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ŞEBNEM GÖKÇEN

PUBLIC ART AND PERCENT FOR ART STRATEGY
EVALUATION OF SELECTED WESTERN CITIES AND POSSIBLE SCENARIOS
FOR THE CASE OF IZMIR-TURKEY

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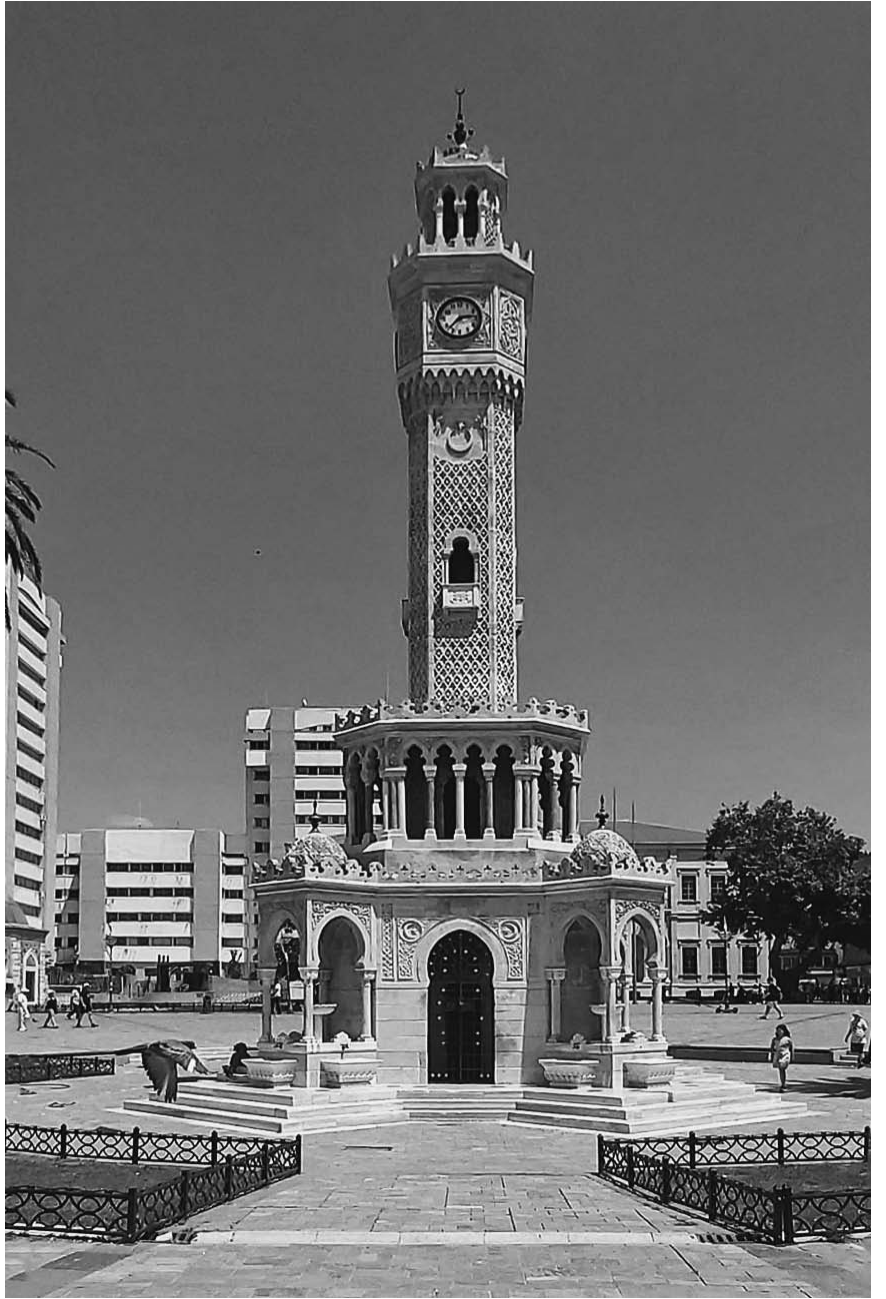


FIG. 1 IZMIR CLOCK TOWER




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PUBLIC ART AND PERCENT FOR ART STRATEGY EVALUATION OF SELECTED WESTERN CITIES AND POSSIBLE SCENARIOS FOR THE CASE OF İZMİR-TURKEY

CULTURAL POLICIES
CULTURE-LED URBAN REGENERATION
İZMİR-TURKEY
PERCENT FOR ART
PUBLIC ART

Public art plays a number of roles in the economic, social and cultural transformation of cities. The cultural policies of cities are significant for the interest in public art. The percent for art strategy as an important policy is one of the methods to promote public art in cities and finance artwork production. Many cities have been successfully implementing public art in their cultural policies. The cities of Chicago, Barcelona and Dublin can be mentioned as those which have different experiences in the implementation of this strategy. They can be taken as exemplars of cultural policies and public art strategies for the specific case of Izmir, Turkey.

This article intends to discuss public art as part of cultural policies in Izmir, demonstrating how public art can find more space in the urban environment. In line with this purpose, the main question focuses on how the percent for art scheme can be applied as a method that ensures the realization of public art practices for Izmir. The resultant findings obtained from proposed models show that an alternative financial resource can be provided via the percent for art strategy in Izmir city. In the end, the percent for art program is believed to offer a range of opportunities which should increase the presence of public art in the city.

INTRODUCTION

Public art is closely associated with culture-led regeneration, urban spaces aesthetics and quality of life improvement. For this reason, the existence of art in modern cities is increasingly considered a part of cultural policies while public art becomes an emphasized and “planned” feature of cities. Cities were subject to important changes in social, economic and spatial terms with the impact of rapid changes in political and economic paradigms at the end of the 20th century. Under these circumstances, the position of cities and the new steps they may take with regard to new competitive conditions gain a new perspective. In the big picture which can be called the global competition, cities obviously redefine their roles, and the new conceptual framework of culture in cities (cultural industry, creative cities, culture-led regeneration, cultural planning, etc.) demonstrates an obvious rise in the course of becoming one of the fundamental tools of urban competitiveness. In the very same frame of development, public art becomes a crucial part of cultural policies.

Cultural industries as the means to provide a new economic base in post-industrial cities have played a key role in urban problem-solving strategies since the 1980s. Urban regeneration can be commenced with different themes in mind, such as property-led, design-led, art and culture-led, or that organized around strategic marketing and mega

events. Culture-led regeneration, as one of these themes, comes to the fore with its social and cultural economy dimension, as well as physical restoration. Culture-led regeneration approaches create employment while providing urban distinctiveness (Scott, 1997), encourage innovation and creativity (Moomaas, 2004) and enhance participation in artistic and cultural events through social unity and harmony (Griffiths, 2005). It is evident that public art has become a component of culture-led regeneration in cities with the increasing interest in the existence of works of art (Roberts & Marsh, 1995). It also aims to define identity in cities, except from its ornamental value (Miles, 2007), which enhances the meaning attached to public art.

The post-1980 period is also characterized as the “public art renaissance”, whereby the increase in the participation of public and private sectors in art investments became evident in many cities around the world, and whereby there was more emphasis on art policies and the renovation of administrative structures regarding art matters. Artists also got increasingly integrated into urban design (Hall & Smith, 2005: 175). In this vein, public art appears as the main component of the cultural quarters designed in line with cultural policies and are seen as part of mega-events and a way of attracting the creative class to the cities. Cultural quarters are places where artistic and creative activities are produced and consumed because people visit them for entertainment and leisure activities. These areas, featuring a lively street life at different times of the day, offer a public space or series of spaces that attract people’s attention, as places time can be spent in (Montgomery, 2004: 4). One of the clearest examples attesting to the role of art in development is the inclusion of arts in urban development strategies in order to attract highly skilled human capital to specific locations. In this context, art presents a magnet for creatives.

The percent for art strategy is one of the most common methods used to finance the production of artworks and to increase the presence of art in cities. By means of this strategy, a small amount (typically 1%) of the construction costs of large-budget structures by public or private investments is allocated for the construction and maintenance of public arts. Today, the percent for art program is carried out as an important implementation method of cultural policies in countries that adopt and implement this policy at different levels, ranging from central to local governments.

The purpose of this article is to analyse the administrative processes of public art practices, which progress with different strategies in different geographies. Among these, the percent for art strategy is a widely used

method globally. It can be said that different urban experiences contain alternatives that can be taken as an example through the percent for art processes, which is a method of realizing public art. Various cultural policies and public art strategies of Chicago, Barcelona and Dublin can be taken as a reference for Izmir-Turkey. The aim of the article is to discuss public art as part of cultural policies in Izmir and demonstrate how public art can take more place in the city. In accordance with this purpose, suggestions have been made in the article about how the percent for art can be applied as a method that ensures the realization of public art practices for Izmir-Turkey.

PERCENT FOR ART STRATEGY IN EUROPE AND THE USA

Since the second half of the 20th century, new regulations have been implemented in Europe and the USA in order to encourage and even force the inclusion of art in construction projects (Hrastar, 2018: 81). Regulations regarding the inclusion of public art in the built environment first emerged in France in 1936 and were enacted as a law in 1951 (Gökçen, 2018: 219). This practice has been accepted in more than 80 cities in the USA and in European countries such as Great Britain, Belgium, the Netherlands, Norway, Germany, Austria, Switzerland, Italy, Finland, Ireland, etc. and is still in force in many of them (Hrastar, 2018: 81). While the share allocated for public art from construction costs in the USA varies between 0.25% and 1.25%, it generally amounts to approximately 1% (DCASE, 2012: 26). It is defined as 1% in Belgium, France, Netherlands, Norway and Sweden, and as 2% in Germany and Italy (Gökçen, 2018: 219).

The percent for art scheme differs from other public art practices such as donations, individual grants and the support of private companies. This strategy includes only permanent works and applications in public spaces; whereas other funding methods support temporary works, exhibitions, as well as public art produced in corporate office buildings and other private spaces. Percent for art can provide access to public art in economically disadvantaged areas and ensure the continuity of the production of public art. While this strategy as a legal provision in some countries consisted of a traditional artist participation model only to fill the empty spaces from the 1960s to the 1990s, it soon transformed into a continuous line of development (Hrastar, 2018: 81). Many countries and

cities that apply the strategy are trying to improve the percent for art strategy. It appears that in many countries, which adopt and implement the percent for art program today, the method is carried out as an important component of urban cultural policies.

DIFFERENT EXPERIENCES IN PERCENT FOR ART

Many cities around the world carry out public art works within the extent of cultural policies. The cities of Barcelona, Dublin and Chicago are among these cities and are examples that can be regarded as models for Izmir. Public art in these cities is realized in a planned manner via the strategic cultural plan, public art plan and other administrative regulations. The existence of the creative class in these cities further supports the strategies carried out. In each case, “culture-led regeneration” was used as a method to be applied in under-developed regions. Temple Bar in Dublin, El Raval and Barceloneta in Barcelona, as well as the Millennium Park District and Museum Campus in Chicago, are known as successful results of this regeneration.

The influence of mega-events is behind the public art works of Dublin and especially Barcelona and Chicago. While the city of Barcelona experienced a radical change with the Olympic Games (1992), public art took a noteworthy place in this transformation (Benach, 2004). Related to the effect of the Chicago World’s Fair (1894), many works were made then and changed the face of the city (Conard, 2008). Dublin, on the other hand, has a different experience, as the city tried to position itself through another mega event, the European Capital of Culture candidacy. The culture strategy plan was originally developed for the European Cultural Capital of 2020. An overview of worldwide experiences reveal that the cities of Chicago, Barcelona and Dublin stand out as cities where the percent of the art strategy is implemented and they are known for their successful public art practices. These cities shall serve as an example for Izmir with the aid of their unique stories.

- **Chicago** – After the 1980s, many studies were carried out in Chicago to restructure the city with the support of culture-led strategies and policies. In addition to cultural policies at the local level, the city appears to owe its success to being a part of a larger urban region with ethnic diversity and immigration flows in every period, which further enhances its role as the point of attraction for the creative class.¹ The works of world-famous artists in the city has also accelerated the development of the city in this sense. The Chicago Picasso is an important symbol of the city’s

¹ Chicago is among the top 5 metropolitan areas that contribute to the creative class in the USA (Florida et al., 2015: 24).



FIG. 2 THE CLOUD GATE (BY ANISH KAPOOR)



FIG. 3 FLAMINGO SCULPTURE (BY ALEXANDER CALDER)

public art history as an example of this. After Picasso, many public art works were made in the city. Today, there are many works to support its identity as a “public art city”. For example, the Cloud Gate, a sculpture known not only in Chicago but all over the world, is one of the symbols of the city today (Fig. 2).

In the United States, financial support for public art is largely provided by public institutions, in contrast to art organizations and museums which are heavily supported by the private sector. Approximately 81% of public art programs in the USA are supported by public institutions and state-sponsored programs are the main source of public art funding (Miller, 2012: 2). On the other hand, efforts have been ongoing to support public art by donations and private organizations for many years.² Percent for art strategy, a part of the legal framework in the USA, is obligatory in Chicago, as in many other regions (Pitsch, 2013). However, the percent for art in Chicago (1.33%) is higher than the national rate (DCASE, 2017: 24). The Culture and Special Events Department (DCASE) in the city

administration also carries out the percent for art strategy in support of public art works throughout the city. Implementation strategies are included in the Chicago Cultural Plan 1986, Chicago Cultural Plan 2012, Chicago Public Art Plan 2017 and in administrative regulations. Most of the public art collection in the city of Chicago is the result of the percent for art policy (Srivastava, 2014).

The first work financed by the percent for art scheme was the Flamingo sculpture by Alexander Calder, one of the symbols of the city (Fig. 3). Since the adoption of the percent for art policy in Chicago, more than 500 works of art in over 150 public spaces have contributed significantly to the city’s collection (DCASE, 2017: 18; Fig. 4).

These developments undoubtedly prove that the policies and strategies adopted in the case of Chicago paved the way for the rise of the city through cultural economy. In this regard, Chicago is renowned and exemplified as the city of public arts.

- **Barcelona** – During the 1980s and 1990s, and especially thanks to the 1992 Olympic Games, there were numerous positive developments in urban design and urban management, many of which supported the emergence of the Barcelona Model (García-Ramón & Albet, 2000; Marshall, 2000; Monclús, 2003). Barcelona has become one of the ref-

FIG. 4 THE RORA MOSAIC (BY GINNY SYKES) FINANCED BY THE PERCENT FOR ART SCHEME



² Many private initiatives have been established since 1872, when the Fairmount Park Art Association, was founded to support public art in the United States as the first private non-profit organization in Philadelphia (Miller, 2012: 2). In the following years, the construction of many sculptures was financed by individual donations in Chicago. As an example, the statue, which was made in 1884 in memory of the great fire in the city, was financed by the timber merchant Eli Bates (DCASE, 2017: 74). Another one, Benjamin Franklin Ferguson, donated \$ 1 million after his death to be spent on the city’s public art (Kutner, 1962: 217). Many sculptures, including the Nuclear Energy sculpture by Henry Moore, were made with this fund. (DCASE, 2017: 7).



FIG. 5 L'ESTEL FERIT SCULPTURE (BY REBECCA HORN)

FIG. 6 THE MISTOS SCULPTURE (BY CLAES OLDENBURG AND COOSJE VAN BRUGGEN)

erence cities in the European continent in terms of culture-led urban regeneration, creative industries and the development of the cultural economy. Barcelona's culture-led regeneration has guided the urban developments since the 1990s by means of a highly developed strategic vision and a set of spatial plans. For the first time in 1999, a city was awarded a gold medal by the Royal Institute of British Architects (RIBA) and it was Barcelona (Kutner et al. 2016: 30).

In Barcelona, which stands out with its success in urban design and cultural management, public art has been a part of the city's cultural policies since the Olympic Games. Public art played an important role in the transformation of public spaces following this mega event. Many new works were made especially in the coastal parts of the city. Rebecca Horn's L'Estel Ferit sculpture at Barceloneta, as one of the city's important cultural quarters, is such an example (Fig. 5). The Barcelona Head sculpture and the Mistos sculpture are among the many sculptures made for the 1992 Olympics (Fig. 6).

The cultural policies of the city are fostered by the Barcelona Cultural Institute, which was founded in 1996 as an autonomous institution. This institution coordinates the Cultural Strategy Plan, in which all actors, involved in the cultural and creative industries, are represented. The strategy plan identifies future needs of each area and proposes a common roadmap, in which the institute plays the key role. The institute establishes the link between the local government, non-profit private institutions and cultural stakeholders. Barcelona also stands out with its cultural policies carried out in cooperation with the public and private sectors.

In Barcelona, art and cultural institutions are financed by individual grants, private and public cooperation and government support, as well as support from the European Union. While organizations and projects can be fi-

nanced by a single source, sometimes comprehensive and continuous works can be financed by many different sources. The percent for art policy, which is one of the most common financing methods of public art, is applied all over Spain, and local governments have a great deal of autonomy in its implementation. Each project is evaluated separately. Therefore, there is no general procedure for applications (Public Art Online, n.d.).

The success of public art in Barcelona is directly related to cultural policies where public art has been an element of planned urban governance strategies since the Olympics. Multi-stakeholder strategies also have an impact on the financing of public art. Although there is no clear percent for art procedure, Barcelona is an important example for combining different methods of finance.

- **Dublin** – In the 1970s and 1980s, Dublin, like many other cities in Northern Europe, had various social and physical effects of economic restructuring whereby manufacturing industries abandoned the city centre because of deindustrialisation. The deterioration of social conditions in the city centre was accompanied by physical deterioration. In the 1990s, a successful economic regeneration policy encouraged the return to urban centres, resulting in a significant increase in population and the vitality of historical centres (Moore-Cherry & Vinci, 2012). Today, an important culture-led regeneration experience is revealed by the presence of restored historical sites such as Temple Bar, which is an important cultural quarter of Dublin (Fig. 7).

In Dublin, the participation of the local government in art projects is limited because local practices are shaped by central policies. Therefore, the reflections of cultural policies at the local level in Ireland have been put into practice through instruments such as the Arts Act, the Arts Council of Ireland and The Arts Plan (Dowler, 2004). Dublin's Cultural Strat-



FIG. 7 EXAMPLE OF PUBLIC ART MADE WITH PERCENT FOR ART IN TEMPLE BAR (BY FERGAL MCCARTHY)



FIG. 8 EXAMPLE OF PUBLIC ART MADE WITH THE PERCENT FOR ART SCHEME (BY ANDREAS KOPP)

egy Plan was prepared in 2015 in collaboration with the Dublin City Council, arts and cultural organizations and Dublin's citizens. The percent for art, an important method for financing public art in Dublin, is included in the plans at the local and central government levels and a large number of works have been funded by this strategy (Fig. 8).

The strategy is implemented in Dublin in accordance with the framework determined by the central government. The rate is determined as 1% of construction costs, but it cannot exceed the maximum limits shown in Table I (Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, 2020). For instance, when the cost of construction reaches € 49,000,000, the percent for art will be € 350,000 instead of € 490,000. However, when the determined amount is not sufficient, funds from other sources are also used. The cultural policies of the central administration have an important place in public art practices in Dublin.

PUBLIC ART IN IZMIR-TURKEY

Izmir, the third largest city in Turkey, is the cradle of many ancient civilizations such as the Romans, the Byzantines and the Ottomans with its 8000 years-old historical past. Beginning from the 17th century, with the effects of improving trade, it has been a city where different ethnic groups (Armenians, Greeks, Jews and Turks) lived together. Owing to its deep-rooted history, Izmir had the chance to develop cultural policies, especially in the two decades. By means of the Izmir Cultural Workshop held in 2009, cultural studies in the city made progress and the interest in public art increased. In the following years, after the Cultural Workshop of 2009, there have been some milestone developments related to cultural studies in the city. Among these is the Izmir Design Forum in

2011, the preparation of the Izmir Cultural Economy Compendium in 2012, as well as Sculpture and Mural Workshops which have been held since 2012 (Fig. 9).

Another important initiative is the Izmir History Project which was initiated in 2014. Guided by the Izmir History Project, the historical core of the city, including Kemeralti and its periphery, is planned as a cultural quarter in the city. In Izmir, public art is a part of different stages of multi-stakeholder cultural studies which includes the collaboration of universities, the local government and private organizations. However, the local government has a basic role in public art. For instance, the Sculpture and Mural Workshops organized by the local government are an important part of the latest public art works. The most well-known example in this respect is the Izmir Clock Tower, located at the Kemeralti district, which stands out as both the symbol and the oldest monument of the city (Fig. 1).

In terms of finance, public art in Izmir is funded by local governments. As in all public investments, investments in public art are to be made in accordance with the Public Procurement Law. The donations and grants are transferred to the public budget without directly supporting the public art and public investments in Turkey are made by a single method.³ However, since there is no special procedure in Turkey for realizing public art, it is regarded as a construction investment. Through this method, an examination of the overall list of investments reveal that, between 2011 and 2020⁴, only fourteen investments were made in Izmir in the categories of construction, design, maintenance and repair of public art. Additionally, workshops and competitions held by the local government support the production processes of public art. In Table II the data obtained from the

TABLE I THE PERCENT FOR ART RATES IMPLEMENTED IN DUBLIN*

Project cost band	Percent for art rate	Maximum limit
€ 0 – € 5,000,000	1%	€ 50,000
€ 5,000,000 – € 20,000,000	1%	€ 125,000
€ 20,000,000 – € 50,000,000	1%	€ 350,000
€ 50,000,000 +	1%	€ 500,000

* The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, 2020



FIG. 9 SCULPTURE BY UMIT TURGAY DURGUN MADE AT THE SCULPTURE WORKSHOP

FIG. 10 EXAMPLES OF INVESTMENTS MADE IN PUBLIC ART, KULTURPARK MURAL

above-mentioned fourteen works of art give information about the hosting administration, the date of production, the costs and the type of construction etc. Although listed under the category of construction investments, the list consists of sculptures, monuments and murals (Fig. 10). The cost of these fourteen works of art has been € 3,436,678.86 in total (Table II).

MODEL PROPOSAL FOR PERCENT FOR ART STRATEGY FOR IZMIR-TURKEY

The percent for art strategy, applied in many countries and cities over the world, is not used in Turkey. This strategy, as an alternative to other methods of financing, evidently has the potential to positively affect the contribution of public art in the city. In case the due regulations are made in the legislation, it is possible to apply the percent for art as a part of cultural policies. The administrative processes related to public art in Ireland are determined by the central government and carried out by the local government, which can be regarded as similar to the Turkish case. Chicago and Dublin are examples that have successfully integrated the strategy into their cultural policies. On the other hand, in Barcelona, the strategy is not widely used in every case. However, although the percent for art in Barcelona is not a method applied frequently, it can be deemed as a model for the case of Izmir since there are many different means of financing used together.

In this article, two models are suggested for the implementation of the percent for art strategy in the city of Izmir. The first one is

³ Other financial methods in public art are financially limited and, they are not accepted as the main method of finance.

⁴ There has been no record of public art investments made in Izmir after 2020, most probably due to the Covid-19 pandemic conditions, therefore, data after 2020 is not included in the table.

the method applied in Chicago, Barcelona and many other cities, concerning the allocation of a share between 1% and 3% from construction costs. The second method is to allocate a 1% share from the upper limits, as already applied in Dublin. Since the percent for art is taken from construction costs, the first step is to examine the public construction costs made by local governments in Izmir for the period of 2011-2020. Thus, the scenarios of the percent for art are also based on the data obtained from the same period of time. In Table III the data provides information about the number of construction investments and the total construction costs between 2011-2020. In total, € 456,915,681.70 as the construction costs (architectural and urban design investment) were made in Izmir over a decade (Table III).

The figures in Table III give the chance to calculate the percent for art ranging between 1-3% for the period of 2011-2020. This calcu-

TABLE II PUBLIC ART INVESTMENTS IN IZMIR FROM 2011 TO 2020

Local government	Process	Public art type	Year	Cost (€)
Municipality of Bayraklı	Repair, renovation, restoration	Monument	2013	€ 69,942.34
Municipality of Karabağlar	Construction	Sculpture	2016	€ 315,187.13
Izmir Metropolitan Municipality	Construction	Sculpture	2016	€ 65,871.16
Municipality of Karşıyaka	Repair, renovation, restoration	Monument	2017	€ 1,739,767.63
Izmir Metropolitan Municipality	Construction	Functional public art	2018	€ 42,948.67
Izmir Metropolitan Municipality	Repair, renovation, restoration	Landscape sculpture	2018	€ 52,923.12
Izmir Metropolitan Municipality	Repair, renovation, restoration	Monument	2018	€ 105,740.04
Izmir Metropolitan Municipality	Construction	Functional public art	2019	€ 41,465.91
Izmir Metropolitan Municipality	Design	Functional public art	2019	€ 35,245.32
Izmir Metropolitan Municipality	Construction	Functional public art	2019	€ 44,358.10
Municipality of Karabağlar	Construction	Sculpture	2019	€ 802,143.25
Izmir Metropolitan Municipality	Construction	Mural	2019	€ 30,005.46
Izmir Metropolitan Municipality	Repair, renovation, restoration	Sculpture	2020	€ 27,650.45
Izmir Metropolitan Municipality	Construction	Mural	2020	€ 63,430.23
			Total:	€ 3,436,678.86

TABLE III CONSTRUCTION INVESTMENTS IN İZMİR*

Year	Number of construction investments	Total construction investment cost (€)
2011	17	€ 13,205,495.53
2012	20	€ 135,348,243.89
2013	29	€ 54,410,079.74
2014	8	€ 4,908,969.21
2015	18	€ 25,518,770.24
2016	32	€ 28,050,775.62
2017	32	€ 143,456,675.91
2018	23	€ 24,113,891.15
2019	11	€ 9,798,143.99
2020	14	€ 18,104,636.42
Total	204	€ 456,915,681.70

* Between 2011 and 2020, a total of 12,726 works were made by local governments in Izmir. 3212 of these expenditures are related to construction investments. 204 of the construction investments (excluding investments such as infrastructure and renovation) are the construction of architectural structure and urban design projects. The table has been prepared after analyzing and examining the data on all these investments.

TABLE IV PERCENT FOR ART SCENARIO IN İZMİR**

Project cost band	Proposed percent for art rate	Proposed maximum limit
€ 0 – € 3,595,747	1%	€ 35,500
€ 3,595,747 – € 7,191,494	1%	€ 45,000
€ 7,191,494 +	1%	€ 70,000

** According to the threshold values, these ranges are as following. Percent for art maximum limits have been prepared by considering the rates determined in Dublin.

lation gives an idea about how much funding could have been allocated for the production of public art had the percent for art strategy been implemented in Turkey. According to this model, when the share is calculated at the rate of 1%, the resultant figure reached € 4.569.156,82 and when it is 3%, then it was € 13.707.470,45. However, the actual figures spent for the above-mentioned fourteen works of art have only been recorded as, € 3.436.678,86 in total. The first model shows that a great amount of investments could have been realized in contrast with the public art investment already made.

Another alternative to apply the strategy of percent for art in Turkey is based on the model used in Dublin. The second calculation method is therefore based on the application of upper limits as in the case of Dublin. In Dublin, the strategy with the upper limits applied amounts to a 1% share being allocated from construction costs. In contrast to other countries and cities that accept the strategy, the 1% share in Dublin is applied under specific conditions of upper limits determined. Over these certain limits, instead of the 1% share of construction cost, a fixed share can be applied depending on the amount. While determining the financial upper limits in Dublin, the construction figures were evaluated in four categories considering the budget. In the Turkish case, a similar classification is made based on the “threshold value”, which is the financial amount determined by the central government every year in public construction works.

The threshold value in 2021 was announced as the amounts in three categories such as:

- less than € 3,595,747
- between € 3,595,747 – € 7,191,494
- over € 7,191,494

The data relating to the threshold value can be used by dividing the upper limits in Turkey

TABLE V NUMBER OF CONSTRUCTION INVESTMENTS IN İZMİR***

Year	Projects under € 3,595,747	€ 3,595,747 – € 7,191,494	Over € 7,191,494
2011	17		
2012	17	2	1
2013	26	2	1
2014	8		
2015	17		1
2016	30	1	1
2017	29	2	1
2018	21	1	1
2019	11		
2020	12	1	1
Total	194	6	4

*** It is categorized according to percent for art scenario II.

into three categories. According to these data, the share figures from the second model is given in Table IV.

Based on the threshold figures calculated on the basis of 1%, Table IV gives the proposed limits for the three categories. According to these figures, there have been a total of 204 construction works made between 2011 and 2020 and the related categories are given in the list of Table V. During this period, 194 of the works are below € 3,595,747, whereas 7 of these works are between € 3,595,747 – € 7,191,494 and finally 4 of them above € 7,191,494. In the second model, based on the consideration of the upper limits, the percent for art appears to have reached € 2,351,304.25. This amount of € 2.351.304,25 is evidently less than the figure obtained from the first model, as well as the actual amount already spent for public art. However, the model can still be considered since it is an alternative way for other methods of financing public art.

The final step of evaluation involves a comparison of all models by different years (Table VI). Table VI contains the findings on all scenarios for the percent for art. In the table, the annual figures help to make a comparison between different years, and it also appears that the continuity of rising figures in construction costs in Izmir should promise sustainable funding, despite the changing figures by each year. All these findings have shown that the percent for art can possibly be adopted as a strategy and applied in Izmir, providing a sustainable method for financing public art in the city.

5 Limitations and future research: Among the limitations of the study is the inaccessibility of all data on public investments in Turkey. Data on public works of art made in Izmir with the main financing method has been obtained, but access to data on what proportion of the investment is public art and what proportion is construction investment is limited. The article can be a guide for future research and lead to similar studies in other cities in Turkey or all over the world.

TABLE VI İZMİR-TURKEY PERCENT FOR ART SCENARIOS

Year	Scenario I. percent for art rate (1%)	Scenario I. percent for art rate (3%)	Scenario II. percent for art (upper limit 1%)
2011	€ 132,054.96	€ 396,164.87	€ 132,054.96
2012	€ 1,353,482.44	€ 4,060,447.32	€ 300,253.51
2013	€ 544,100.80	€ 1,632,302.39	€ 361,976.15
2014	€ 49,089.69	€ 147,269.08	€ 49,089.69
2015	€ 255,187.70	€ 765,563.11	€ 325,187.70
2016	€ 280,507.76	€ 841,523.27	€ 270,861.86
2017	€ 1,434,566.76	€ 4,303,700.28	€ 410,792.86
2018	€ 241,138.91	€ 723,416.73	€ 232,969.06
2019	€ 97,981.44	€ 293,944.32	€ 97,981.44
2020	€ 181,046.36	€ 543,139.09	€ 170,137.02
Total	€ 4,569,156.82	€ 13,707,470.45	€ 2,351,304.25

CONCLUSION

The percent for art program is implemented as a method for improving the built environment and making it more appealing, useful and accessible by incorporating works of art in public areas. What is essential here, as evident in different urban experiences, is the creation of continuous funding for public art. Additionally, this strategy appears to act as the crucial component of cultural economy.

As mentioned afore, it is clear that the percent for art strategy in public space has various positive effects on the urban environment and the citizens. For example, the strategy can ensure public art in economically disadvantaged or smaller areas. Different city experiences are not only full of examples of the advantages that can be achieved with this strategy but they also offer clues on how each city can create its own unique roadmap with different legal and administrative processes.

However, the percent for art schemes applied in many cities in the USA and Europe, is not implemented in Turkey. Therefore, it is possible to consider it a strategy that can be of guiding importance for related funding methods in Izmir-Turkey, by means of which it can be evaluated as a part of cultural policies and put into practice with new regulations to follow. In the article, two model proposals are given in terms of how the percent for art can be applied.

When the present process in the production of public art is examined, in the case of Izmir observations reveal that:

- Public art is financed through a single source.
- There is no separate and special budget for public art and works of art are therefore considered to be construction works only.

– Construction investments are continuously made, but there can be no such continuity on investments for public art.

– The selection of public art works is determined by financial criteria, and not by means of artistic considerations.

In future prospects, if percent for art strategy is applied for Izmir-Turkey;

- Funding can be a possible alternative in addition to existing methods.
- Public art can be evaluated separately from construction works.
- Since it is a fund reserved only for public art, the continuity of investments shall be ensured.
- Through percent for art, selection criteria for public art shall be reviewed.
- It can be an alternative fund for workshops and competitions.
- It can support the production of public art in economically disadvantaged or smaller areas.

The findings show that by the percent for art in Izmir, a continuous fund can be ensured in order to support the sustainable production of art works and the sustainability of public art appears to be ensured by means of supporting administrative regulations and cultural plans.

Since the Izmir Cultural Workshop held in 2009, there have been cultural development policies apparent in various steps taken with the Izmir Design Forum or the Izmir Cultural Economy Compendium, among many others, and they have contributed to the urban identity and urban development by all means. Within this context, public art should become a component of urban cultural studies together with the implementation of the strategy. The percent for art can be a solution for administrative constraints related to the production of public art in Turkey too.⁵

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