly and are intended to be achieved by 2030 (“The 17 Goals | Sustainable Development,” n.d.). The 17 global goals are: (1) No Poverty, (2) Zero Hunger, (3) Good Health and Well-being, (4) Quality Education, (5) Gender Equality, (6) Clean Water and Sanitation, (7) Affordable and Clean Energy, (8) Decent Work and Economic Growth, (9) Industry, Innovation and Infrastructure, (10) Reduced Inequality, (11) Sustainable Cities and Communities, (12) Responsible Consumption and Production, (13) Climate Action, (14) Life Below Water, (15) Life On Land, (16) Peace, Justice and Strong Institutions, (17) Partnerships for the Goals.

learning based and innovation-driven approach to education and training was stated to be needed (European Council, 2017).

Furthermore, the United Nations Educational, Scientific and Cultural Organization (UNESCO) has played an important role in drawing the conceptual framework and promoting lifelong learning since the 1970s. The Faure Report, titled “Learning to Be”, published in 1972, emphasized that education is no longer the privilege of socio-economically advantaged groups or just a matter of a certain age group. It was underlined that education should be universal and for all age groups (Faure, 1972). Delors Report, published in 1996, saw lifelong learning as the heartbeat of a society and defined the four basic pillars of lifelong learning as follows: learning to be, learning to know, learning to do and learning to live together. The report envisioned a society in which everyone can learn in an unconstrained, flexible and constructive way, anywhere and anytime, in their individual needs and interests (International Commission on Education for the Twenty-first Century & Delors, 1996).

European Union declared the year of 1996 as the “European Year of Lifelong Learning” to raise awareness of the public on the importance of lifelong learning, aiming to enable better cooperation between education and training institutions with the business community, especially small and medium-sized enterprises. Therefore, creating an area that provided equal opportunities in education and training, and recognizing the importance of academic and vocational qualifications in the European Union were needed as well. It was substantial to motivate individuals to receive education and vocational training for a qualified society (Akçay et al., 2021, p. 12).

2.2.2. Education as a social service

The European Year aimed to promote lifelong learning by illustrating the importance of continuing to learn through education and training. Besides, this has enabled local governments to give weight to education of the public and led to cooperation amongst public institutions, non-governmental organizations and the academic community. (“European Year of Lifelong Learning (1996),” n.d.). Therefore, considering the lifelong

learning policy and the European Union social programs and projects developed in line with these policies, it can be stated that the lifelong learning principle gives an undeniable importance to the nonformal education practices, which includes all kinds of educational activities carried out other than formal education.

Based on the education policy of our country, nonformal education is given in accordance with the regulation of nonformal education institutions based on the law of the Ministry of National Education (MEB). According to the Ministry, nonformal education is defined as life-long education, production and vocational training activities developed in line with the needs and interests of individuals and aims to ensure the cultural, social and economic development (Dirik, 2021). The nonformal educational programs vary in duration and content, while its methods are flexible and variable. Besides it also provides a second chance to the individuals who have not benefited enough from formal education, and it emphasizes the importance of individuality and autonomy by providing individual, organizational and social development (Ada & Şirin, 2007, p. 90). Additionally, lifelong learning and nonformal education are not monopolized by the state and can be carried out by the voluntary organizations, institutions, local governments and universities as well (Murat, 2007, p. 171).

Consequently, based on the municipalities' ability to contact and communicate with the society directly, many local governments of various countries have begun to take more responsibilities in order to restructure, enrich and increase their inclusiveness in lifelong education, training practices and social policies in general (Akçay et al., 2021, p. 17). Among the nonformal education services provided by the municipalities are the services developed for youth, children, women and the elderly, as well as education services for vocational acquisition. These services, developed by local governments, have purposes such as responding to people's general education needs and wishes, helping them to develop themselves artistically and professionally and to become better equipped. Various people such as, those have passed the age of primary education, those that have not been able to acquire a profession in any field or those that want to contribute to the family budget can benefit from these trainings, and these trainings are provided free of charge by the municipalities (Dirik, 2021, pp. 28-29).

2.2.3. Social policy examples from abroad on education

As the examples of governments taking responsibilities for social services throughout the world studied, it was seen by the researcher that the central governments are generally determine and in control of basic policies, standards and principles in the field of formal and nonformal education, while the local governments are largely responsible for the execution of educational services.

In Denmark, for example, the Adult Education Reform of 2001 regulated the sharing of adult education responsibilities between central, regional and local governments. Whereas Portugal, Finland, Sweden and Norway municipalities are the institutions that implement adult education. The role of regional governments in the field of social services has increased since the adult education law in Hungary in 2001. Moreover, regional governments in France participate in adult education either directly by organizing various activities or indirectly by financing existing organizations and non-governmental organizations. Furthermore, local education authorities in England are part of the local governments and undertake the responsibility of providing the necessary conditions for adult education (Ersöz, 2007, p. 54).

The differences of each country and region in terms of social, economic, cultural and demographic aspects, manifest itself in their social policies and approaches of adult education as well (Murat, 2007, p. 169). Accordingly, it was stated that the educational content might become dysfunctional if prepared and opened without systematically analyzing the needs of society (Akçay et al., 2021, p. 91).

2.2.4. Domestic social policy examples on education

The nonformal and urban education provided by local governments are a noteworthy factor in meeting educational needs of society, considering the fact that local governments can identify their communities' ongoing needs and problems faster than national and regional levels (Alpaydın, 2006, p. 6). Since vocational education activities occupy the largest place in nonformal education, local governments place a great emphasis on

vocational education regarding the needs of society (Dirik, 2021, p. 25). Additionally, in terms of access to and inclusion in education, public policies specifically social policies by local governments aim to provide opportunities for everyone to access the education equally, by taking measures to eliminate these distinctions, regardless of gender, language, religion, ethnicity, age and disability.

For example, Istanbul Metropolitan Municipality Art and Vocational Training Courses (İstanbul Büyükşehir Belediyesi Sanat ve Meslek Eğitimi Kursları, İSMEK) was established in 1996 in Istanbul as a social service model with nonformal education principles to provide adult education and lifelong learning opportunities, which eventually led various municipalities to establish educational units in their respective cities using this social service model as well (Akçay et al., 2021, p. 45).

Ankara Metropolitan Municipality Vocational Training Courses (Ankara Büyükşehir Belediyesi Meslek Edindirme Kursları, BELMEK) was established in 1994 in order to spread awareness of culture and art in the society, to protect and develop cultural richness, to provide new knowledge and skills for women to acquire a profession, to strengthen the family economy and to ensure efficient use of free time (“BELMEK,” 2019). BELMEK aim to provide citizens with the opportunity to develop themselves and has an important place as a nonformal education service amongst Ankara Metropolitan Municipality’s social policies.

BELMEK was founded around the same time as İSMEK, and both are forerunners of vocational training courses provided by local governments, similar examples that are seen in other cities.

Izmir Metropolitan Municipality first established Vocational Training and Skills Courses in between 2006-2014 and launched the Vocational Factory in 2014 to carry out employment-oriented vocational and technical courses for the economic development of Izmir. The aim was to increase competitiveness and employment and to provide local development through professional knowledge and skills. Public, private and non-governmental organizations' cooperation in terms of education and employment were

aimed with this model and its free of charge trainings. In addition, transforming professional knowledge into skills and design, reducing unemployment throughout the city, making the workforce more qualified, providing flexible, continuous and up-to-date technical and vocational training services are also among the aims (“Hakkımızda | meslek fabrikası,” n.d.).

Furthermore, Bursa Metropolitan Municipality emphasizes the importance of the social services provided in the field of education as well. Bursa Art and Vocational Training Courses (Bursa Sanat ve Meslek Eğitim Kursları, BUSMEK) was established in 2006 in order to meet the art and vocational training needs of local individuals of the city with the principles of lifelong learning, keeping the traditional handicrafts alive, contributing to individuals’ cultural and social development and ensuring their adaptation to the urban culture by providing free of charge courses (“Tarihçe,” 2021).

Antalya Metropolitan Municipality established Antalya Art and Vocational Training Courses (Antalya Sanat ve Meslek Eğitimi Kursları, ASMEK) in 2005 to provide vocational training opportunities as well. Then later on, continued with its new name as the Atatürk Art Education Center (Atatürk Sanat Eğitim Merkezi, ATASEM) in 2020 to respond to the general education needs of individuals, in order to contribute to their professional, cultural, urban and social development and to equip them with the required knowledge and skills to raise awareness about urban culture and living in the metropolis. In addition, ATASEM's objectives also include reviving and transferring traditional arts and handicrafts that are about to be forgotten to future generations, training individuals for the vocational and technical fields and contributing to production in the social, cultural and economic fields (“ATASEM | Atatürk Sanat Eğitim Merkezi,” n.d.).

2.2.5. Vocational education and employment

The importance of developing local workforce is thoroughly expressed in the United Nations Development Programme (UNDP) and European Union (EU) policies. Therefore, it is important for local governments to take action as well. Education and culture programs are important tools for local governments to develop urban identity,

culture and awareness, increase social and ethical sensitivity, prevent alienation and ensure integration into urban life (Eryılmaz, 2008, p. 63).

Additionally, municipalities have the potential to increase the employability and entrepreneurial qualities of those living in their regions through adult education activities. In this context, municipal courses that provide vocational qualifications and trainings have a facilitating effect on employability. Consequently, adult education is an effective social policy in reducing structural unemployment and reintegrating people into the labor market, as education constitutes the primary pillar of employment policies. Individuals gain and increase their skill sets through these programs. In this regard, policies should also be developed to improve the employability of all of its citizens; men and women in order to increase their participation in economic and social life as well (Ada and Şirin, 2007, pp. 98-99).

3. EMPIRICAL STUDY ON İSMEK (ISTANBUL METROPOLITAN MUNICIPALITY ART AND VOCATIONAL TRAINING COURSES)

This chapter aimed to explain the development process, aims and scope of İSMEK, a publicly funded urban education service, in the creative capital of Istanbul. As it was reviewed in the previous chapter, connecting with local stakeholders was needed in order to provide sustainable growth and human capital to creative and cultural sectors. Therefore, the researcher intended to explain the sustainable growth and human capital that a local stakeholder, the IMM, provided in detail by taking İSMEK as an example in the context of creativity in Istanbul.

Many public policies were implemented through the years by local stakeholders such as municipalities, foundations and district municipalities for social development, adult education and value creation. Accordingly, IMM established İSMEK in 1996 regarding these policies. Even though, İSMEK was not the only institution in the city nor the country that provided vocational courses and lifelong learning opportunities, since some similar institutions have co-existed and even pre-existed before it; it was assumed that İSMEK had set a model for vocational education to the subsequent institutions (Girard, 2018, pp. 129-130).

3.1. İSMEK Aims and Scope

The year of 1996, which the EU declared as the “European Year of Lifelong Learning” was the year that İSMEK was established by IMM and had started to provide art and vocational trainings to Istanbul residents free of charge with the principles of nonformal education. İSMEK is an adult education organization that is defined as a systematic form of education outside the formal education system.

İSMEK was described as a human-centered education program that aimed to strengthen socialization, solidarity and cooperation through education. In addition, providing

vocational and technical trainings to the unemployed and young people who have not had the opportunity to complete their education was aimed as well.

Additionally, İSMEK courses are available for all the individuals of the city: the women, the elderly, the retired, the unemployed, the disabled people. The aim of İSMEK is to mobilize its city locals through their courses and to help all of those locals who are illiterate, who have left any level of formal education, who have passed the primary school age and have not received any vocational training, who want to advance in their profession and who want to acquire a new art, skill, hobby (Altıntaş, n.d., p. 15; Özer, 2010, p. 55).

Accordingly, İSMEK provides training in accordance with Law No. 5216, as well as No. 5393, No. 3797 and No. 1797. These laws, in cooperation with public foundations, non-governmental organizations and universities set out the responsibilities of metropolitan municipalities regarding social and cultural services for adults, women, youth, the elderly and the disabled (Özer, 2010, pp. 55-56).

3.2. Demographics and Statistics

İSMEK, when first opened in 1996, had three centers with courses in three fields of activity, in which 141 students participated; whereas it has continuously grown throughout its 26-year existence. In the first years of its establishment, there were a few thousand graduates each year, as shown in Table 3.1, 6265 people attended courses in 1998-1999, 2521 in 2000-2001, 15.000 in 2002-2003 semester. In addition, there were 25 courses in 42 education centers during the 1998-1999 semester; in 2000-2001, this number was 24 courses in 33 centers; in 2002-2003, this increased to 55 courses in 75 centers.

According to Girard, there has been a significant expansion in İSMEK courses in 2004 and later, while 18.800 people followed the courses in 2003-2004, this number rose to just over 40.000 in 2004-2005, then increased to 120.000 a year later. She continued by

stating that, these rapid hikes should be seen in context with the 2004 municipal elections and the adult education as a party policy (2018, pp. 130-131).

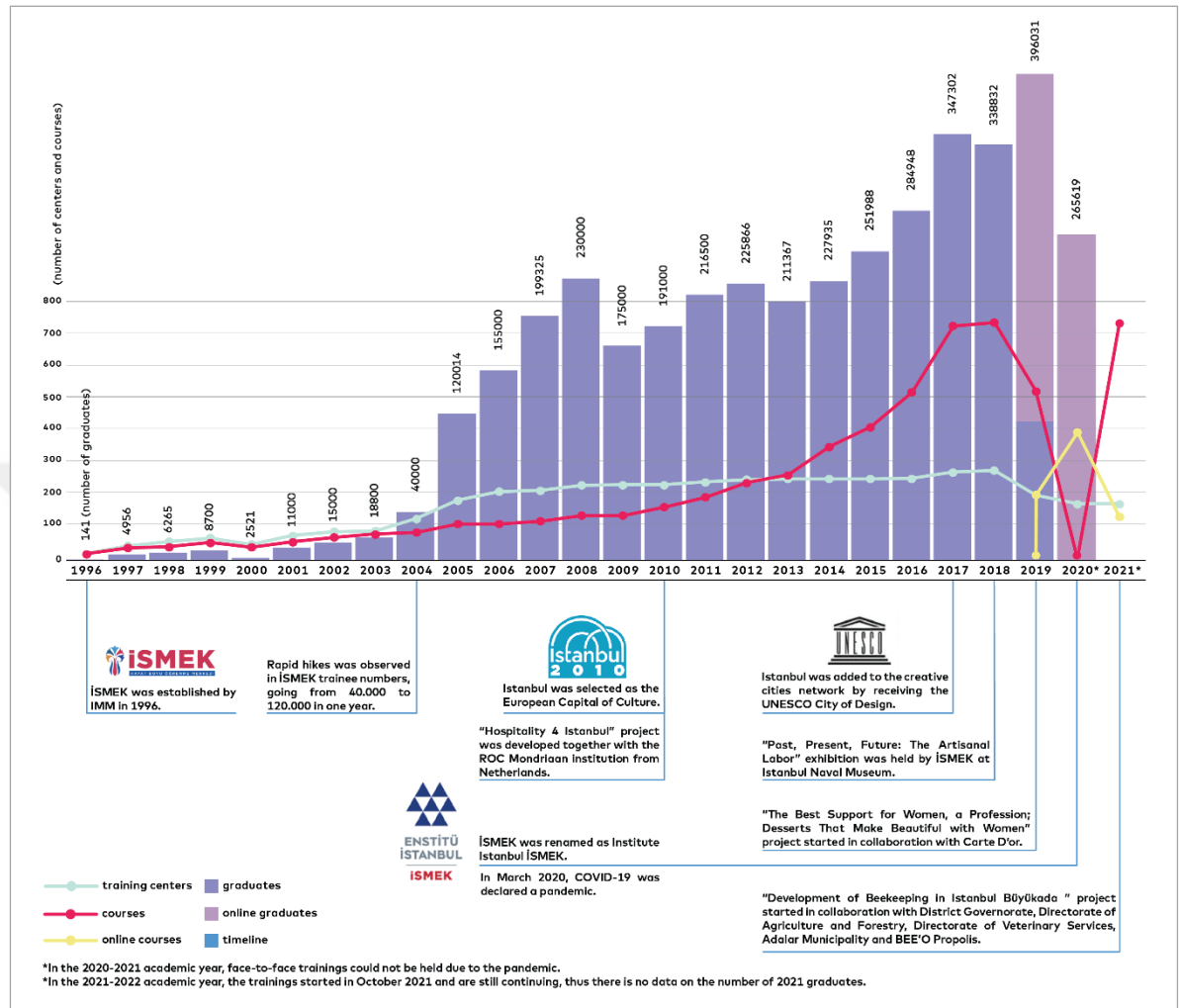


Table 3.1. İSMEK’s course graduates, education centers and courses through the years of 1996-2021

Additionally, the number of education centers and available courses were seen to be increasing rapidly in those years as well. While there were 75 education centers and 65 courses in 2003-2004, this increased to 113 education centers and 70 courses in 2004-2005, and to 113 education centers and 70 courses the following year. In 2005-2006 semester there were 170 education centers, 97 courses and 120.000 people registered for the courses, in 2010-2011 semester there were 219 education centers, 150 courses with 191.000 people attending. Moreover, by 2015-2016, nearly 252.000 people attended 399 courses given in 238 education centers. It was seen that these numbers had gradually increased over the years, reaching 264 education centers, 726 courses and almost 339.000 people in 2018-2019 semester. In 2019-2020 semester, there were 187 education centers,

512 courses, with nearly 115.000 graduates from face-to-face courses and 282.000 graduates from online courses. This was explained in 2020 IMM annual report, stating that face-to-face courses at the İSMEK education centers were closed temporarily due to the Covid-19 pandemic in 2020 mid-semester, which enabled only 115.000 people to graduate from the face-to-face courses. In addition, it was also underlined in the report that İSMEK Distance Education Center³ had started to provide online education services as an option to the face-to-face courses that could not be held. Therefore, there were also almost 282.000 graduates from İSMEK Distance Education Center's online courses in 2019-2020 semester as well (İstanbul Büyükşehir Belediyesi, 2021, pp. 174-176). According to the 2021 IMM annual report, although education centers were still closed and face-to-face education could not be held, there were almost 266.000 graduates from 384 different online courses of İSMEK Distance Education Center in 2020-2021 semester (İstanbul Büyükşehir Belediyesi, 2022, p.218). Moreover, it was stated that online courses provided educational opportunities to not only Istanbul residents, but also to the whole of Turkey and even to participants from abroad, regardless of time and place (Akçay et al., 2021, p. 18; Dinçer & Taştan, 2021).

As of the date of this research, Institute Istanbul İSMEK⁴ provides services in the entire metropolitan area of Istanbul with its 159 education centers, 15 specialty schools, and a total of 848 courses that are categorized under 4 main branches, 22 areas and 94 sections. Among the 848 courses, 716 of them are face-to-face courses, 127 of them are online courses, 23 of them are available as live online courses. 11 of the face-to-face courses and 7 of the online courses are also available as live online courses as well ("Enstitü İstanbul İSMEK," n.d.).

³ İSMEK Distance Education Center was established in 2019 to contribute to the professional and personal development of Istanbul residents and enable them to access equal education opportunities free of charge, regardless of time and place. The aim of Distance Education Center is to contribute to the knowledge and skills of individuals everywhere, at any time. Therefore, an effective instructional design process and a sustainable education approach updated with feedbacks were used for this distance education method. İSMEK Distance Education Center contributes to lifelong learning services of IMM, by adapting with today's education and infrastructure technologies (p. 174).

⁴ İSMEK was renamed as Institute Istanbul İSMEK in 2021. Thus, in the continuation of this research, the researcher uses the abbreviation "İSMEK" to describe the "Istanbul Metropolitan Municipality Art and Vocational Training Courses" in general, and "İSMEK" and "Institute Istanbul İSMEK" are used interchangeably when referring to after 2021.

3.3. İSMEK as a Means of Empowerment for Female Creative Labor

Even though the courses are not reserved exclusively for them, women form the majority of İSMEK students. Most of the İSMEK trainees are women between the ages of 20-40, at various educational levels, and they apply to İSMEK to improve and realize themselves.

According to Table 3.2, 84% of the people attending İSMEK courses were women in 2006 (Alpaydın, 2006, p. 63), whereas in 2013–2014 they accounted for 78.37% (Girard, 2018, p. 139).

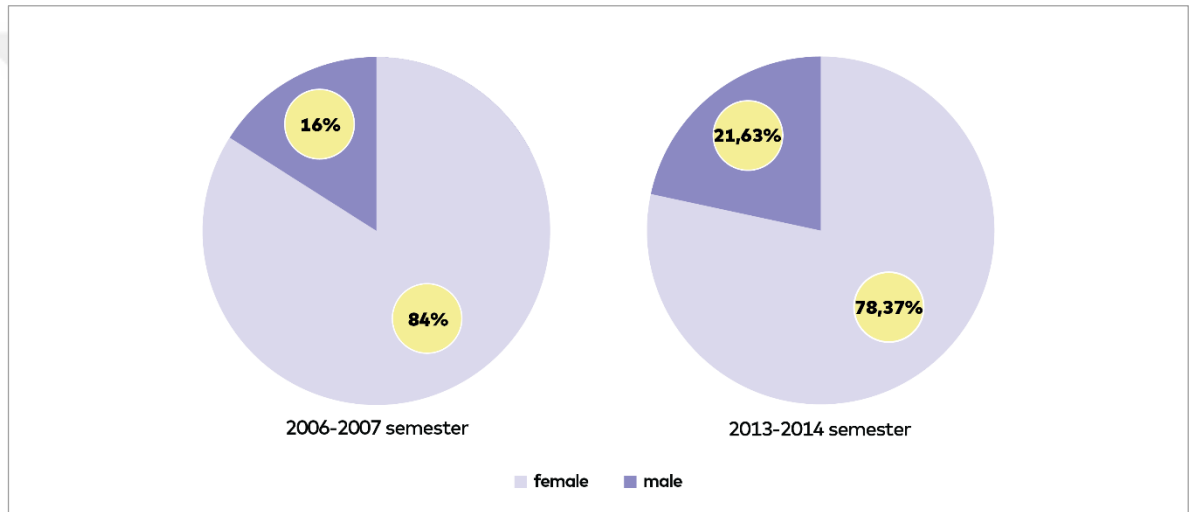


Table 3.2. Distribution of İSMEK trainees in the 2006-2007 and 2013-2014 semesters by gender

Furthermore, according to the Adult Education Policies Workshop of Istanbul Metropolitan Municipality statements, İSMEK's trainee participation numbers shown in Table 3.3, indicated that 74% of the trainees who had attended the courses in the previous years were women, of which 71% of them were young women between the ages of 16-40 (Akçay et al., 2021, p. 79).

Although it has been stated that the trainings given throughout İSMEK were effective tools for increasing the employability of women, it has been observed by the researcher that İSMEK's courses for hobby and skill development are usually defined in the previous studies as places for women with aims of socialization rather than gaining vocational qualifications (Özer, 2010, p. 70). In addition, it has been understood that "vocational and

skill training courses" were not clearly defined and that a course content considered in the field of hobby can also be defined as vocational and skill training.

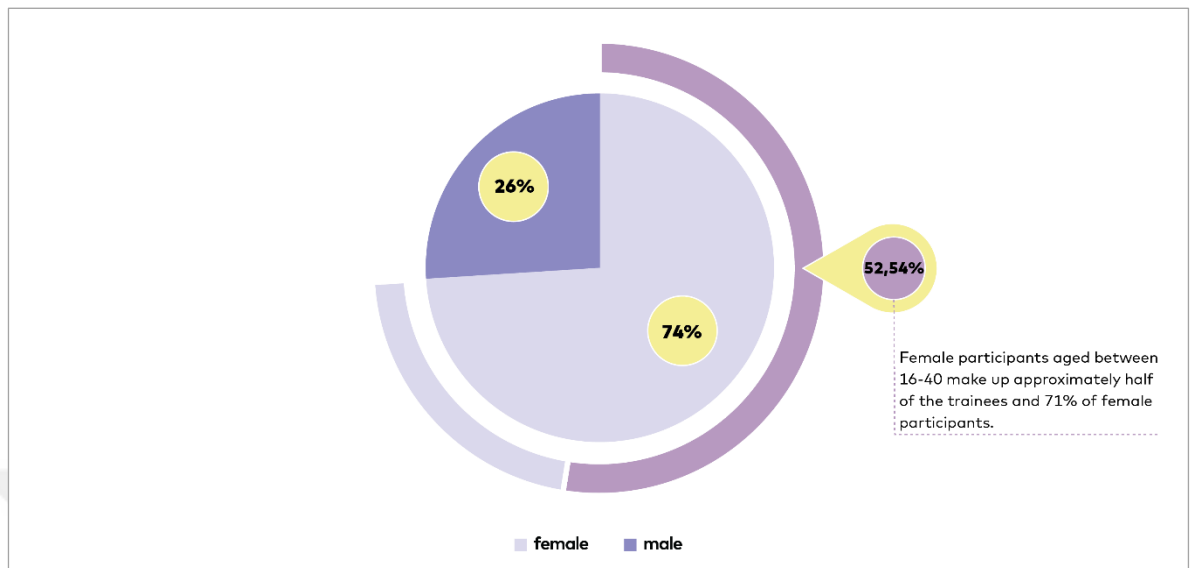


Table 3.3. Distribution of İSMEK graduates by gender until 2021

In this regard, it was stated that the difficulty in defining these courses was due to the fact that some of the participants attended these courses with the aim of acquiring a new hobby, whereas some of them aimed to turn their new skills into an income (Ural, 2007, p. 35).

Accordingly, as Girard stated that although the place of women in such projects and courses cannot be explained merely by top-down goals, these courses, preponderant of women, were where they gained skills with potential economic benefits while socializing (2018, p. 139). In addition, in 2021, the main objectives of İSMEK were stated to be increasing vocational training and providing employment to women in various fields (Dinçer & Taştan, 2021).

Nevertheless, rather than just evaluating these trainings as a hobby, the researcher analyzed the individual's potential to create added value with their own production and to become a part of the economy with this training. Therefore, it was necessary to emphasize

the importance of the trainees' ability to transform the knowledge, many of whom were women.⁵

3.4. İSMEK's Development Between 1996-2022

This part aimed to explain İSMEK's impact for constructing a social community by analyzing İSMEK's development through the years and its discourses. Accordingly, exhibitions, projects, publications and collaborations of İSMEK, as well as the discourses of mayors, administrators, coordinators through the years were examined by the researcher as well. She also aimed to show how İSMEK was involved to Istanbul's culture, creativity, design identity and economy by constructing a community through skill development.

İSMEK's aims have been defined by Alpaydın in 2006 as establishing educational and training facilities which complements formal education, improving the vocational skills of individuals by transforming them into an active producer and a qualified labor rather than a passive consumer. It was stated that, İSMEK targeted individuals in search of adult education through new skills in arts and crafts and new social networks and in need of social and cultural adaptation to the urban life (pp. 3-4).

Terminological shifts in public statements and publications about İSMEK started to change around 2010. Accordingly, a shift of vision was observed by the researcher from the preservation of values and traditions, into a vision which the concepts of economic development and employability come to the fore. 2010 was the year that Istanbul became the European Capital of Culture, showing that a vision of embodied tradition was replaced by a more dynamic approach (pp. 135-136). Additionally, the slight change of approach was also possible to trace through İSMEK editorials. For example, in the foreword of the 10th Istanbul Tulip Festival brochure, then Istanbul mayor Topbaş stated that Istanbul was selected as the 2010 European Capital of Culture and that the tulip was a symbol attributed to Istanbul in international platforms, and he expressed his everlasting gratitude

⁵ The researcher states that this research has a gender-specific aspect based on the aforementioned demographic distribution and the content analysis.

to the ancestors who passed on this rich heritage and historical value. Thus, it was also stated that “Tulips in Traditional Turkish Art” exhibitions were a part of the festival in the Emirgan and Göztepe 60th Year Parks. Moreover, İSMEK was at these parks with its sales points for tulip themed products (Istanbul Metropolitan Municipality, 2015; Girard, 2018, p. 132). Therefore, Girard argued whether these changes in terminology were indicative of İSMEK’s attempt to open up to the idea of creativity as a tool for driving cultural and social change (pp. 143-144).

Girard states that, based on the official İSMEK statements, Istanbul Metropolitan Municipality Art and Vocational Training Courses was founded to fulfill the needs of individuals through adult education, while establishing local educational and vocational training facilities, improving women’s participation in the production process and the socialization of individuals (p. 130). In addition, Girard argued that the heritage narrative and the revitalization of arts and crafts were used for the construction of locality, as this was visible in İSMEK’s editorials, publications and discourses, which referred to a broad understanding on a national scale, not to the locality of Istanbul (pp. 128-131). Furthermore, safeguarding tradition, cultural heritage and local values also has been presented as a proof of modernity to the global scale. In addition, according to Girard, a dialectic had been constructed between tradition and modernity, between the past and the future, and it has become a matter for İSMEK to preserve the past for a safeguarded future. Thus, tradition became a factor for modernity and power, because İSMEK aimed to create a sense of belonging to the city by promoting previously mentioned local values (pp. 132-133).

Consequently, İSMEK's discourses in 2020 portrayed a vision of Istanbul, which consisted of three parts as a fairer, more sustainable and more creative city, and İSMEK was stated as an institution that is right in the middle of this vision. It was expressed in The Adult Education Policies Workshop of IMM in 2020 that strengthening social facilities, bringing people who were confined to their homes together with social life were needed to actualize the aforementioned vision. In addition, the aim of making lifelong learning activities more effective and adding value to Istanbulites was also stated in the workshop findings. Besides, the importance of increasing employability was emphasized,

as it was asserted that İSMEK had solidified its place in the city as a socialization center with its unique structure that facilitates the self-actualization and employment of the individual by improving one's skillsets and competence. In addition, it was stated that İSMEK could increase one's sense of belonging to society and strengthen their participation in life by positioning itself as a center that offers fair opportunities to young people, women, people with disabilities, men, elderly people, in short, all members of society at every level (Akçay et al., 2021, pp. 12-13). Therefore, the need of a creative and productive municipality approach towards Istanbul and the importance of İSMEK regarding the concepts of lifelong learning and continuous development were expressed, as well as İSMEK's dream of becoming "Istanbul's Academy" with the vision of new education opportunities (pp. 14-15).

In addition, the definition of "city institute" was used to describe İSMEK as it was renamed as Institute Istanbul İSMEK in 2021. It was stated that İSMEK was to continue its services with the vision of being an exemplary nonformal education institution, which went beyond the framework of arts and vocational training courses.⁶ And, it was emphasized that the name was altered for a more comprehensive representation as well. It was stated that the values of İSMEK would be preserved, and new visions would be integrated to the current İSMEK culture from the past to the present ("Yeni döneme, yepyeni bir vizyonla başlıyoruz," 2021). Furthermore, it was underlined by the new mayor İmamoğlu in his speech, that reducing unemployment was one of the most needed topics to be discussed in today's economic conditions and that a profession-oriented process has been started with the Institute Istanbul İSMEK. He emphasized that the objectives of vocational training were prioritized to contribute to employment and home economy first rather than satisfying the abilities of the citizens ("Başkan İmamoğlu: "Enstitü İstanbul İSMEK, Türkiye'nin en büyük şehir enstitüsü olacak." 2021).

As mentioned, all of the services offered by İSMEK aim to provide adult education and lifelong learning opportunities to individuals as well as socialization, solidarity and cooperation. İSMEK's structure encompasses all of its components that support and

⁶ İSMEK is the Turkish abbreviation for Istanbul Metropolitan Municipality Art and Vocational Training Courses.

complement the arts and vocational courses and trainings, exhibitions, fairs, seminars, competitions, workshops as well as publications (brochures, journals, books). Therefore, each component was analyzed by the researcher.

3.4.1. İSMEK courses

İSMEK has provided education opportunities to more than three million people in Istanbul since its establishment, as it had started to provide art and vocational trainings to Istanbul residents free of charge in 1996.

Registrations for İSMEK trainings are made in September of each year. The training period starts in October and ends in June. Course completion certificates are given to trainees who successfully complete their courses (Dirik, 2021, p. 37). According to Dirik's study in 2021, it was seen that İSMEK courses were divided into 8 groups at the time as language training, vocational and technical training, technological training, sports training, handicrafts, Turkish-Islamic Arts, social and cultural training, and the main goal of the IMM in this regard was to increase the number of courses and trainees and to make İSMEK centers provide more services and benefits for Istanbul (Dirik, 2021, pp. 37,61).

Later on, it was emphasized by the İSMEK coordinator Aratemür Çimen in a newspaper interview in 2021, that existing trainings have been made more qualified by going through design processes in accordance with adult learning principles and studies have been carried out to increase the diversity of programs so that individuals can receive training in line with their interests and needs (Dinçer & Taştan, pp. 29-30).

Additionally, it was stated that new training programs have been developed in line with various objectives in mind such as gaining new professions, supporting professional and personal development, developing arts and crafts skills and equipping individuals for urban culture and living in the metropolis. It was argued that the demographic structure of the city, the interests and needs of individuals, regional needs, academic developments and employment orientations were taken into consideration while determining the new trainings (S. Erik, personal communication, January 12, 2022). It was stated that

education policies focusing on the needs of Istanbul residents, giving priority to vocational education, aiming to spread the awareness of being an urbanite were developed by making data-based analyzes. Besides, it was mentioned that regionally differing needs, expectations and demands in a big city like Istanbul also shaped İSMEK trainings in terms of subject, content, method and duration. It was also explained that the İSMEK training staff has been strengthened by recruiting new trainers, especially for programs that were high in demand or that were planned to be opened (Dinçer & Taştan, 2021; S. Erik, personal communication, January 12, 2022).

Accordingly, İSMEK training courses were grouped in 4 main branches as shown in Figure 3.1, as “Craft and Workmanship, Fine Arts, Personal Development and Vocational Education” in line with the studies carried out by experts in respective fields and the opinions of academics.

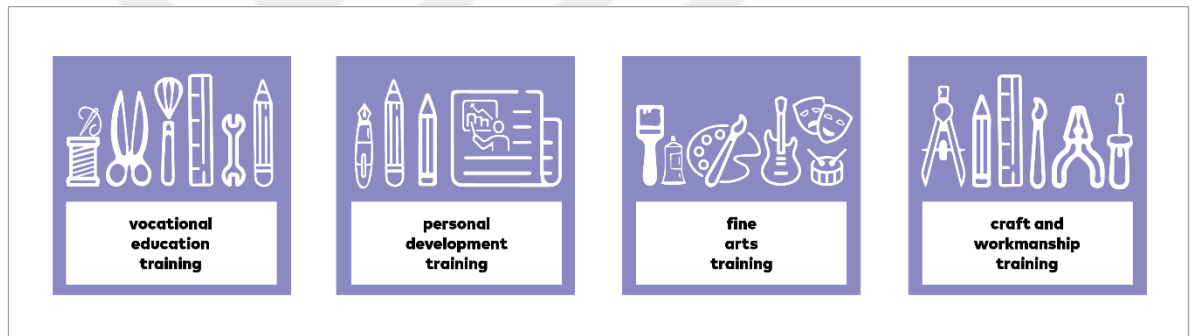


Figure 3.1. The four main branches of İSMEK courses

As of 2022, İSMEK’s 4 main branches are categorized in 22 areas; with 94 sections and 848 courses. Out of the total 848 courses indicated in Table 3.4, 716 of them are face-to-face courses, 127 of them are online courses, while 23 of them are available as live online courses. 11 of the face-to-face courses and 7 of the online courses are also available as live online courses as well.

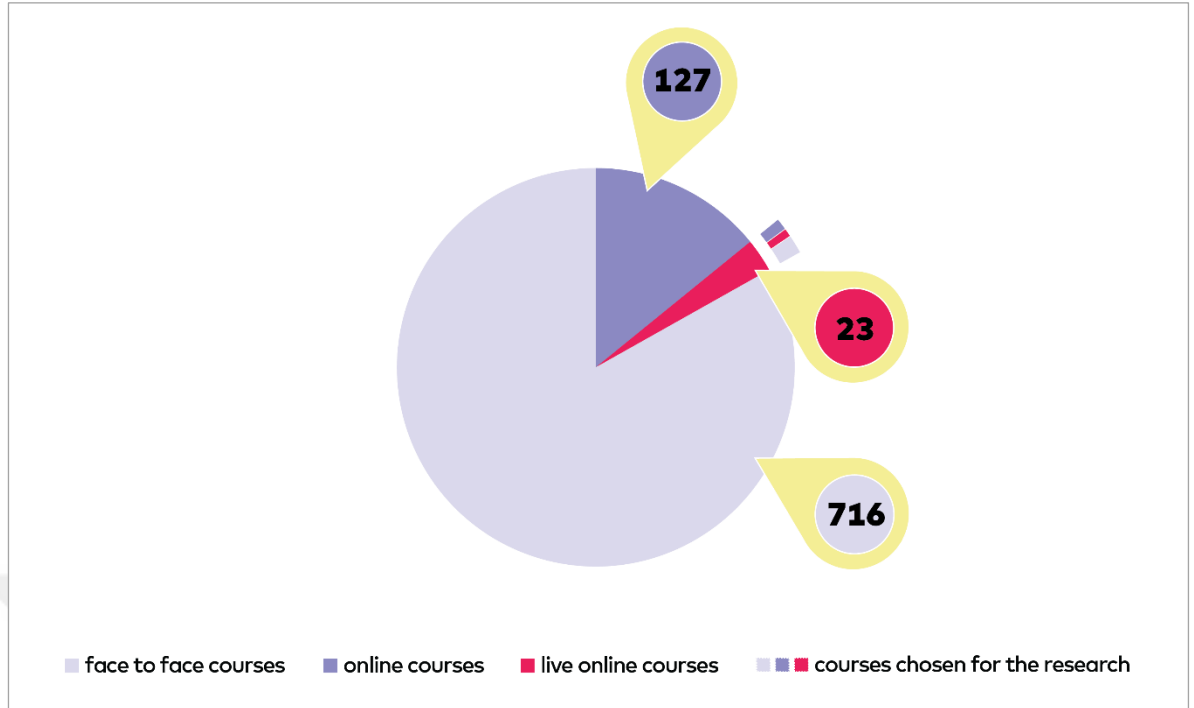


Table 3.4. Distribution of 2022 İSMEK courses based on their accessibility

Today, İSMEK courses continue in hundreds of various areas and provide services to hundreds of thousands of individuals through its 4 main branches as shown in Figure 3.2, and these main branches and their sub-areas consists of the following: craft and workmanship: jewelry and jewelry design, knitting and embroidery arts, decorative arts, textile design, wood design and technologies; fine arts: art and design, music, performing arts; personal development: language training, personal development and education; vocational education training: accounting and finance, agriculture, beauty and hair care services, child development and education, fashion design and textile technology, gastronomy and culinary arts, graphic and technical design, management and service, robotics and innovation, tourism and hospitality, vocational technical training, information technologies, totaling a number of 848 courses (Akçay et al., 2021, p. 12; “Enstitü İstanbul İSMEK,” n.d.; “Eğitimler,” n.d.).

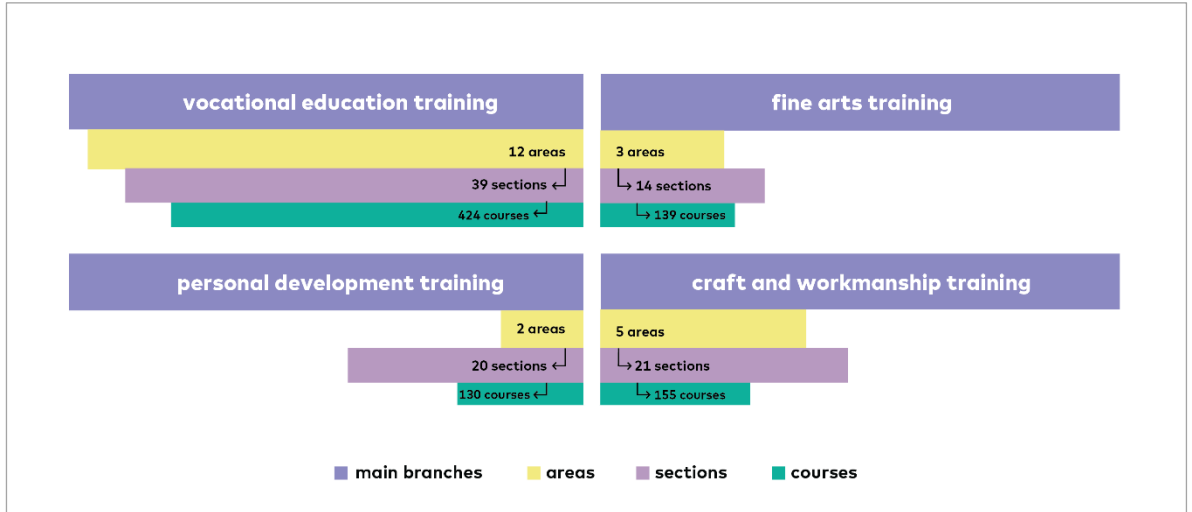


Figure 3.2. İSMEK’s main branches, areas, sections and courses

While İSMEK categorizes its courses as explained earlier, the researcher applied her own filters to measure the empowering potential of the courses related to urban creative in the context of this research. She determined that 396 of 848 current courses had the potential to create added value, and she categorized these courses under 3 titles: arts and design, culinary arts, fashion and design as shown in Figure 3.3. According to her, these were the courses that enabled creative skill development and added value production.



Figure 3.3. The researcher’s categorization of the İSMEK courses that create added value

Furthermore, it was stated that providing life-long learning, education and training services with İSMEK for free of charge enabled the education opportunities to be benefited by a larger group of people, as disadvantaged individuals who could not afford their education expenses were also provided with the opportunity to cultivate and develop themselves in this way (Akçay et al., 2021, p. 13).

Additionally, studies were carried out to facilitate the employment of disadvantaged groups such as women's, youth, disabled people and ex-convicts as well. According to the IMM 2020 annual report, trainings were provided for disadvantaged individuals in a total of 22 centers, including 9 hospitals and rehabilitation centers, 8 prisons, 2 hospice and 3 İSMEK education centers for the disabled (İstanbul Büyükşehir Belediyesi, 2021, p. 176).

3.4.2. İSMEK education centers

İSMEK's extensive number of course centers and course programs cover almost every district of Istanbul. In addition, the reliability of İSMEK's training staff, easy accessibility, MEB approved certificates and lessons with up-to-date content are some of the features that distinguish İSMEK from other lifelong learning centers. Besides, İSMEK aims to make education services accessible to all Istanbul residents by extending the course centers all over the city, which make it easy for citizens to reach İSMEK centers from where they live, work or study. According to Dirik, the presence of İSMEK in many parts of the city also enables İSMEK to realize the demands and preferences of the people and to open courses and centers based to these demands (2021, p.61).

İSMEK center's distribution through Istanbul districts in 2019 and 2021 is shown in Figure 3.4 and Figure 3.5 respectively, as well as the population density of the districts.

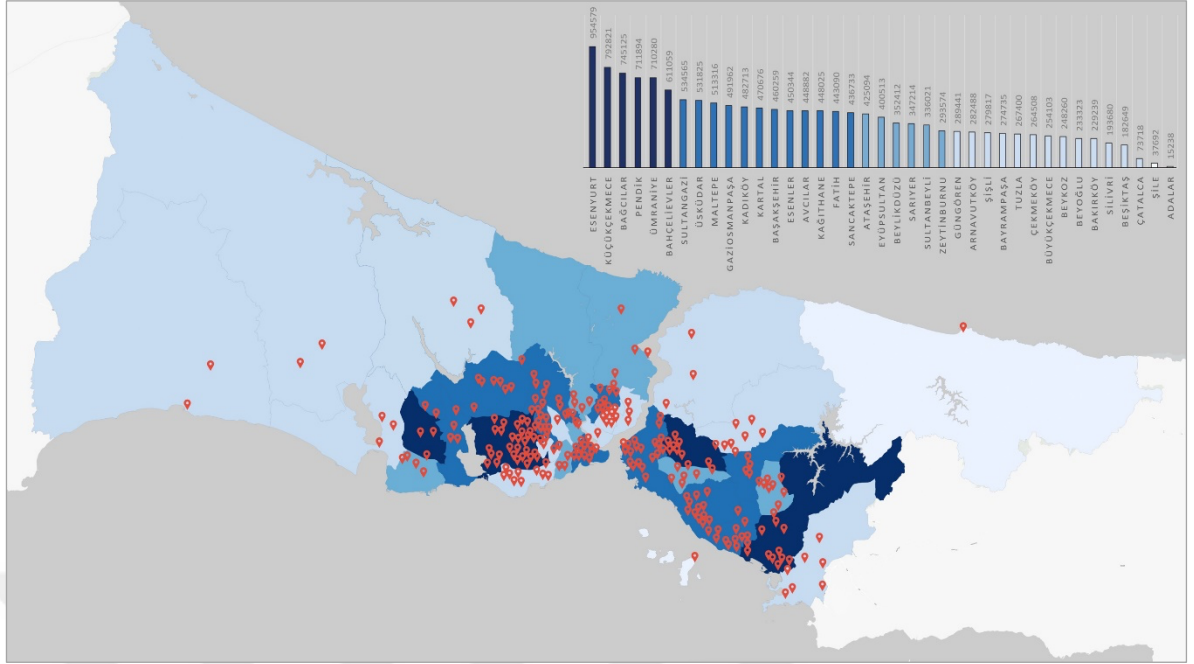


Figure 3.4. İSMEK center's distribution by districts and 2019 district population density map

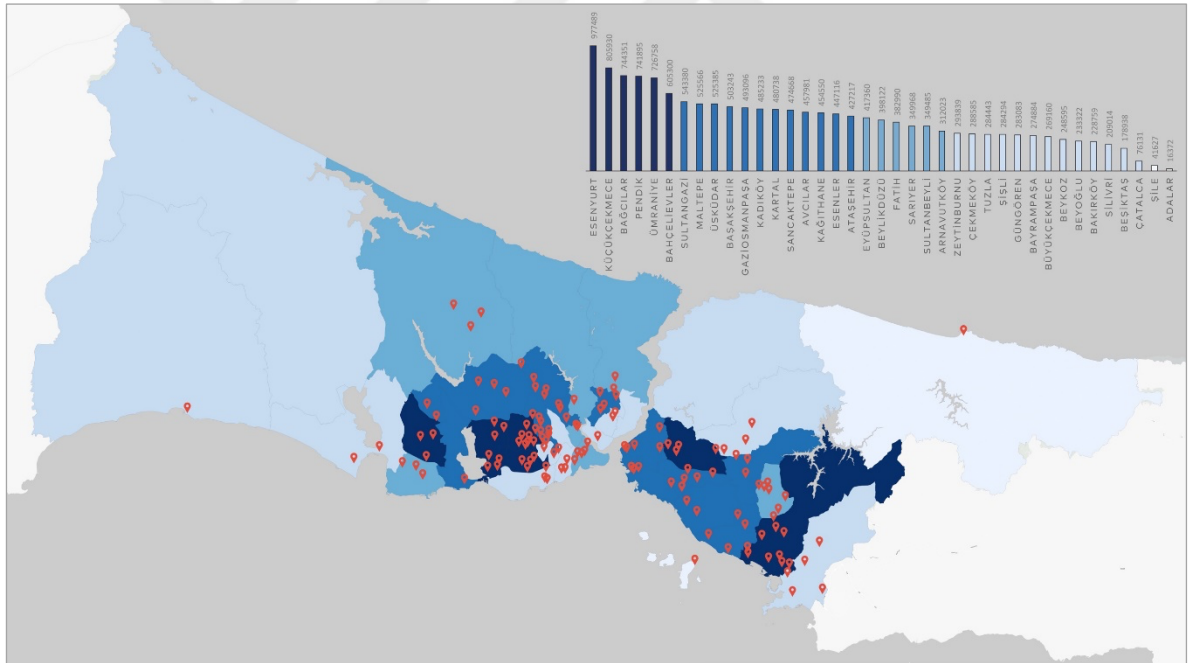


Figure 3.5. İSMEK center's distribution by districts and 2021 district population density map

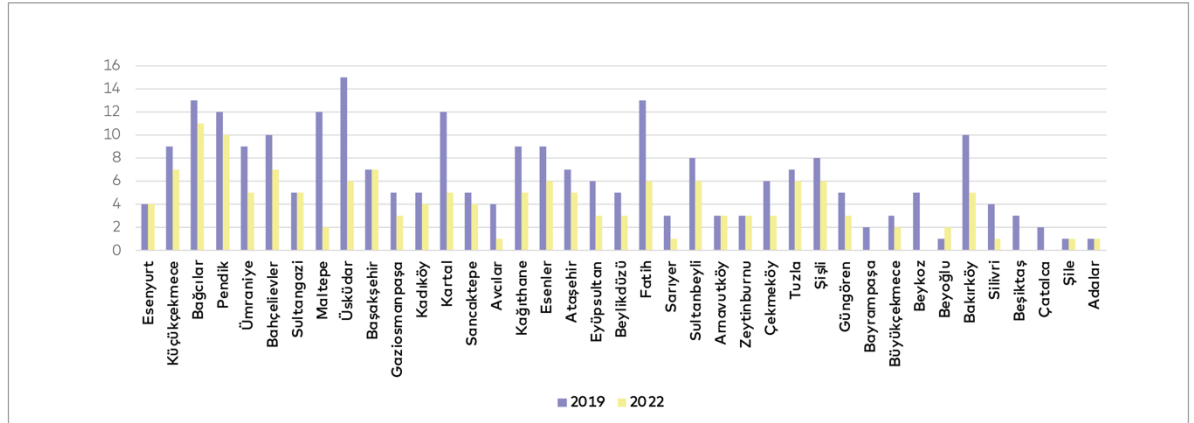


Table 3.5. Distribution of İSMEK centers among Istanbul districts in 2019-2021

According to Table 3.5, based on the training center locations scattered around the 39 districts of Istanbul in 2019, the district with the highest number of center was Üsküdar with 15, Bağcılar and Fatih following with 13 and Kartal, Maltepe and Pendik with 12 centers. Whilst Adalar, Beyoğlu and Şile districts only had one center each and Bayrampaşa and Çatalca districts had two centers. Whereas in 2021, Bağcılar with 11 centers and Pendik with 10 centers were the highest numbers, and Adalar and Şile districts remained with one center each.

3.4.3. İSMEK specialty schools

In addition to free art and vocational education centers, Istanbul residents are also provided with advanced vocational training programs with specialty schools all over the city, and these schools provide varying theoretical and applied training opportunities to Istanbulites in different specialization areas (“Enstitü İstanbul İSMEK,” n.d.). These trainings, which IMM provides in cooperation with the private sector, aim to train qualified workforce in the required field. Based on the IMM’s 2020 annual report, there were 15 specialty schools, as shown in Figure 3.6, listed as: Accountancy and Finance, Air Conditioning, Bakery and Pastry, Child Development, Cosmetology and Hair Care, Culinary Arts, Fashion, Information Technologies, Graphic Design, Language, Music and Performing Arts, Personal Development, Retail and Turkish Islamic Arts (İstanbul Büyükşehir Belediyesi, 2021, p. 175).



Figure 3.6. ISMEK specialty schools

The specialty schools all aim to train qualified professional staff who have gained the necessary competencies in line with the needs of the sector. Theoretical and applied trainings are given to those who want to advance in their profession, improve themselves or have a profession.

The trainings also aim to educate individuals who are unemployed, who do not have a profession or who want to change their profession. Those who receive training become able to integrate theory with practice and make a career as an equipped and qualified workforce in their respective fields.

Additionally, courses such as “Boutique Pastry”, “Haute Couture Sewing Techniques”, “Fashion Photography”, “Graphic Pattern Drawing”, “Ceramic Application Workshop” and “Decorative Knitting Techniques in Philography” are amongst the filtered courses that have the potential to create added value, and they are available in “Bakery and Pastry”, “Culinary Arts”, “Fashion”, “Graphic Design” and “Turkish Islamic Arts” specialty schools as well.

3.4.4. İSMEK’s application centers and production workshops

Özer stated that the Production and Sales Workshops were one of the important projects carried out at İSMEK in 2010. He stated that experienced trainees accompanied by master trainers practiced and produced in these workshops, where the productions were exhibited at the same time as well. In these workshops, where trainees continued their education, productions were also made based on the received orders (p.62). Furthermore, he also explained another project, the Application Centers, that was carried out by İSMEK. According to him, these centers aimed to bring women, which made up a significant part of the idle labor force population in the city, to social life after a training process. He stated that these centers provided training to the trainees selected through an applied exam for one year and that the trainees had the opportunity to participate in professional business life later on with the knowledge, skills and vision they have gained (p. 63). It had been stated that the trainees at the Application Centers prepared orders from various individuals, institutions and organizations and turned this process into both experience and financial gain.



Figure 3.7. Trainees at Üsküdar Application Center (İSMEK; n.d.-a)

Additionally, it was stated that the first application center was implemented in 2008-2009 in Fatih and the second one in 2012 in Üsküdar, and the trainees started to receive training on various subjects such as home textiles, clothing, wood painting and jewelry design (pp. 63-64). It has been stated that among the conditions of being a trainee in these centers were to have at least 2 years of educational experience in the relevant subject, to be successful in the practice and talent exam, to have an entrepreneurial spirit and to be willing to work in this field. These courses consisted of mostly practical training and also provided theoretical knowledge to prepare the trainee to the business world. Trainees who received advanced training in both application centers also used their knowledge, skills and vision to serve the demands and generated income with their production. (İSMEK 9, pp. 34-35).⁷

3.4.5. İSMEK's employment guidance unit and regional employment offices

The Employment Guidance Unit was established by İSMEK in 2006 to meet the employment needs of the course graduates. Özer stated that nearly 30,000 trainees applied to the Employment Guidance Unit with the hopes of a job and 1225 of those trainees were employed (2010, p.80). It was also stated that 705 companies had applied to the Employment Guidance Unit to find a qualified personnel and that the Unit had also contacted various institutions and organizations for the employment of trainees as well.

In the 2018-2019 period, 12,528 İSMEK trainees who completed at least one semester of education at İSMEK had sent their CVs to the resume pool, preliminary interviews were conducted with 9,161 of them and eventually 2,976 trainees were employed. As of June 2019, the Employment Guidance unit continued its activities within the Regional Employment Offices (Bölgesel İstihdam Ofisi, BİO)⁸ and expanded its scope to serve all citizens of Istanbul considering the magnitude of the current unemployment problem. It

⁷ The researcher notes that there is not enough information in the İSMEK publications of the following years regarding the continuity of the Application Centers.

⁸ IMM's Regional Employment Offices (BİO) were established to be a solution to the unemployment problem as it aims to bring together employers in the private sector and job seekers. It mediates for employers to find the employees with the qualifications they are looking for and for job seekers to find their targeted job. Job seekers who visit BİOs communicate with their career counselor one-on-one, convey their CV and the counselors guide them to job opportunities that best suit their knowledge, skills, experience and preferences. At the same time, companies that want to find qualified employees contact BİO as well.

is stated in the IMM 2019 Annual Report that the BİOs have also increased their efforts to find job opportunities for graduates who have completed İSMEK course programs. Furthermore, the importance of increasing employment by establishing cooperation with private sector and organizing trainings, courses and seminars to meet the needs of the labor market were emphasized (İstanbul Büyükşehir Belediyesi, 2020, p. 149). Following the BİO opened in Küçükçekmece in 2019, Şişli, Kartal, Sancaktepe, Büyükçekmece, Bağcılar, Ümraniye, Tuzla and Sultangazi offices were opened respectively in 2020. During the year, 52,966 citizens looking for a job applied to the BİOs and 11,851 of the job applicants were employed (İstanbul Büyükşehir Belediyesi, 2021, p. 176).

Additionally, according to Dirik's half-constructed interviews with İSMEK administrators in 2021, İSMEK's contributions to trainees in terms of employment were emphasized, as the importance of opening new employment centers and keeping the trainings up to date were underlined by administrators. Additionally, it was seen that various online courses and trainings, symposiums and seminars were organized by İSMEK in order to provide job opportunities to trainees. Consequently, the importance of providing employment opportunities was the main focus (2021, p. 66).

3.5. İSMEK'S Collaborations, Workshops and Exhibitions

After leaving behind its 20th year, İSMEK has turned to the path of developing sustainable, original, innovative and value-added production based on its experience gained in the field of education. As Istanbul was selected as the European Capital of Culture in 2010 and later on was added to the creative cities network by receiving the UNESCO City of Design title in 2017, innovation and creativity began to become prominent components of the vision and policies regarding the city ("Istanbul | Creative Cities Network," n.d.).

As one of the European Capital of Culture, various events, projects and collaborations has started to increase in Istanbul. Consequently, İSMEK also participated in these projects. 49 different exhibitions, fairs and events such as Mixed Painting Exhibition and Istanbul Fashion Fair were held in the 2010-2011 academic year (İstanbul Büyükşehir

Belediyesi, 2012); 22 exhibitions, 3 events, 1 festival and 1 competition were organized in 2012-2013 (2014); 17 exhibitions, 7 events, 1 fair and 2 festivals were held in 2013-2014 academic term (2015); 14 exhibitions, 3 fairs and 3 festivals were organized in 2015-2016 (2017); 1 exhibition, 11 events, 5 fairs and 8 festivals were held in 2016-2017 (2018); 9 exhibitions, 27 events, 5 fairs and 8 festivals were organized in the 2017-2018 term by İSMEK (2019). Additionally, İSMEK had held general exhibitions at the end of each academic term, where the works and products produced by İSMEK teachers and trainees were exhibited. The “handcrafted” products by the trainees were exhibited and opened to visitors at the end of each training semester at İSMEK as well.

Mentioned collaborations, workshops and exhibitions of İSMEK were examined by the researcher, as she aimed to show how İSMEK was involved to Istanbul’s culture, creativity, design identity and economy by constructing a community through skill development.

3.5.1. Collaboration of “Hospitality 4 Istanbul” project

Various activities were carried out by İSMEK with the declaration of Istanbul as the European Capital of Culture in 2010. An example of this is the "Hospitality 4 Istanbul Project", which was developed together with the ROC Mondriaan institution from Netherlands and various organizations operating in the tourism sector in Istanbul. This project could be summarized as the adaptation of the "Work-Based Learning System" for the hospitality field, in the form of one day of school and four days of work, in which practical and theoretical information were presented in a balanced way with customer satisfaction on focus.

The project’s aim was to ensure guest satisfaction at the highest level during the 2010 European Capital of Culture process, to train qualified personnel in the field of hospitality, to provide qualified young personnel to the tourism sector and to increase employment opportunities for young people.

İSMEK carried out the “Guest Services Officer Training Program” for the Hospitality 4 Istanbul Project and aimed to meet the need of professional personnel in the tourism sector. The young trainees were given certificates which would be valid in all EU countries at the end of the program. 13-week training was given to 84 young trainees residing in Istanbul, between the ages of 17-25, at least high school graduates and fluent in English and 27 trainees were employed immediately in various institutions as soon as the training was completed. (Altıntaş, n.d., pp. 40-41).

3.5.2. İSMEK focus group design workshop and “Past, Present, Future: The Artisanal Labor” exhibition

The year Istanbul was awarded with the UNESCO City of Design title; the studio process of İSMEK Focus Group was being held, in which the products emerged from the 12-week studio was exhibited as the “future” part of the “Past, Present, Future: The Artisanal Labor (Dün, Bugün, Yarın / Emegın Serüveni)” exhibition.



Figure 3.8. Past, Present, Future: The Artisanal Labor exhibition poster (İSMEK, 2018b)

The exhibition portrayed 128 works by 83 trainers and 34 trainees of İSMEK and was opened to the visitors at the Istanbul Naval Museum between 5 January - 25 February 2018. The exhibition was curated by Aslı Kıyak İngin and Ayşenaz Toker from Bilgi University and Seza Sinanlar Uslu from Yıldız Technical University (Mahalli Gündem, 2018; Milliyet Kültür Sanat Servisi, 2018). Sinanlar Uslu stated that modern designs were

made with an innovative approach for the exhibition, which was organized in three parts in order to portray the adventure of labor under the title "Past, Present, Future" (2019).

In the first part of the exhibition, "Past", the exhibited works were defined as precious, protected traditional values that are left from the past, which were not desired to be corrupted or changed. These were the works of 21 artisan trainers of Bağlarbaşı Handcrafts School working in the branches of illumination, glass painting, miniature painting, marbling, mother of pearl craft, modern calligraphy, drawing, wood shaping, calligraphy, tile painting, ceramics and scientific plant drawing. In accordance with the idea of the exhibition's first part, these works were exhibited in transparent glass spheres since they were to be protected and preserved (pp. 10-12).



Figure 3.9. "Past, Present, Future: The Artisanal Labor" exhibition, "Past" (İSMEK, 2018d)

The works of production that was personalized with the interpretation of the artisans were exhibited in the second part of the exhibition, the "Present". The works displayed in this part were crafted in the branches of ceramics, calligraphy, illumination, painting, decorative home accessory preparation, 3D designing, jewelry designing, wood burning, wood painting, stained glass, philography, patchwork, clothing, designing, styling and artistic mosaic making (p. 12).

The products exhibited in the third part of the exhibition, the "Future", were the outputs of a special workshop program, İSMEK Focus Group Design Workshop and realized for the first time by İSMEK. The İSMEK Focus Group Design Workshop had been designed as a special study program and aimed to improve an innovative, original production process with added value. Pioneering the development of innovative craft products at the intersection of design and craft, this design workshop prompted reflection on the following questions:

What design and craft discipline can learn from each other?

How does design approaches and principles and craft techniques and production affect each other? (“Disiplinlerarası Çalışmalarda Tasarım X Zanaat Kesişimi,” 2020).

According to Toker, the 12-week design workshop and education program carried out with trainees who had not received design education before and aimed to provide them with new perspectives that they could apply to their thinking and production processes. Therefore, the project aimed to equip the artisans, who had been kept out of the mainstream design culture and practice, with today’s design point of view in order to enable an innovative production and to improve the relationship between crafts and design. The possibility to create a new culture in the intersection of craftsmanship and design within İSMEK was aimed to be researched with the studio process as well.

The workshop program aimed to bring a different perspective to the relationship between the designer and the craftsman, and the participants had the chance to experience and develop traditional handicrafts by reinterpreting them, with the help of the designers Kıyak İngin and Toker, who took a subdued position as they had worked as mentors (2017).



Figure 3.10. İSMEK Focus Group Design Workshop, (İSMEK, 2018b)

Consequently, a number of questions were asked at the beginning of the workshop such as:

Where does the design training and craftsmanship training overlap and differentiate and what are the things that they can contribute in each other?

Is it possible to propose a new method of training that is in the juxtaposition of both?

A training approach that combined both learning and gaining mastery in the craftsmanship training by repeating and the innovative basic design studio approach was implemented to the studio process. The studio was carried out in an interactive and cooperative manner and a new training approach have been developed to support the artisans with their production with the design point of view. Additionally, the studio had provided an environment for new products to emerge and for artisans to create innovative craft products as the primary actors of design process (p. 17).

A 12-week design-supported craft workshop was organized for the 40 İSMEK trainers from the fields of art and craftsmanship on 27 branches: needlework, decorative home textile, knitting and crochet needle knitting, patchwork, jewelry design, machine embroidery, philography, traditional wirework, flower making, tile painting, paper relief, woodburning, marbling, glasswork making, felt making, aluminum embossing, scientific plant drawing, ceramic shaping, artistic mosaic, leather trimming, silver jewelry, fabric block print, weaving and carving paper (pp. 16-18).

The main purpose of the studio was to provide an environment to the artisans for them to realize innovative interpretations of the traditional arts. Therefore, a number of basic principles and approaches utilized for the studio. Firstly, it had been decided to move away from the approaches of the İSMEK artisans which most of the time focused on specific themes, instead the style and the material of the crafts were reconsidered in order to search for new possibilities. Secondly, the idea of craftsmanship was re-interpreted by analyzing the knowledge that the artisans had together with the basic design principles. Lastly, the artisans worked as groups of two and this collaboration enabled interaction in between different crafts disciplines as well as material and technical knowledge (p. 19).

Through the studio process, the participant artisans developed their projects by getting one on one constructive criticism from the coordinators each week, as the studio acted as

place to discuss, think and produce. Accordingly, the studio enabled a collection of innovative products to emerge at the end of the 12th week.



Figure 3.11. The collective product of philography and needlework practices, Selvihan Balkan & Yasemin Tunç (İSMEK, 2018b)

Also, pairing two artisans from different craftsmanship traditions as groups also led to new and diverse techniques and approaches to emerge. For example, although the needlework and philography practices traditionally conveyed as two-dimensionally, the two artisans that worked together produced a three-dimensional amorph shape by complementing each other.



Figure 3.12. The collective work of ceramic and felt making practices, Sermin Büyükbaş & Emine Uygun (İSMEK, 2018b)

Consequently, the studio process intended to help the artisans to reach to a more contemporary position from their traditional position. In addition, this studio process could be seen as a kind of pilot application where design thinking, training and designer collaboration were provided to the artisans.

3.5.3. Collaboration of “The Best Support for Women, a Profession; Desserts That Make Beautiful with Women” project

The main objectives of İSMEK in 2021 was stated to be increasing vocational training and providing employment to people in various fields. Consequently, the projects for women's employment were of great importance as well (Dinçer & Taştan, 2021). It was expressed by Institute Istanbul İSMEK Coordinator Aratemür Çimen that it was aimed to implement exemplary projects with institutional collaborations for women's employment, and these employment-targeted cooperation models were developed together with the BİO of IMM in this regard. Aratemür Çimen explained the employment-targeted cooperation model step by step as followed: corporate firms and companies notifying the Regional Employment Offices and İSMEK about the workforce they are looking for; İSMEK's preparation of training programs to meet this workforce demand; providing training programs developed at İSMEK to job seekers who have applied to the Regional Employment Office; the successful completion of their training programs; and, finally, the recruitment of people who have completed their training by the firm requested labor, if the conditions are suitable. She stated that, the aim of this collaboration was to create an employment opportunity with this process by ensuring to match the companies with the employable people (Dinçer & Taştan, 2021).

İSMEK collaborated with Carte D’or for this employment-targeted project named “The Best Support for Women, a Profession, Desserts That Make Beautiful with Women (En Güzel Destek Kadınlara Meslek, Kadınlarla Güzelleşen Tatlılar)”. İSMEK carried out “Cake Preparation and Presentation Techniques (Pastry Apprentice)” course as the course contents were planned for this cooperation. Aiming the equal participation of women in employment, this project offered women a training that would enable them to work in professional dessert kitchens. Women who have completed 120 hours of practical dessert

and pastry training with İSMEK trainers had the opportunity to work in professional dessert kitchens with their vocational qualification certificates approved by the MEB. (“Pasta Hazırlama ve Sunum Teknikleri (Pastacı Çırağı),” n.d.; “Manifesto | Carte D'Or,” n.d.)

3.5.4. Collaboration of “Development of Beekeeping in Istanbul Büyükada” project

Another collaborative project was the “Development of Beekeeping in Istanbul Büyükada (İstanbul Büyükada’da Arıcılığın Geliştirilmesi)” project, aiming to train female beekeepers who would produce island honey unique to Büyükada (Dinçer & Taştan, 2021, pp. 29-30). This project started in February 2022 and was initiated by Institute Istanbul İSMEK to support women's employment with the cooperation of local and central government stakeholders such as District Governorate, Directorate of Agriculture and Forestry, Directorate of Veterinary Services, Adalar Municipality and corporate brands such as BEE’O Propolis. Basic Beekeeping Training course by Institute Istanbul İSMEK was taught to women who wanted to improve themselves in the field of beekeeping in Büyükada. The course aimed to provide knowledge and skills in the subjects of preparing beehive, producing queen bee, swarm bee and bee products, care and feeding of bee colony, harvesting bee products, maintenance and repair of beekeeping tools and equipment (“Arıcılık,” n.d.). Producing “island honey” with bees suitable for the flora of the region and creating a local brand with the bee products was aimed with this project and training given for it (“Ada balı üretim projemizin ilk adımı “Temel Arıcılık Eğitimi” başladı,” 2022).

Aratemür Çimen stated that this project was a social development project with many stakeholders, and targeted women's employment so they could contribute to both the island and home economy (Dinçer & Taştan, 2021).

According to the interviews given by the new beekeepers that just started their training, one participant stated that she was not working at the moment, but that her next profession would be beekeeping, and she was happy to be able to earn a living on a subject she was

excited about. She also wished that this training would be a first step and that many women would be involved in beekeeping in the future. Another participant expressed her dream of contributing to bee tourism on Büyükada (İmamoğlu, 2022).

3.6. İSMEK's Fairs and Seminars

İSMEK has participated in various fairs in the country and abroad in order to exhibit its works in the field of education and art, to create sales channels for the trainees and to promote culture as well. Among them, Stuttgart Marktplatz Istanbul Cultural Festival, South Korea Gyeongju Silk Road Festival can be given as examples. (Altıntaş & Eren, pp. 48-49; Altıntaş & Yazgıç, pp. 24-25).



Figure 3.13. Stuttgart Marktplatz Istanbul Cultural Festival, İSMEK stand (İSMEK, n.d.-b)

Moreover, there were symposiums, panels and conferences organized by İSMEK in order to follow the academic developments in the respective fields of activity and to cooperate with institutions and organizations operating in these fields. For example, İSMEK had held symposiums such as “Lifelong Learning Culture and Vocational Education Symposium” and “Adult Education Symposiums 1-2”. Furthermore, it was stated that competitions in various subjects were organized for all Istanbul residents with the aim of reinforcing the knowledge of the trainees in the subjects that they were training in, encouraging them by rewarding their products and drawing attention to İSMEK's education services (Özer, 2010, pp. 90-91).

3.7. İSMEK's Publications

Another important field of activity for İSMEK is its publications. İSMEK's publications over the years can be exemplified as follows:

İSMEK Handicrafts Magazine, 1st-25th Issues published in between 2004-2018; İSMEK News Bulletin, 1st – 22nd Issues published until 2018; İSMEK Handicrafts Album 2012-2018; İSMEK Branch Guides for education terms from 2012 to 2019; İSMEK Masters Exhibition Catalogues 2014-2018 (İstanbul Büyükşehir Belediyesi, 2012); Lifelong Learning Symposium Book (2013); Lives Changed by İSMEK (2017); Bakery School Catalogue, Informatics School Booklet, Employment Guidance Book, İSMEK Art Exhibition Catalogue (2018); İSMEK Bakery and Pastry School Booklet (2019).



Figure 3.14. İSMEK News Bulletin 21st and İSMEK Handicrafts Magazine 8th issue covers (2019; 2009)

3.8. İSMEK's Exhibition Venues and Sales Points

The productions of the trainees were said to be exhibited and sold in Galata Sales and Exhibition Center and Suadiye Sales and Exhibition Center in 2010, as well as İSMEK E-Sales Store and 15 different courses. This aimed to create an effective sales and marketing structure and to present marketing strategies to trainees for their financial gains (Özer, p. 62).

In this way, it was aimed for İSMEK trainees to gain an income with their production and learn to harness their new knowledge and skill sets to their own economic power. Besides,

in addition to these sales centers, İSMEK trainees also sold their own productions in the shops they opened or over the internet (Altıntaş, n.d., pp. 43-44).



Figure 3.15. Sultanahmet Art Street (İSMEK, 2018c)

Additionally, it was seen that İSMEK Şiřhane Sales Center in Beyođlu, Olivium Outlet Center in Zeytinburnu, Starcity Outlet Center in Yenibosna and İSMEK Art Street in Sultanahmet were listed among İSMEK sales places in 2018. The products sold in these centers were produced by masters in İSMEK's 80 production workshops in different districts and production was carried out in 40 different branches such as wood burning, porcelain, glass blowing and philography. (Altıntaş & Kaya, 2018, pp. 28-29). Furthermore, according to the information in the IMM 2019 annual report, it was stated that İSMEK provided support to the sales of trainee products until June 2019 and no activities related to product sales were carried out after this date (İstanbul B y kşehir Belediyesi, 2020, p. 147)

4. DATA COLLECTION AND EVALUATION

The researcher intended to reveal İSMEK's potential create social transformation and creative labor through its courses. Therefore, she filtered current İSMEK courses in order to find the ones that could enable creative skill development and added value production. Moreover, she made a content analysis on previous İSMEK magazines, books and surveys in order to see if the graduates of these courses have created any added value, creative labor or economical gain over the years, in order to argue the potential that these courses carry today.

4.1. Analysis of İSMEK Courses That Create Added Value

There were four main branches categorized by İSMEK as: craft and workmanship, fine arts, personal development and vocational education training. Additionally, there were 22 sub-areas of these branches which consisted as: areas of jewelry and jewelry design, knitting and embroidery arts, decorative arts, textile design, and wood design and technologies listed under craft and workmanship; areas of art and design, music, and performing arts listed under fine arts; areas of language training, and personal development and education listed under personal development; areas of accounting and finance, agriculture, beauty and hair care services, child development and education, fashion design and textile technology, gastronomy and culinary arts, graphic and technical design, management and service, robotics and innovation, tourism and hospitality, vocational technical training, and information technologies listed under vocational education training, totaling a number of 848 courses (“Enstitü İstanbul İSMEK,” n.d.; “Eğitimler,” n.d.). In addition, the courses were also categorized with keywords based on their qualifications by İSMEK such as: employment targeted vocational education, vocational support education, art and craft education and so on.

As it was mentioned in the previous chapter, the researcher concluded that İSMEK's comprehensive structure with its various course and training options had to be separated

through a certain filtering process. Therefore, she applied her own filters to the 848 courses in order to assort the ones with the potential to create added value. Among the total of 848 courses shown in Table 4.1, the courses that allowed skill development and added value production, as well as the transformation of creative labor and experience, were examined.

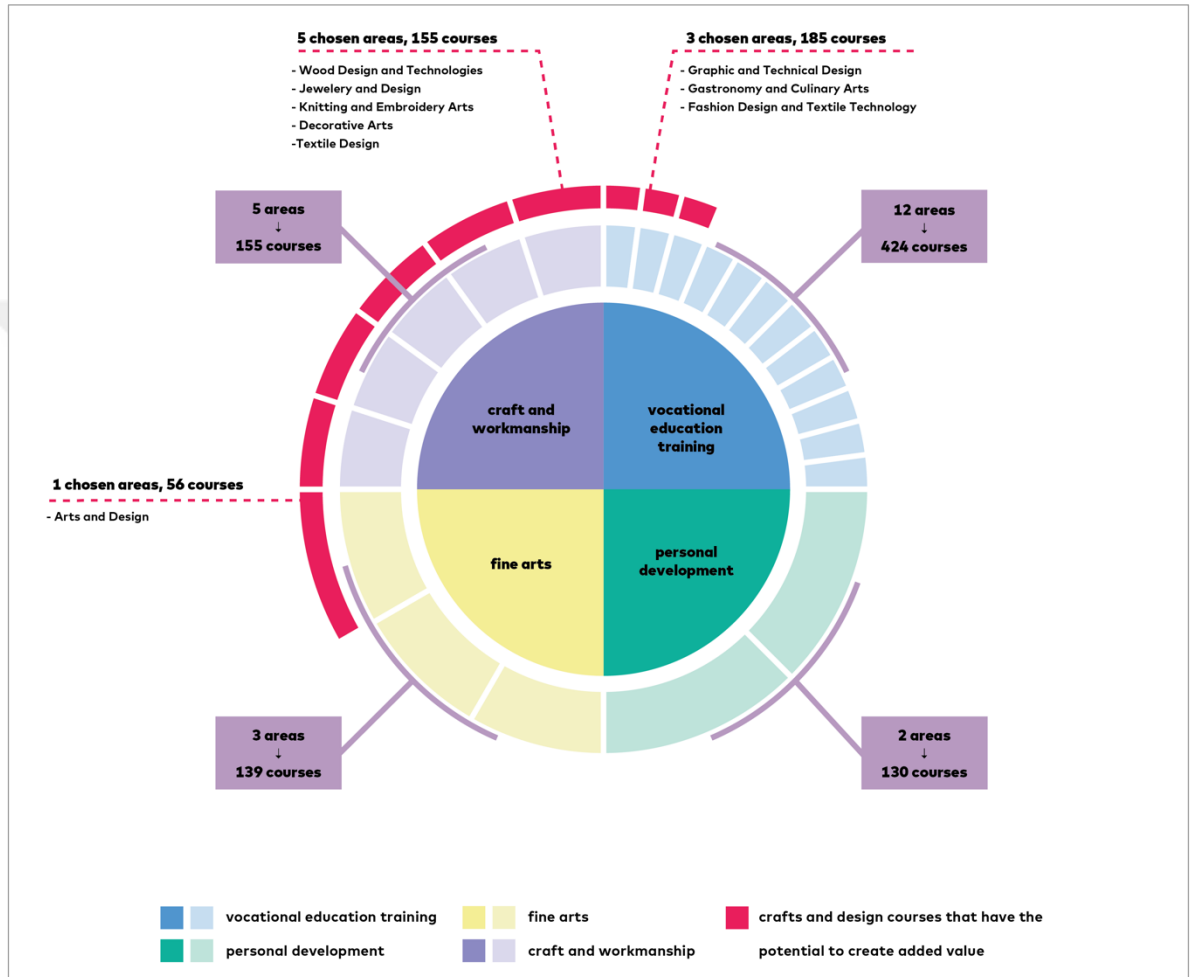


Table 4.1. Distribution of 2022 Institute Istanbul İSMEK courses

Moreover, 396 courses under 9 areas were chosen in order to stay within the scope and motivation of the research⁹. The chosen areas consisted of jewelry and design, knitting and embroidery arts, decorative arts, textile design, and wood design and technologies, art and design, fashion design and textile technology, gastronomy and culinary arts, graphic and technical design.

⁹ The researcher notes that, examining the same research question using different İSMEK courses may lead to different dynamics and results, and this can be discovered with further research by different researchers.

As the researcher applied her own filters to measure the empowering potential of the courses related to urban creative in the context of this research, she determined that 396 of 848 current courses shown in Table 4.2, had the potential to create added value. Therefore, she categorized these courses under 3 titles: arts and design, culinary arts, fashion and design, with 224, 101, 71 number of courses respectively. According to her, these were the courses that enabled creative skill development and added value production.

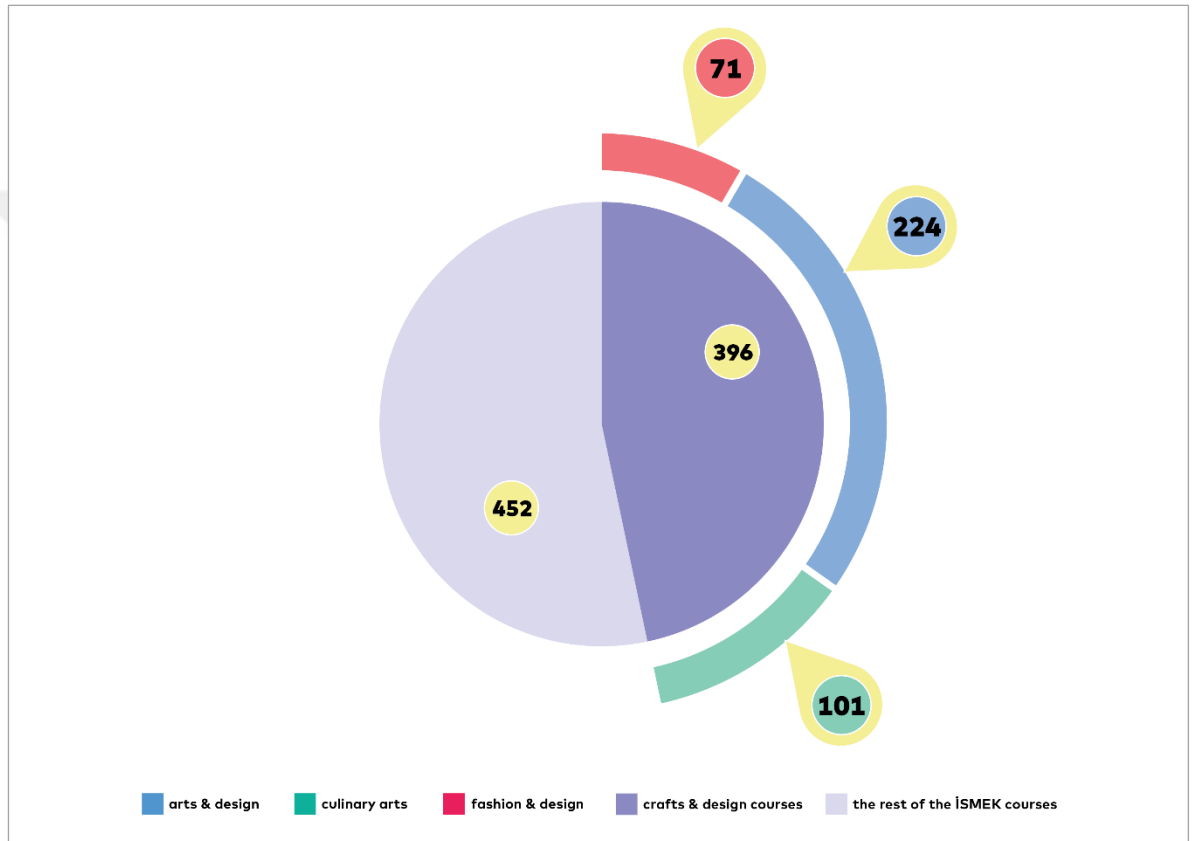


Table 4.2. Distribution of value-added courses

Out of the total 848 courses shown in Table 4.3, 716 of them were available as face-to-face courses, 127 of them were available as online courses, while 23 of them were available as live online courses. 11 of the face-to-face courses and 7 of the online courses are also available as live online courses as well. Moreover, among the chosen 396 courses 343 of them are face-to-face courses, which 5 of those courses are also offered as live online courses, 52 of them are online courses, and 1 of them are live online courses (“Enstitü İstanbul İSMEK,” n.d.).

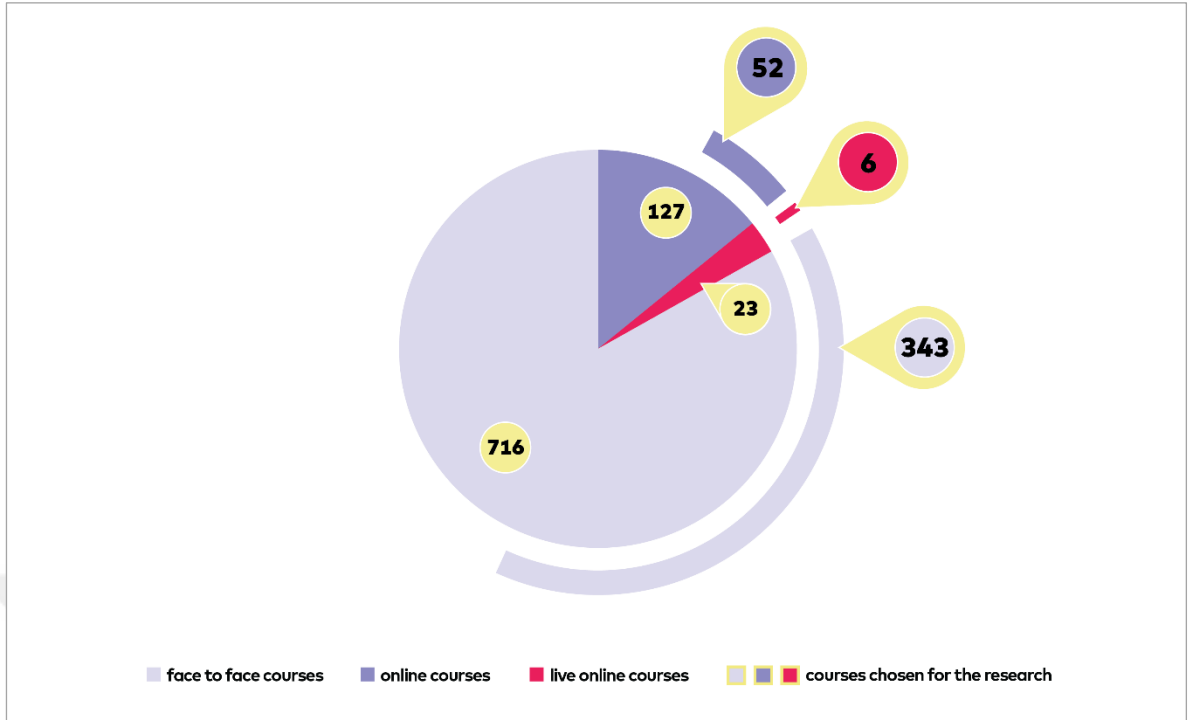


Table 4.3. Distribution of value-added courses according to their accessibility

In addition, the courses filtered by the researcher were categorized under four different keywords by İSMEK in which shown in Table 4.4.

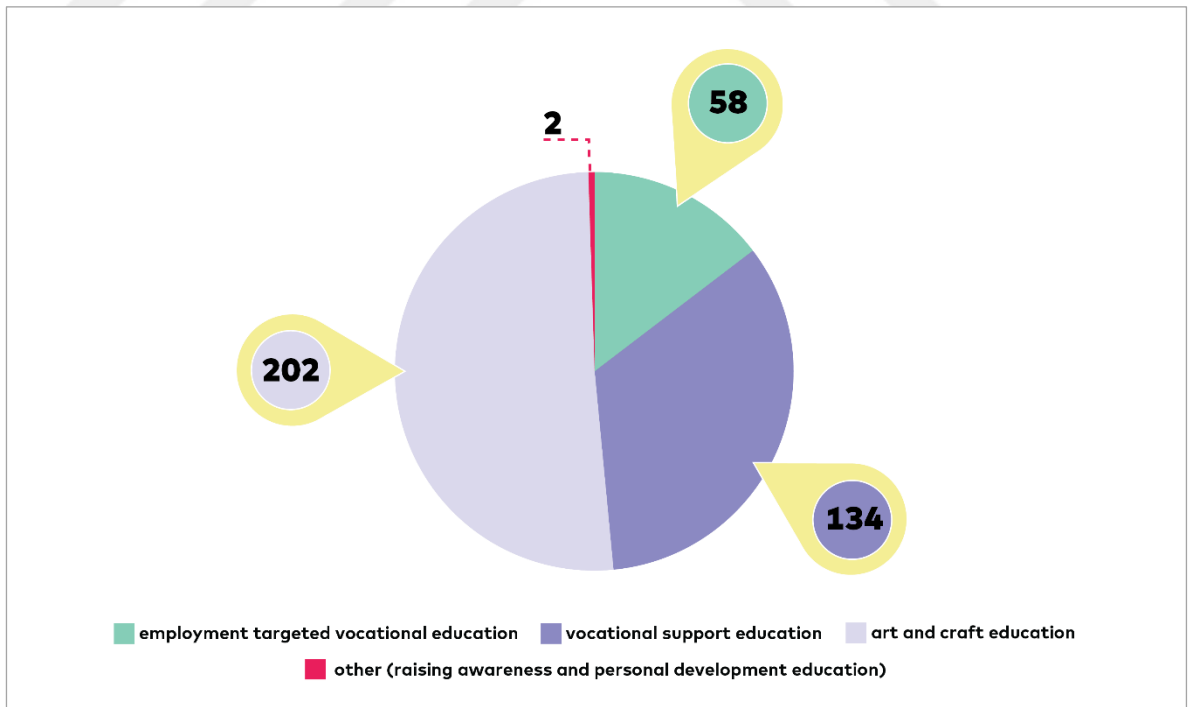


Table 4.4. Distribution of the value-added İSEK courses according to their qualifications

202 of the courses were listed as employment targeted vocational education, 134 as vocational support education, 58 as art and craft education and two of them as raising awareness and personal development education based on İSMEK's categorization of qualification.

4.2. Analysis on “İSMEK Adult Education Symposium” Findings

The findings of the Customer Satisfaction Research of İSMEK, a survey that was conducted by Ankara Social Research Center (Ankara Sosyal Arařtırmalar Merkezi, ANAR) encapsulates important results that need to be examined in the scope of this research. Various findings were obtained through face-to-face interviews and telephone surveys conducted in between April 13 and May 01, 2007 (Uslu, 2008, pp. 121- 133). While the interviews with the trainees were carried out in the form of face-to-face surveys at İSMEK Course Centers where the trainees attend, for the interviews with the course graduates, random people were selected to be called from the graduate list and a face-to-face or telephone surveys were carried out depending on the demands of the graduates. The research was conducted by interviewing 1979 people who were taking courses at İSMEK and 855 people who had graduated, and the total sample size was 2834. The research aimed to measure the perceptions, attitudes and behaviors of graduates and trainees on issues such as the reasons for continuing the courses and the quality of service (p.121).

According to the distribution of participants, Table 4.5 indicates a notable preponderance of female participants, consisting of 1668 trainees and 808 graduates, whereas male participants constituted only 13% of the total number of people, with only 311 trainees and 47 graduates.

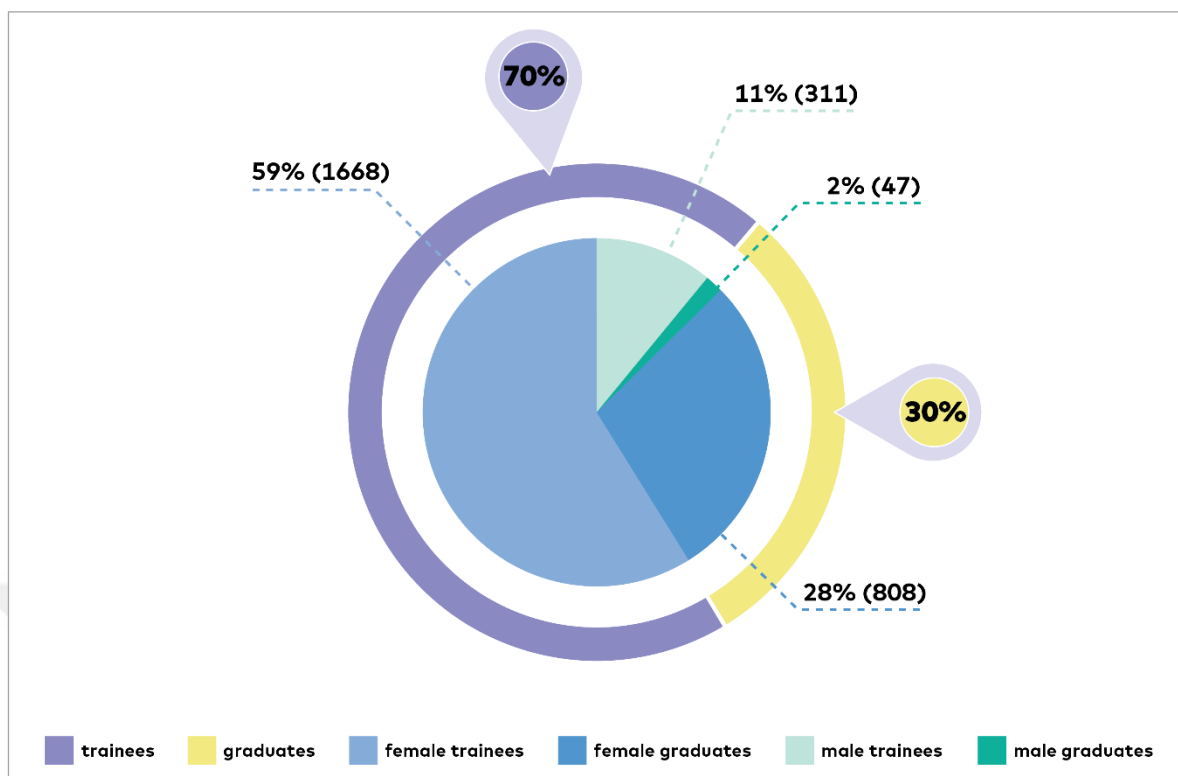


Table 4.5. Distribution of participants to the 2007 survey by gender

Moreover, 38% of the trainees and 31.2% of the graduates were stated to be in between the ages of 18-24, consisting of 753 trainees and 267 graduates (p.122). Accordingly, the data shown in Table 4.6 indicates that the distribution of the participants was concentrated in the 18-24 age group and the number of participants gradually decreased towards the age group 65 and over.

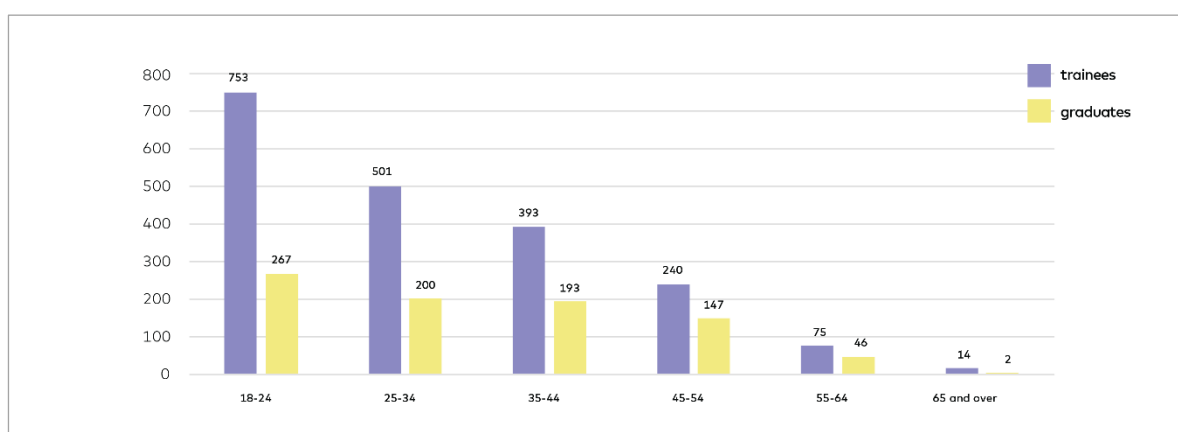


Table 4.6. Distribution of participants to the 2007 survey by age

Based on the survey findings, Table 4.7 shows that almost half of the trainees (47.6%) and majority of the course graduates (43.9%) were high school graduates, whereas 34.1% of the trainees and 38.6% of the graduated had primary education (p.123).

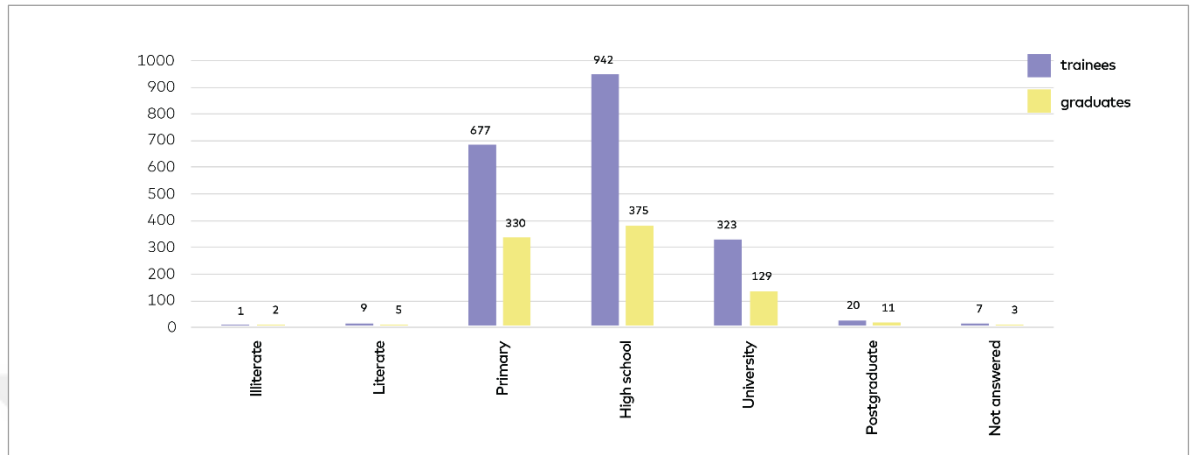


Table 4.7. Distribution of participants to the 2007 survey by level of education

The professions of the trainees and graduates participated in the research were examined as well. According to the findings shown in Table 4.8, it was seen that housewives, unemployed people, retired people and students formed the majority of the trainees, whereas housewives, unemployed people, students and retired people formed most of the graduates. The findings of the research specified that 29.7% of trainees and 43.3% of graduates were housewives, whereas 23.2% and 21.5% of the participants were unemployed, respectively (pp.123-124).

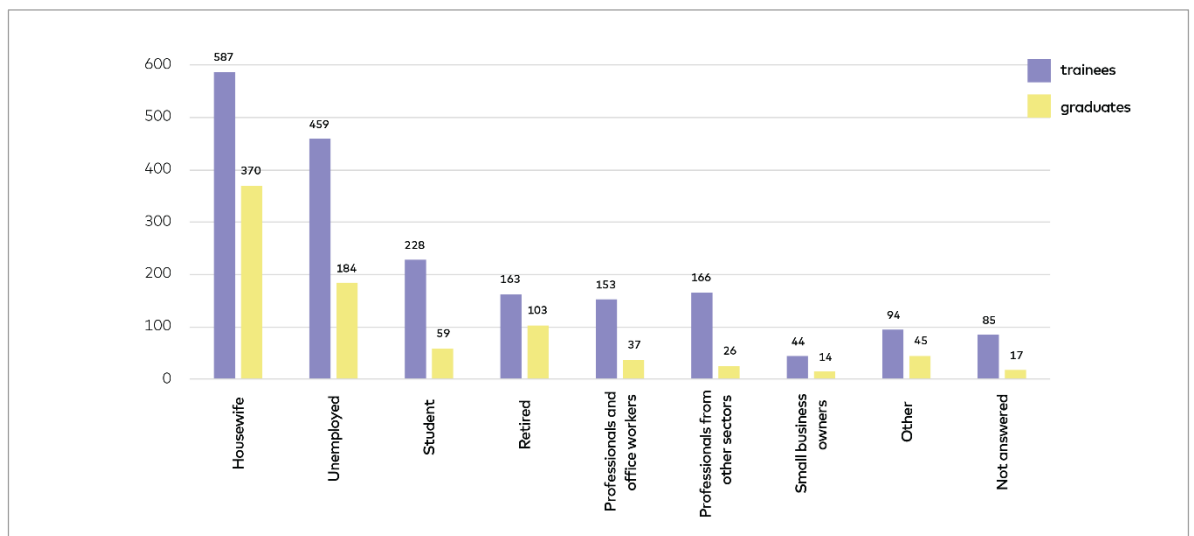


Table 4.8. Distribution of participants to the 2007 survey by professions

Based on the data shown in Table 4.9, responses to the purpose of attending courses among the graduates were making use of free time (61.9%), being more social (51.5%) and courses being free of charge (38.7%). On the other hand, the majority of İSMEK trainees gave answers such as personal development (66.3%) and vocational learning (55.8%), as well as making use of free time (44.8%), being more social (36.7%) and courses being free of charge (24.1%) were also stated (pp.127-128).

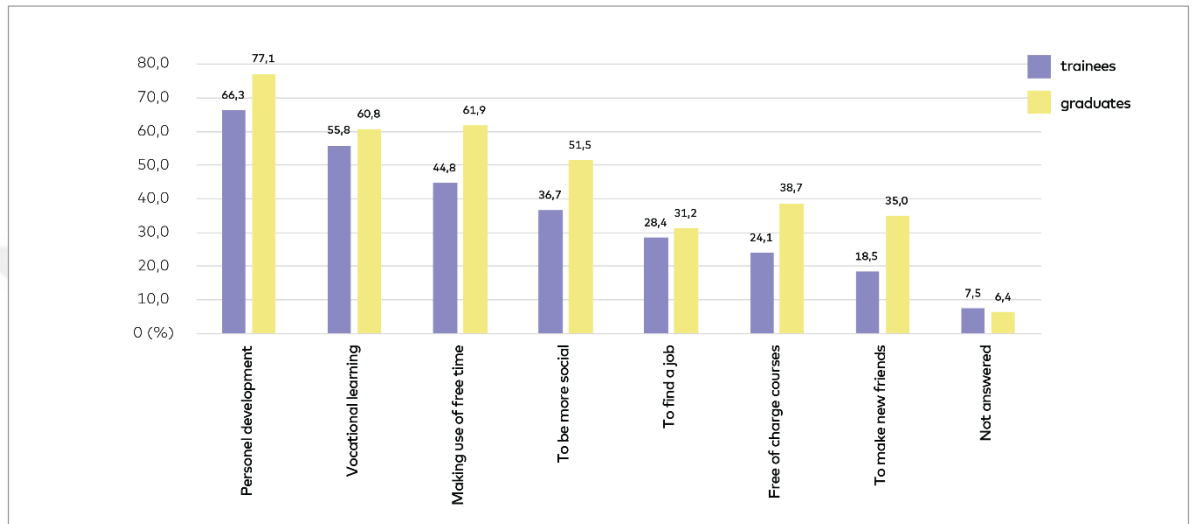


Table 4.9. Distribution of answers to the question “What was/is the main reason for you to attend İSMEK courses?”

According to the findings shown in Table 4.10, when asked the reason they chose the İSMEK Course Center where they attend the courses, both the trainees and the graduates answered as “because it is close to my house”, “because the teachers are good”, “because the program I want to attend is here” and “because it is easy to go to that course center”. Also, almost three out of every four participants stated that the closeness of the center to their home was a reason (p.128).

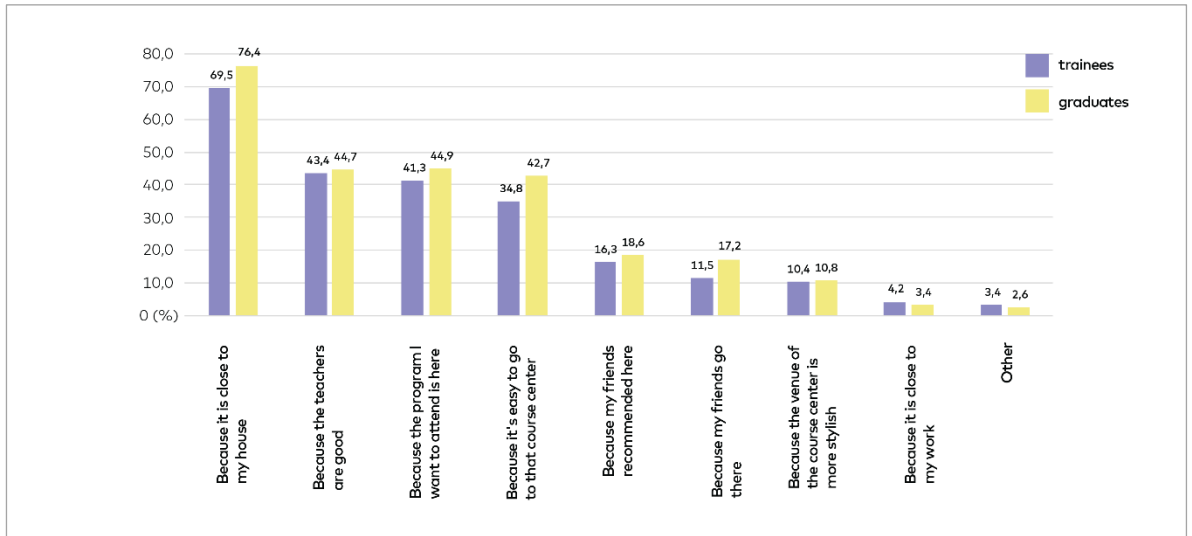


Table 4.10. Distribution of answers to the question “What was the main reason for you to choose the İSMEK course center where you attended courses?”

According to the data shown in Table 4.11 and Table 4.12, the research findings indicated that most of the trainees (82.7%) and graduates (89.9%) planned to continue İSMEK courses, and even more of them (92.2% trainees and 92.9% graduates) stated that they would consider continuing if they are offered at more advanced levels of their programs (pp.128-129).

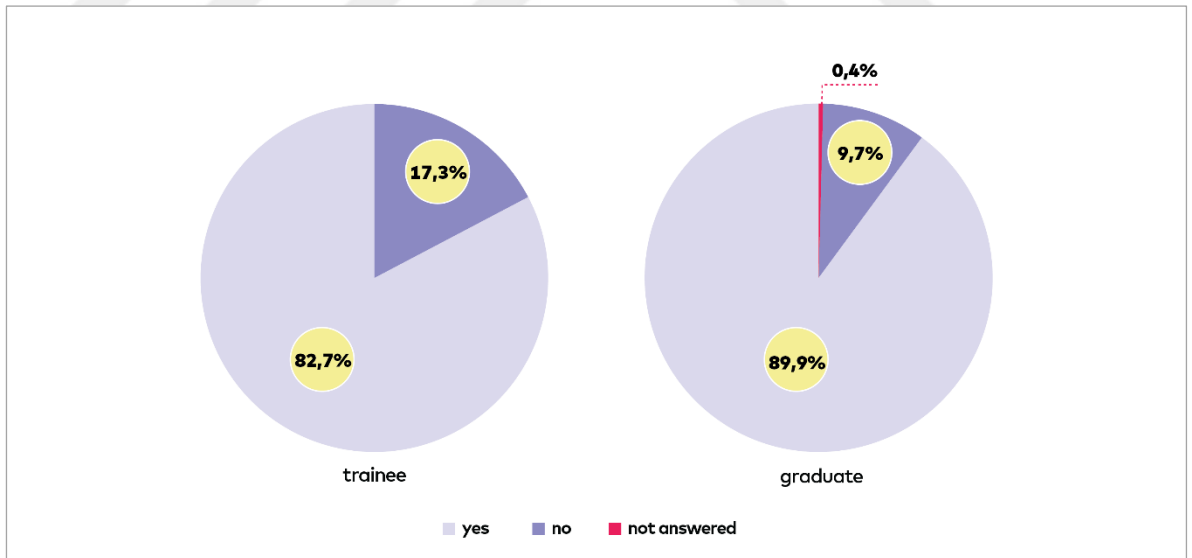


Table 4.11. Distribution of answers to the question “Do you plan to continue other İSMEK programs in the future?”

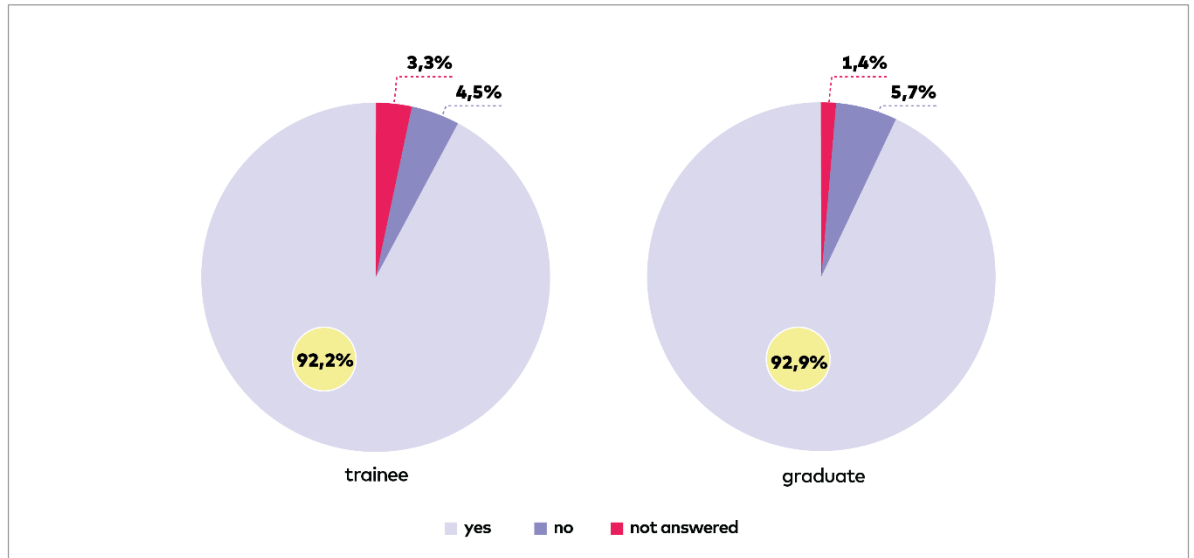


Table 4.12. Distribution of answers to the question “If more advanced courses are offered by İSMEK related to the program you are attending, would you consider continuing?”

In the research findings shown in Table 4.13, 71% of the trainees and 64.9% of the graduates stated that the training did not contribute to their family budget, whereas the production systems such as self-production was preferred by 36.6% of the trainees and 53.5% of the graduates and the production for one’s circle of friends and family was preferred by 26.6% of the trainees and 44.8% of the graduates (p.133).

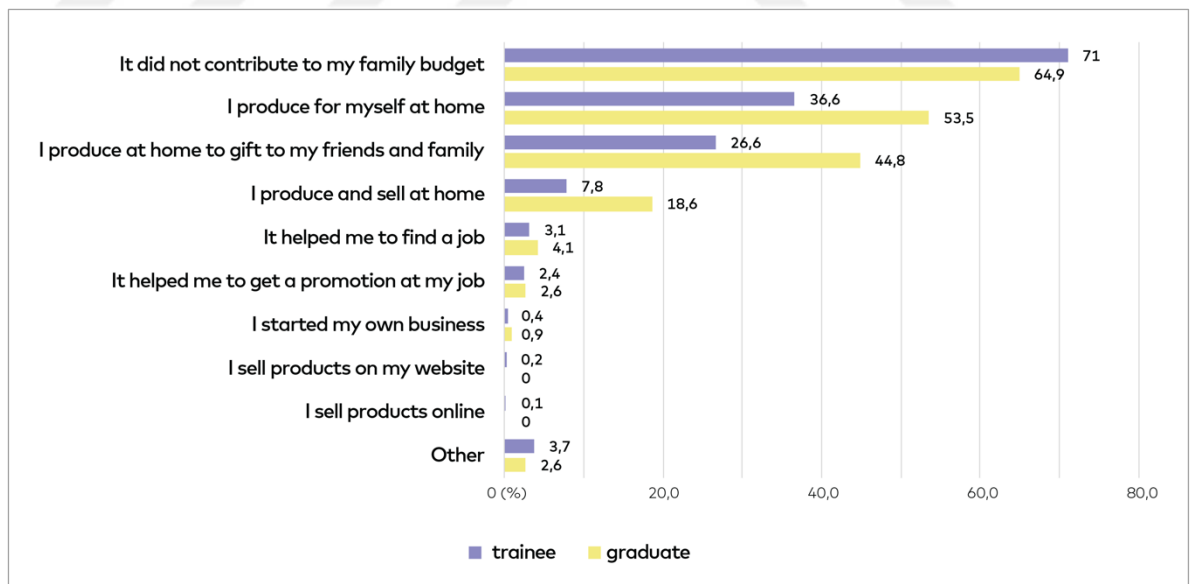


Table 4.13. Distribution of answers to the question “Did you make any financial gain based on your İSMEK training?”

Additionally, 7.8% of the trainees and 18.6% of the graduates stated that that they produce and sell their products at home. The 3.1% of the trainees and 4.1% of the graduates stated

that İSMEK courses helped them to find a job and 2.4% of the trainees and 2.6% of the graduates stated that these courses helped them to get a promotion at their jobs.

Answers such as "I started my own business", "I sell products on my website" and "I sell products online" were all stated by less than 1% of the trainees and graduates who participated in this research in 2007 (2008, Uslu, p. 133).

In addition, according to the data shown in Table 4.14, when the satisfaction of trainees and graduates with the services they received from İSMEK was examined, it was seen that the quality of free courses, the quality of the course content and the opportunity to provide a social environment were frequently mentioned by the participants (p.131).

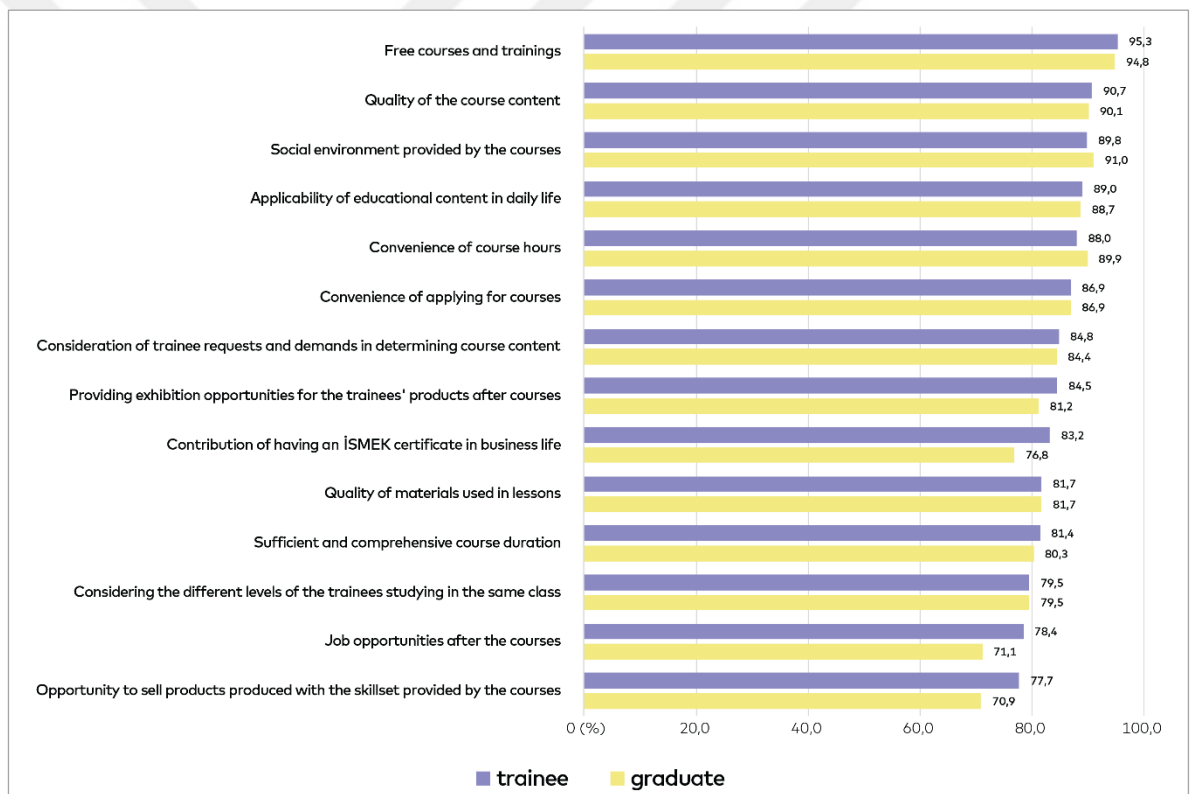


Table 4.14. Satisfaction score of İSMEK services

The findings of the research specified that 29.7% of trainees and 43.3% of graduates were housewives, whereas 23.2% and 21.5% of the participants were unemployed, respectively. Yet, the researcher remarked that, based on these findings, the distinction in between being a housewife and being unemployed was only based on the participants' own statements, and there was not any question in the research that explored and aimed to distinguish the relation in between the two statements of professions. She questioned

in which situation a housewife was considered to be unemployed, as they had no financial income and she aimed to examine the relation between İSMEK courses' potential to create economic benefits and added value in this regard as well.

4.3. Content Analysis of “Lives Changed by İSMEK” Book

The researcher analyzed “Lives changed by İSMEK” book published by İSMEK in 2017 to further understand İSMEK graduates’ success stories on being employed, starting a business. It was stated in the foreword of the book that, İSMEK course centers comprised an important part of the municipal responsibilities towards education as they offered creative and vocational education to Istanbulites. Besides teaching art and crafts, İSMEK provided vocational training for individuals who do not have a profession or who want to improve themselves. Additionally, it was expressed that İSMEK courses contributed to urban production and employment, while helping thousands of success stories to be realized each year (p.3).

The book presents the stories of Istanbulites whose lives have changed through İSMEK. Based on the interviews and the data shown in Table 4.15, it was seen that people attended courses with many aims to accomplish, such as to learn a craft or a new skill set; to improve themselves or to have a profession.

There were 67 people interviewed for the book, which 42 of them were women and 25 of them male. Besides, 31 of the 67 people had find a job or started their business in fashion, design and craft and culinary art related professions. Among the graduates, 9 of them were in fashion industry and all of them were women. The 7 among them has opened their fashion house or workshop. Furthermore, the 6 people that found their profession in design and crafts, of which 4 of them were female and all had started a business related to handicrafts and jewelry. The other two people, who were male, practiced as a graphic designer and a miniature artist.

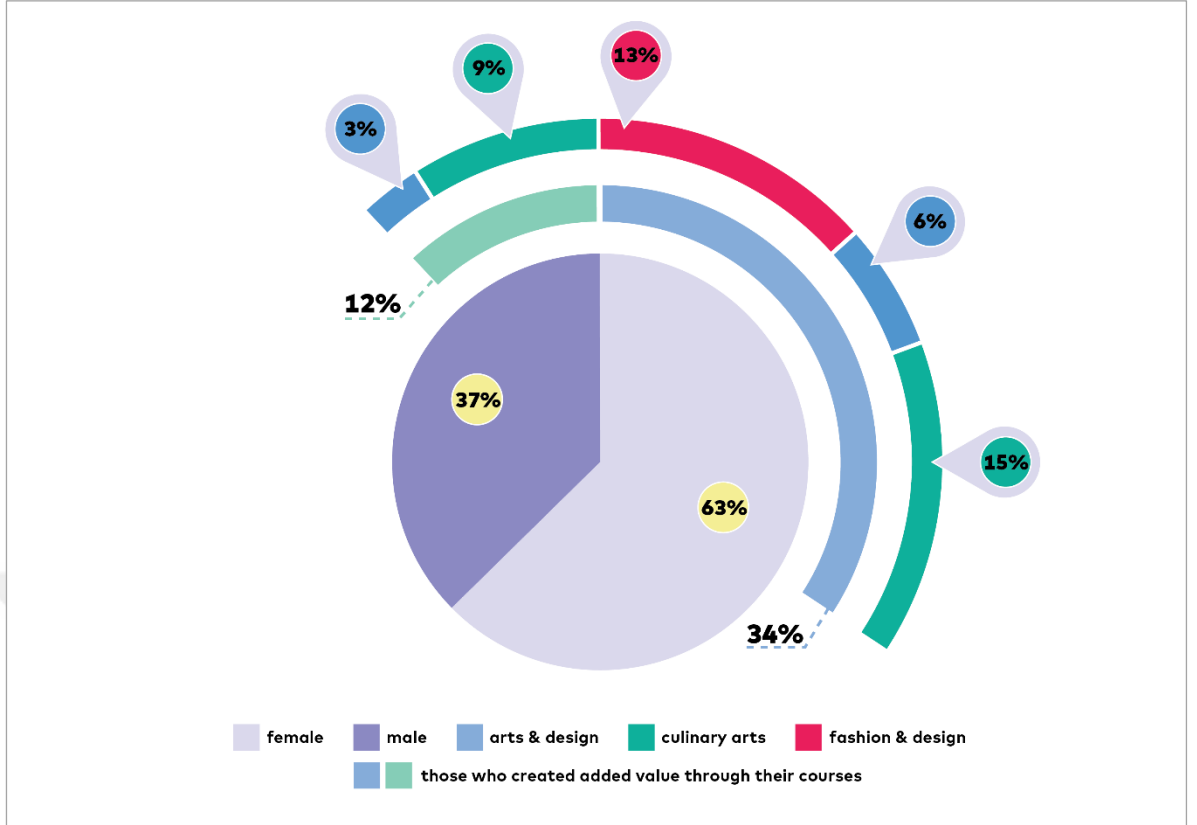


Table 4.15. Participant and gender distribution of the graduates mentioned in the book of “Lives changed by İSMEK”

Additionally, the 16 people were in culinary industry: 8 of them had opened their own restaurant or café (5 women, 3 men); 6 of them were working as a chef (3 women, 3 men); and the 2 women were selling cakes and pastries online.



Figure 4.1. İSMEK graduate interviews (İSMEK, 2017)

According to the provided information in the interviews, 8 of 42 women were previous housewives who had started a business after their training at İSMEK. Their line of work and businesses varied from being a jewelry designer to an owner of a fashion house, a restaurant, a workshop or a café. Based on their statements, all of the housewives were not able to complete their education due to their marriage, husbands or family. In addition, all of them remarked that they had put their skillset that they learned at İSMEK courses into work to gain financially and to help their house economy.

4.4. Content Analysis of İSMEK News Bulletins

18 of the 22 İSMEK News Bulletins' "From You" pages published in between 2009-2019 have been examined for the research. "From You" pages in these publications were a selection of comments from İSMEK course graduates and trainees in which they conveyed their ideas and opinions. By analyzing the content of the comments sent by people on these pages, the researcher looked for patterns among the İSMEK courses that created creative value. Accordingly, the data shown in Table 4.16 indicates that, there were a total of 244 comments sent by the graduates and the trainees alike in the reviewed 18 publications.

Considering the scope of İSMEK courses, it was seen that the courses that people attended covered a wide range such as music, language, culinary arts, technology and accounting. The discourses about the instructors being qualified, competent and interested, İSMEK offering a family warmth while providing individuals with the opportunity to develop themselves and to acquire a profession with free training, were seen to be repeated in quite a lot of the comments. In addition, the participants who stated that they started these courses with low expectations, frequently expressed that their expectations changed and increased rapidly during the trainings.

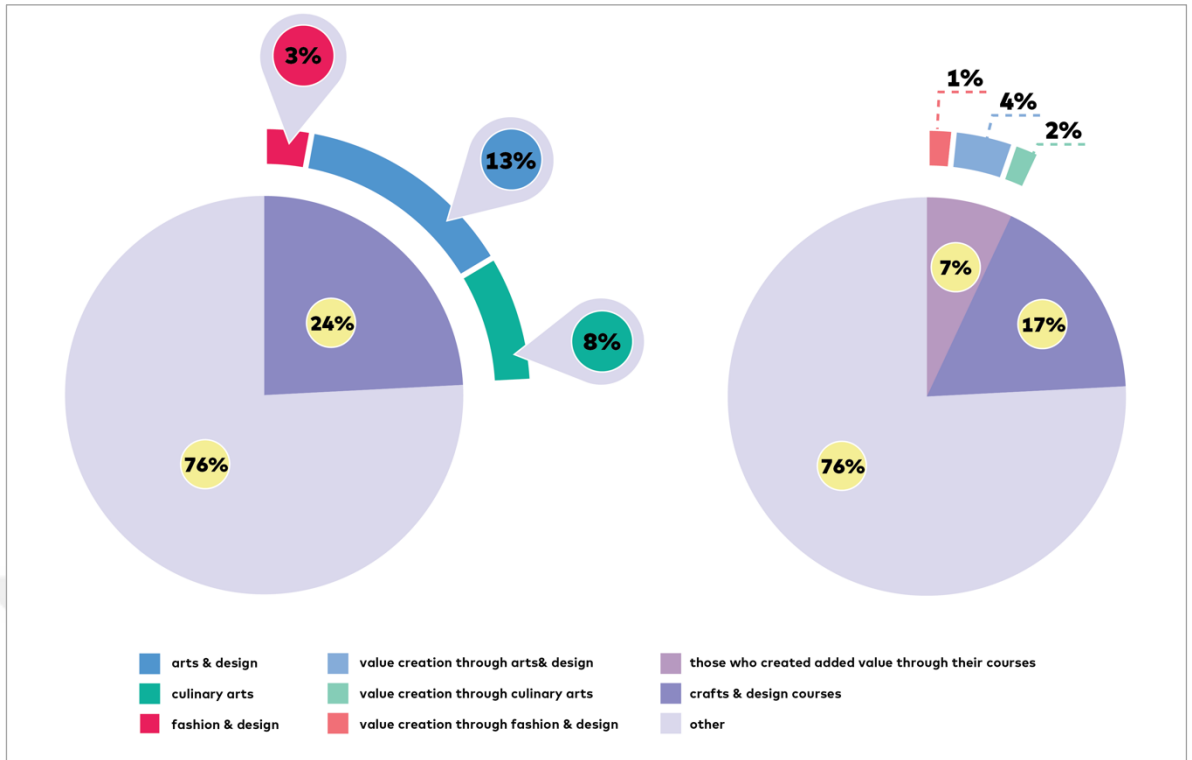


Table 4.16. Distribution of the participants commenting on the “From You” pages of İSMEK News Bulletins

Among the comments examined within the scope of the research, the comments of the participants of the courses that provided creative production and value were evaluated in detail. According to the data shown in Table 4.17, the researcher determined that 59 out of 244 people conveyed their opinions about the courses that provided added value, and these courses were evaluated under the titles of arts and design, culinary arts, fashion and design.

According to the comments, there were 7 people who stated that they took courses related to clothing and fashion, and these participants expressed how the training they received from İSMEK created value in their lives. One participant stated that she found a job in the sector based on to the modelist and sewing training she received, another participant stated that she used the knowledge she gained from artistic drawing training in her work, and another participant stated that she had an internship opportunity. In addition, a different participant stated that she was very pleased as she was able to sew clothes for her son thanks to her sewing and clothing training courses, while another one stated that sewing classes offered a new opportunity in life after her retirement.

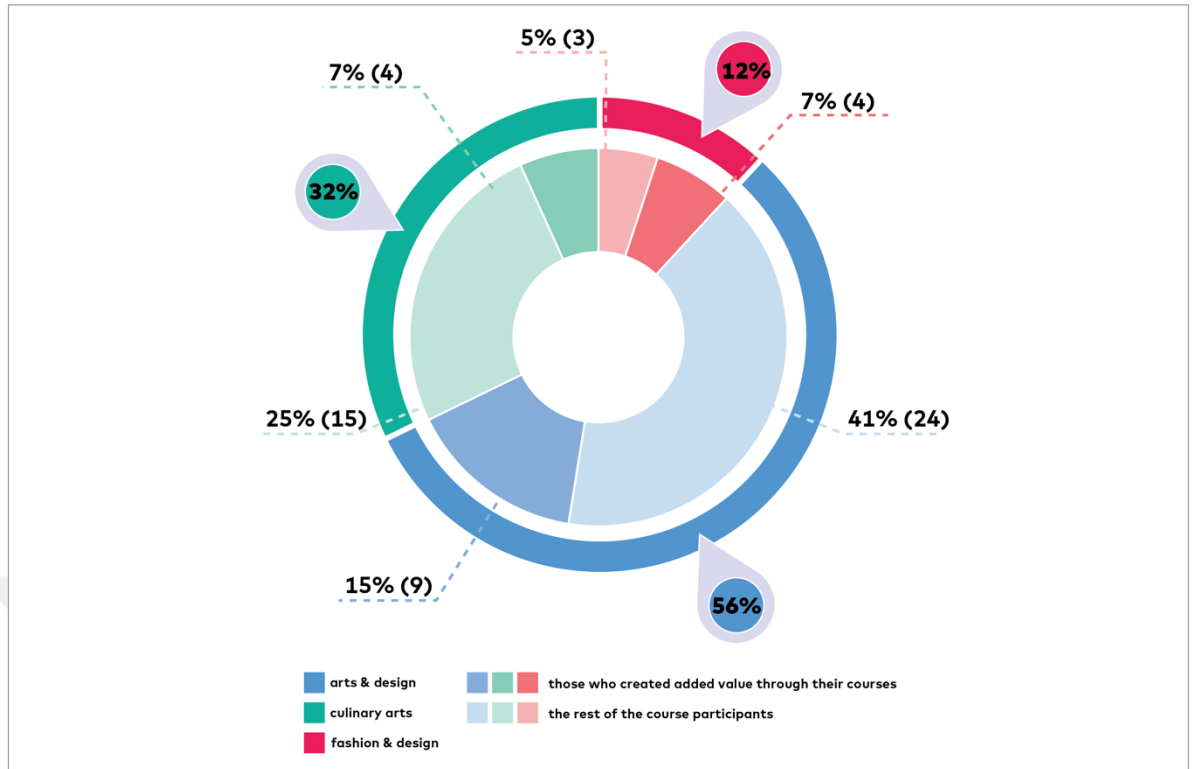


Table 4.17. Distribution of participants that creates added value through their courses

Moreover, 33 participants commented on trainings evaluated under the title of arts and design; such as embroidery, jewelry, marbling art, calligraphy, painting, graphic design, web design, photography. Among the participants, two women who completed the jewelry design training stated that they established their own profession in this way, and expressed the benefit of İSMEK courses in getting them out of the house, and underlined the importance these courses provide to women. Another participant stated that she found a job thanks to the training she received from the graphic pattern drawing training she attended only for hobby purposes rather than the field she studied at the university. Additionally, a different participant stated that the photography courses he took for two years enabled him to pass the aptitude test for arts and design education in photography and video editing. It was also observed that among the participants who received painting training, there was one participant who stated that he had the opportunity to exhibit his works and how deeply he was devoted to this value that he had just added to his life at the age of 58. Also, one person stated in the comments that she was one of the first İSMEK course graduates and she had been selling her knitting and embroidery products in her store for almost 15 years.

Moreover, it was seen that 19 participants commented on culinary arts courses and trainings. A participant, who received a pastry apprentice training among the culinary arts trainings, stated that she has been a boutique pastry maker for five years and that she attended this training to improve her technique and become professional, and that she also traveled from outside the city to attend the trainings. Another participant, who stated that she completed her basic cooking training, also said that she reached a following as a result of sharing her productions on social media during her training, and thus she received a job offer before completing her education. Besides, it was seen that there were participants who found a job and got internship opportunities at the end of these trainings, and that most of the participants who had commented stated that they were thinking of continuing the trainings to the next advanced level.

5. CONCLUSIONS AND DISCUSSIONS

İSMEK's approach in the context of creativity, value creation and production were explained, and İSMEK's structure and its potential to contribute to the social and economic development by offering lifelong education opportunities, and to create a community where individuals can practice creative production through urban education were questioned for the research.

Moreover, the relationship between creative industries and economies with local and public service providers in context of accessible urban education and training opportunities provided by local governments were explained briefly, and arguments were made based on these researches, articles, conference outputs and findings that had been analyzed.

Additionally, the importance İSMEK's employment policies aiming to facilitate training courses for a skilled labor and vocational development were explained.

5.1. İSMEK as a Structure in Support of Creativity

İSMEK's potential to enable people to transform the education and training they received at İSMEK into an income within the framework of creative production and to generate added value had been investigated. Thus, it was seen that İSMEK had tried to provide employability opportunities to its trainees with various cooperation, partnership and employment policies throughout its life of 26 years, as it was observed that the probability of finding jobs for İSMEK graduates had increased based on their new achievements and skill sets.

According to Girard's findings from her participation in İSMEK courses in 2015 and interviews she conducted to investigate the motivations of other students, many of whom were women, suggested that most of the students' motivation was based on the possibility

of meeting people and an interest in traditional handicrafts. Moreover, it was stated that the majority saw it as a hobby and few hoped to make a living from handicrafts among them (2018, p.140).

The Adult Education Policies Workshop proceedings were examined in order to get a sense of İSMEK's current approach to social development and value creation through production as well. According to the discourses in the workshop, it was stated that İSMEK was a vital tool to be utilized in regard to its education policies and vocational trainings, and it was emphasized that the concept of employment through vocational training should address the employability of women with a supportive and inclusive vision as well. It was argued that this institution could be useful for women's inclusion in work life and help them to empower and liberate themselves as well. In addition, it was also stated that workshops and seminars on entrepreneurship and cooperatives could make a holistic contribution to the empowerment of women in this subject (Akçay et al., 2021, p. 56).

Additionally, in a newspaper interview given by İSMEK Coordinator Aratemür Çimen, the importance given to women's employment was stated, as she underlined that many female participants, especially those who attend trainings in the fields of handicrafts and crafts, were able to provide themselves with job opportunities by using the skills they have acquired in the courses through social media channels and selling their products (Dinçer & Taştan, 2021).

Yet as far as the articles, conference outputs and findings that had been analyzed go, it was seen that the possible employability opportunities through courses usually defined as hobbies was not emphasized enough.

5.2. Implications and Suggestions for Restructuring the Future of İSMEK

The researcher examined the courses categorized by İSMEK under 4 title using her own filters such as creating added value and having the potential to act as a facilitator in this regard. As a result, she eliminated more than half of the İSMEK courses for the research

and included the courses that she thought had these characteristics and that could establish a relation with the creative society.

At this point, the aim of the researcher to examine the course contents by applying filters other than the ones applied by İSMEK was not to miss any course content that could be the subject of the research. In addition, among the selected courses, there were courses that could be considered as vocational training but were listed under handicrafts and crafts, as well as courses that were listed under vocational training but also allowed the individual to create added value.

In this regard, the researcher realized that the handicraft, art and craft courses were not included among the employment-oriented courses, and these courses were treated as if they were only there for hobby purposes, and for this reason, she argued that the potential of these courses to create added value and provide economic gain was not sufficiently evaluated.

Also, while considering creating an individual value and being mobilized in the rapidly developing social media, she envisioned creating a training process in which the participants of the mentioned courses could produce their own products for both individual production and financial gain. Considering that the courses chosen by the researcher were almost half of the total number of courses, she saw that the evaluation of these courses only with the hobby criterion also hindered the possible potentials of the course participants.

The researcher examined the discourses made about İSMEK, and discussed how these courses, which were stated to appeal mostly to housewives from Istanbul, can be mobilized. Although it was seen that studies were carried out to increase the importance given to employment, especially women's employment, with new practices such as employment-targeted cooperation, she concluded that this should be mobilized in a systematic way.

5.3. Limitations of Research and Suggestions for Further Research

This empirical research had a number of challenges and limitations, mainly visible in literature review, the analysis of İSMEK structure, data collection and evaluation.

First of all, subjects with a comprehensive corpus such as cultural and creative industries, creative education, lifelong learning, creative production and labor were included in the literature review of this thesis to form a basis for the research subject, which has been included in the amount that this empirical research could benefit from.

Moreover, various training programs implemented by local governments were proven to be beneficial in increasing the employment and development of individuals. However, it should be noted that the nonformal education and vocational training policies of local governments cannot be the only solution regarding this situation. In this regard, many institutions and organizations from local and central governments, private sector and non-governmental organizations need to produce policies in cooperation with each other as well.

Additionally, the researcher had the opportunity to observe and analyze İSMEK as a public employee as well, since she had been working as an architect at the Istanbul Metropolitan Municipality at the time.

Furthermore, İSMEK provided such a comprehensive social and public service through a wide range of educational content, all of which could be the subject of research in various contexts. As of the publication date of this research İSMEK operated under 4 branches which consisted of craft and workmanship, fine arts, personal development and vocational education training, and 396 courses were chosen by the researcher to be examined within the scope of this research. Therefore, examining the same research question with several different İSMEK courses may lead to different dynamics, data collection, content analysis and results, and this can be explored with further research by other researchers in the future.

BIBLIOGRAPHY

The 17 Goals | Sustainable Development. (n.d.). Retrieved from <https://sdgs.un.org/goals>

Ada balı üretim projemizin ilk adımı “Temel Arıcılık Eğitimi” başladı. (2022, February 18). Retrieved from https://enstitu.ibb.istanbul/portal/haber_detay.aspx?RegID=12032

Ada balı üretim projesi kapsamında ilk saha çalışması. (2022, April 6). Retrieved from https://enstitu.ibb.istanbul/portal/haber_detay.aspx?RegID=14048

Ada, S., & Sirin, A. (2007). İSMEK öğrenen toplum için yetişkin eğitimi sempozyumu bildirileri. In M. Altıntaş & İSMEK Yayın Editörlüğü (Eds.), *Türkiye Genelinde Halk Eğitimi Üzerine Bir İnceleme* (pp. 88–101). İstanbul, Turkey: İSMEK.

Akçay, A. N., Turgut, E., & Kursuncu, H. (Eds.). (2021). *Yetişkin eğitimi politikaları çalıştayı*. İstanbul, Turkey: Kültür A.Ş.

Alpaydın, Y. (2006). *Contribution of municipalities to adult education: ISMEK case* (188968). Ulusal Tez Merkezi. Retrieved from https://tez.yok.gov.tr/UlusalTezMerkezi/TezGoster?key=-L8ilewn9ZRRc_YMKxXW1hWqFMclq569Z9m_rbxycbF5_UuUzBdMqOK9bwKHyIyI

Altıntaş, M. (Ed.). (n.d.). 2008–2009 Eğitim dönemimiz sona erdi. *İSMEK Haber Bülteni*, 4, 14–15.

Altıntaş, M. (Ed.). (n.d.). Kursiyerlerimiz prestijli kurumlar tarafından kapışıldı. *İSMEK Haber Bülteni*, 4, 40–41.

Altıntaş, M. (Ed.). (n.d.). Mozaik sanatı gelir kazandırıyor. *İSMEK Haber Bülteni*, 4, 44–45.

Altıntaş, M., & Eren, A. B. (Eds.). (n.d.). İkinci uygulama merkezimiz Üsküdar’da açıldı. *İSMEK Haber Bülteni*, 9, 34–35.

Altıntaş, M., & Eren, A. B. (Eds.). (n.d.). Stuttgart Marktplatz Festivali İSMEK ürünleri ile renklendi. *İSMEK Haber Bülteni*, 9, 48–49.

Altıntaş, M., & Kaya, A. (Eds.). (2018). İSMEK’liler üreterek kazanıyor. *İSMEK Haber Bülteni*, 20, 28–29.

Altıntaş, M., & Yazgıç, S. K. (Eds.). (2016). Güney Kore Gyeongju İpek Yolu Festivali’nde İSMEK rüzgarı esti. *İSMEK Haber Bülteni*, 15, 24–25.

Arıcılık. (n.d.). Retrieved from https://enstitu.ibb.istanbul/portal/yuzuze_egitim.aspx?BransCode=2837

ATASEM | Atatürk Sanat Eğitim Merkezi. (n.d.). Retrieved from <https://www.atasem.org.tr/kurumsal>

Başkan İmamoğlu: “Enstitü İstanbul İSMEK, Türkiye’nin en büyük şehir enstitüsü olacak.” (2021, November 29). Retrieved from https://enstitu.ibb.istanbul/portal/haber_detay.aspx?RegID=12014

BELMEK. (2019, December 9). Retrieved from <https://www.ankara.bel.tr/kulturel-hizmetler/belmek>

Dinçer, A., & Taştan, A. (Eds.). (2021, November 19). Enstitü İstanbul İSMEK koordinatörü Dr. Canan Aratemür Çimen ile söyleşi. *Tebeşir - Mektepli Gazete*, pp. 29–30.

Disiplinlerarası Çalışmalarda Tasarım X Zanaat Kesişimi. (2020, February 5). Retrieved from <https://kaletasarimsanatmerkezi.org/disiplinlerarasi-bulusmalar/disiplinlerarasi-calismalarda-tasarim-x-zanaat-kesisimi>

Eğitimler. (n.d.). Retrieved from <https://enstitu.ibb.istanbul/portal/egitimler.aspx>

Ekrem İmamoğlu on. (2022, February 25). [Tweet]. Retrieved from https://twitter.com/ekrem_imamoglu/status/1497135642878304265?s=20&t=biy9vyYmwrFvomIPrJsU6A

Enstitü İstanbul İSMEK. (2021). [Photograph]. Retrieved from <https://enstitu.ibb.istanbul/portal/default.aspx>

Enstitü İstanbul İSMEK. (n.d.). Retrieved from <https://enstitu.ibb.istanbul/portal/default.aspx>

Ersöz, H. Y. (2007). İSMEK öğrenen toplum için yetişkin eğitimi sempozyumu bildirileri. In M. Altıntaş & İSMEK Yayın Editörlüğü (Eds.), *Yerel Yönetimlerin Yetişkin Eğitimi Alanındaki Etkinlikleri* (pp. 44–67). İstanbul, Turkey: İSMEK.

Eryılmaz, B. (2008). *İSMEK 2. Yetişkin eğitimi sempozyumu küreselleşme ve yerelleşme çerçevesinde yetişkin eğitimi bildirileri*. In M. Altıntaş (Ed.) (pp. 61–65). Presented at the İSMEK 2. Yetişkin Eğitimi Sempozyumu, İstanbul, Turkey: İSMEK.

European Commission. (2021, December). *Horizon Europe Work Programme 2021–2022 5: Culture, Creativity and Inclusive society work programme European Commission Decision C(2021)9128*. Retrieved from https://ec.europa.eu/info/funding-tenders/opportunities/docs/2021-2027/horizon/wp-call/2021-2022/wp-5-culture-creativity-and-inclusive-society_horizon-2021-2022_en.pdf

European Council (Ed.). (2017). *Conclusions – 14 December 2017*. Brussels. Retrieved from <https://www.consilium.europa.eu/media/32204/14-final-conclusions-rev1-en.pdf>

European Union. (2018). *The role of public policies in developing entrepreneurial and innovation potential of the cultural and creative sectors*. <https://doi.org/10.2766/29789>

European Union. (2021). Regulation (EU) 2021/818 of the European Parliament and of the Council of 20 May 2021 establishing the Creative Europe Programme (2021 to 2027). *Official Journal of the European Union*, 34–60.

European Year of Lifelong Learning (1996). (n.d.). Retrieved from <https://eur-lex.europa.eu/legal-content/PL/TXT/?uri=LEGISSUM:c11024>

Faure, E. (1972). *Learning to Be: The World of Education Today and Tomorrow*. Retrieved from <https://unesdoc.unesco.org/ark:/48223/pf0000001801>

Girard, M., Polo, J. F., & Scalbert-Yücel, C. (2018). *Turkish cultural policies in a global world*. New York, United States: Springer Publishing. <https://doi.org/10.1007/978-3-319-63658-0>

Goal 4 | Department of Economic and Social Affairs. (n.d.). Retrieved from <https://sdgs.un.org/goals/goal4>

Goal 4 | Quality Education. (n.d.). Retrieved from <https://sdgs.un.org/goals/goal4>

Hakkımızda | meslek fabrikası. (n.d.). Retrieved from [https://www.ibbmeselefabrikasi.com/\(X\(1\)S\(ttr0y1hhlh5t4h4opzesstbt\)\)/tr/hakkimizda/1/2?AspxAutoDetectCookieSupport=1](https://www.ibbmeselefabrikasi.com/(X(1)S(ttr0y1hhlh5t4h4opzesstbt))/tr/hakkimizda/1/2?AspxAutoDetectCookieSupport=1)

International Commission on Education for the Twenty-first Century, & Delors, J. (1996). *Learning, the treasure within: Report to UNESCO of the International Commission on Education for the Twenty-first Century*. Retrieved from <https://unesdoc.unesco.org/ark:/48223/pf0000109590>

İSMEK. (2017). *Lives changed by İSMEK*. Retrieved from <http://ismek.ist/files/ismekOrg/File/ekitap/degisenhayatlar2017.pdf>

İSMEK. (2018a). *Dün, bugün, yarın emeğin serüveni*. İstanbul, Turkey: İBB Basın Yayım Müdürlüğü Basımevi.

İSMEK. (2018b). Exhibition catalogue [Photographs]. In *Dün, bugün, yarın emeğin serüveni (Past, present, future the artisanal labor)*.

İSMEK. (2018c). İSMEK'liler üretiyor, ürettiklerini kazanca çeviriyor [Photograph]. In *İSMEK Haber Bülteni* (19th ed., pp. 28–29).

İSMEK. (2018d). *İSMEK'ten geçmişten geleceğe uzanan tasarım sergisi: dün, bugün, yarın* [Photograph]. Retrieved from http://ismek.ist/files/ismekOrg/File/ekitap/el_sanatları/dergi25.pdf

İSMEK. (n.d.-a). İkinci uygulama merkezimiz Üsküdar'da açıldı [Photograph]. In *İSMEK Haber Bülteni* (9th ed., pp. 34–35).

İSMEK. (n.d.-b). Stuttgart Marktplatz Festivali İSMEK ürünleri ile renklendi [Photograph]. In *İSMEK Haber Bülteni* (9th ed., pp. 48–49).

Istanbul | Creative Cities Network. (n.d.). Retrieved from <https://en.unesco.org/creative-cities/istanbul-0>

İstanbul Büyükşehir Belediyesi. (2012, April). *İstanbul Büyükşehir Belediyesi 2011 faaliyet raporu*. Retrieved from <https://www.ibb.istanbul/icerik/faaliyet-raporlari>

İstanbul Büyükşehir Belediyesi. (2013, April). *İstanbul Büyükşehir Belediyesi 2012 faaliyet raporu*. Retrieved from <https://www.ibb.istanbul/icerik/faaliyet-raporlari>

İstanbul Büyükşehir Belediyesi. (2014, April). *İstanbul Büyükşehir Belediyesi 2013 faaliyet raporu*. Retrieved from <https://www.ibb.istanbul/icerik/faaliyet-raporlari>

İstanbul Büyükşehir Belediyesi. (2015). *İstanbul Büyükşehir Belediyesi 2014 faaliyet raporu*. Retrieved from <https://www.ibb.istanbul/icerik/faaliyet-raporlari>

İstanbul Büyükşehir Belediyesi. (2016). *İstanbul Büyükşehir Belediyesi 2015 faaliyet raporu*. Retrieved from <https://www.ibb.istanbul/icerik/faaliyet-raporlari>

İstanbul Büyükşehir Belediyesi. (2017). *İstanbul Büyükşehir Belediyesi 2016 faaliyet raporu*. Retrieved from <https://www.ibb.istanbul/icerik/faaliyet-raporlari>

İstanbul Büyükşehir Belediyesi. (2018). *İstanbul Büyükşehir Belediyesi 2017 faaliyet raporu*. Retrieved from <https://www.ibb.istanbul/icerik/faaliyet-raporlari>

İstanbul Büyükşehir Belediyesi. (2019). *İstanbul Büyükşehir Belediyesi 2018 faaliyet raporu*. Retrieved from <https://www.ibb.istanbul/icerik/faaliyet-raporlari>

İstanbul Büyükşehir Belediyesi. (2020). *İstanbul Büyükşehir Belediyesi 2019 faaliyet raporu*. Retrieved from <https://www.ibb.istanbul/icerik/faaliyet-raporlari>

İstanbul Büyükşehir Belediyesi. (2021). *İstanbul Büyükşehir Belediyesi 2020 faaliyet raporu*. Retrieved from <https://www.ibb.istanbul/icerik/faaliyet-raporlari>

İstanbul Büyükşehir Belediyesi. (2022). *İstanbul Büyükşehir Belediyesi 2021 faaliyet raporu*. Retrieved from <https://www.ibb.istanbul/icerik/faaliyet-raporlari>

Istanbul Metropolitan Municipality. (2015, April 1). *It's Tulip Time in Istanbul* [Press release]. Retrieved from <https://www.ilav.org/lale-festivali/10-lale-festivali/brosur.pdf>

Kaya, A. (Ed.). (2018). İSMEK'liler üretiyor, ürettiklerini kazanca dönüştürüyor. *İSMEK Haber Bülteni*, 19, 28–29.

Kaya, Ç. (2011, February). *Designer as enabler: A methodology of intervention for designers* (315409). Ulusal Tez Merkezi. Retrieved from https://tez.yok.gov.tr/UlusalTezMerkezi/tezDetay.jsp?id=xYSqNREDuCTrRwSfWx_zQ&no=qfj9NAL6UUzX2-tqGnddew

Leading SDG 4 - Education 2030. (2021, October 13). Retrieved from <https://en.unesco.org/themes/education2030-sdg4>

Mahalli Gündem. (2018, January 6). Geleneksel ile çağdaş buluşturan sergi: Dün-Bugün-Yarın/Emeğin Sergisi. Retrieved from <https://www.mahalligundem.com/geleneksel-ile-cagdasi-bulusturan-sergi-dun-bugun-yarin-emegin-sergisi/4142/>

Manifesto | Carte D'Or. (n.d.). Retrieved from <https://kadinlarlaguzellesen.com/manifesto>

Milliyet Kültür Sanat Servisi. (2018, February 4). Emeğin izinde. Retrieved from <https://www.milliyet.com.tr/gundem/emegin-izinde-2603399>

Murat, S. (2007). İSMEK öğrenen toplum için yetişkin eğitimi sempozyumu bildirileri. In M. Altıntaş & İSMEK Yayın Editörlüğü (Eds.), *Yerel Yönetimlerin Yetişkin Eğitiminde Karşılaştıkları Temel Sorunlar ve Yetişkin Eğitimi Programlarını Tamamlayanların İstihdamları* (pp. 166–216). İstanbul, Turkey: İSMEK.

Özgün Yakınlaşmalar. (2018, February 21). Retrieved from <https://xxi.com.tr/i/ozgun-yakinlasmalar>

Pasta Hazırlama ve Sunum Teknikleri (Pastacı Çırağı). (n.d.). Retrieved from https://enstitu.ibb.istanbul/portal/yuzyuze_egitim.aspx?BransCode=4357

SDG Indicators. (n.d.). Retrieved from <https://unstats.un.org/sdgs/report/2021/goal-04/>

Sinanlar Uslu, S. (2019, January 24). UNESCO Tasarım kenti İstanbul'un ilk tasarımları İSMEK'ten. Retrieved from <http://sezasinanlaruslu.com/unesco-tasarim-kenti-istanbulun-ilk-tasarimlari-ismekten/>

Tarihçe. (2021). Retrieved from <https://busmek.bursa.bel.tr/tr/tarihce-388/>

Toker, A. (2017). İSMEK Focus Group. Retrieved from <https://aysenaztoker.com/ismek-focus-group>

Ural, O. (2007). İSMEK öğrenen toplum için yetişkin eğitimi sempozyumu bildirileri. In M. Altıntaş & İSMEK Yayın Editörlüğü (Eds.), *Türkiye'de Yetişkin Eğitiminin Bugünkü Durumu ve Geleceği* (pp. 12–43). İstanbul, Turkey: İSMEK.

Uslu, İ. (2008). İSMEK 2. Yetişkin eğitimi sempozyumu küreselleşme ve yerelleşme çerçevesinde yetişkin eğitimi bildirileri. In M. Altıntaş & İSMEK Yayın Editörlüğü (Eds.), *İSMEK Müşteri Memnuniyeti Araştırması* (pp. 120–133). İstanbul, Turkey: İSMEK.

Yeni döneme, yepyeni bir vizyonla başlıyoruz. (2021, September 24). Retrieved from https://enstitu.ibb.istanbul/portal/haber_detay.aspx?RegID=12007

CURRICULUM VITAE

Personal Information

Name and surname : Sezin Karcan KAYA

Academic Background

Bachelor's Degree Education: Architecture, Istanbul Technical University, 2012-2018

Post Graduate Education : MA in Design, Institute of Graduate Programs,
Kadir Has University, Full Merit Scholarship, 2018-
2022

Foreign Languages : Turkish (native), English (fluent)

Work Experience

Institutions Served and Their Dates:

Istanbul Metropolitan Municipality, 2020-2022

designtrak, 2018-2019