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CREATIVE INDUSTRIES IN TURKEY AND THE RELATIONSHIP  
TO HIGHER EDUCATION

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Creative Industries In Turkey And The Relationship  
To Higher Education  
Türkiye'de Yaratıcı Endüstrilerin Yükseköğretim ile İlişkisi

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## ABSTRACT

This study aims to reveal how higher education institutions contribute to the development of a creative industry and the creation of a creative class in Turkey and the question of how local development is affected by this relationship. First of all, the meaning of the concept of the “creative industry” and its qualifications will be evaluated. Putting the concept of “creative industry” in a context and emphasizing its importance is only possible with understanding the characteristics of the current world and the characteristics of the transformation witnessed. It can be argued that the economic and social transformation that took place after the Cold War played a critical role in creating a healthy and sound basis of the conceptual framework. In this framework, the concepts related to the “creative industry” will be explained in the first part of the study. In this study, “cultural capital” is considered the primary input of the cultural economy, considering different cultural approaches. It will be evaluated both in terms of the development of the community and the benefits provided by individuals. Subsequently, the “cultural economy” will be examined as a field whose subject highlights the economic side of culture within the framework of four approaches to the concept. An evaluation will also be made on the actors involved in the supply of cultural products through this concept. Thirdly, the points of differentiation between the “creative economy,” a concept developed in Australia in the early 1990s, and the “creative industry” will be investigated. The commonalities of the conceptual approaches will be revealed. Finally, “creative class” will be handled through its scope and qualities and its connection to creativity.

Following this section, which includes explanations about the conceptual framework, the relationship of these industries to the economy in the second section titled “Contribution of Creative Industries to the Economy”; in particular, how and to what extent it contributes to economic development will be evaluated. For this purpose, firstly, data collected from different countries regarding the relationship between creative industries and the

economy will be explained. The potential of these industries, in terms of economic development, will be emphasized. It will be revealed that this potential is not only related to economic development but also plays an essential role in the realization of some social functions. Subsequently, the relationship between creative industries and local development has been evaluated in the context of the concept of the creative class and the clustering of this class in the cities. It has been emphasized that several steps of planning and implementation are necessary to maintain a positive relationship between the development of creative industries and achieving local development.

In the third and final part of the study, in terms of developing creative industries in Turkey, an assessment will be made following the characteristics and potential. After Turkey's reference to the positive and negative characteristics that we have in this area, where an increasing interest in the creative industries will be highlighted and will be made an assessment of the steps taken in this regard. Ideas about how creativity is perceived in higher education will be revealed with data compiled from various studies. In this section, Abdullah Gul University is considered as a case, and the relationship of higher education with creating a creative class and local development has been tried to be answered through face-to-face interviews.

**Keywords:** Creative Industries, Creative Economy, Creative Class, Cultural Capital, Cultural Economy, Local Development, Higher Education

## ÖZET

Bu çalışma, Türkiye'de yüksek öğretim kurumlarının yaratıcı endüstrilerin gelişmesine ve yaratıcı bir sınıfın oluşmasına nasıl katkı sağladığını ve yerel kalkınmanın bu ilişkiden nasıl etkilendiğini ortaya çıkarmayı amaçlamaktadır. Öncelikle "yaratıcı endüstri" kavramının anlamı ve nitelikleri değerlendirilmiştir. "Yaratıcı endüstri" kavramını bir bağlama oturtmak ve önemini vurgulamak, ancak içinde bulunduğu dünyanın özelliklerini ve tanık olunan dönüşümü anlamakla mümkündür. Soğuk Savaş sonrasında meydana gelen ekonomik ve sosyal değişimin kavramsal çerçeveyin sağılıklı ve sağlam bir temelini oluşturmada kritik bir rol oynadığı söylenebilir. Bu çerçevede, "yaratıcı endüstri" ile ilgili kavramlar çalışmanın ilk bölümünde açıklanmıştır. Bu çalışmada, "kültürel sermaye", farklı kültürel yaklaşımlar dikkate alınarak kültür ekonomisinin temel girdisi olarak kabul edilmektedir. Daha sonra, "kültür ekonomisi", kavramı kültürün ekonomik yanını öne çikaran bir alan olarak incelenmiştir. Üçüncüsü, 1990'ların başında Avustralya'da geliştirilen bir kavram olan "yaratıcı ekonomi" ile "yaratıcı endüstri" arasındaki farklılaşma noktaları araştırılmıştır. Son olarak, "yaratıcı sınıf" kapsamı ve nitelikleri ve yaratıcılıkla bağlantısı aracılığıyla ele alınmıştır.

"Yaratıcı Endüstrilerin Ekonomiye Katkısı" başlıklı ikinci bölümde bu sektörlerin ekonomi ile ilişkisine dair açıklamaların ardından; özellikle ekonomik kalkınmaya nasıl ve ne ölçüde katkı sağladığını değerlendirilmiştir. Bu amaçla öncelikle yaratıcı endüstriler ile ekonomi arasındaki ilişkiye dair farklı ülkelerden toplanan veriler aktarılmış ve bu sanayilerin ekonomik gelişme açısından potansiyeli vurgulanmıştır. Bu potansiyelin sadece ekonomik kalkınmaya ilgili olmadığı, aynı zamanda bazı sosyal işlevlerin gerçekleştirilmesinde de önemli bir rol oynadığı ortaya çıkmıştır. Yaratıcı endüstriler ile yerel kalkınma arasındaki ilişki, yaratıcı sınıf kavramı ve bu sınıfın şehirlerde kümelenmesi bağlamında değerlendirilmiştir.

Çalışmanın üçüncü ve son bölümünde, Türkiye'de yaratıcı endüstrilerin gelişmesi açısından, özellikleri ve potansiyeli çerçevesinde bir değerlendirme yapılmıştır. Yükseköğretimde yaratıcılığın nasıl algilandığına dair fikirler çeşitli çalışmalardan derlenen verilerle ortaya konuşturmuştur. Bu bölümde Abdullah Gül Üniversitesi bir vaka olarak ele alınmış ve yüksek öğretimin yaratıcı bir sınıf oluşturma ve yerel kalkınma ile ilişkisi yüz yüze görüşmelerle cevaplanmaya çalışılmıştır.

**Anahtar Kelimler:** Yaratıcı Endüstriler, Yaratıcı Ekonomi, Yaratıcı Sınıf, Kültürel Sermaye, Kültür Ekonomisi, Yerel Kalkınma, Yükseköğretim

## INTRODUCTION

Creative industries can be considered as areas of great importance in today's world with its unique, distinctive characteristics. As a result of a transformation that can be named in different ways, such as the transition from the industrial society to the information society, the transition from the social welfare state to the regulatory state, the transition from Keynesian economic policies to neoliberal economic practices, meanings are replaced by different meanings. Expectations from various fields of activity are differentiating. Creative fields of activity, such as culture and arts, should also be evaluated within this scope. In line with the qualifications of the information society, the main emphasis on the observation of cultural products is the creative essence of these products and the effects of the attributes that are born out of the creativity, on the whole, economic production and development. While this creativity turns into economic value and development input, it also informs the birth of a new class with the relationship of this human resource with creativity. Universities, on the other hand, contribute to the formation of this creative class and the development of creative industries with the education and facilities they provide. The creative class, which is generally located in cities, constitutes one of the most important concepts in creative industries and university relations

This thesis's theoretical framework, while prioritizing the creative class, is based on an analysis of four concepts: Cultural capital, cultural economy, creative economy, and creative class. This study examines the relationship between creative industries and the economy and the role of higher education in the development of creative industries. I specifically address how higher education institutions contribute to the development of this industry and creation of the creative class in Turkey and how local development is affected by this relationship. While aiming at this, an abductive approach has been adopted by making use of the literature review and face-to-face interviews.

## **1. WHAT IS CREATIVE INDUSTRY?**

### **1.1. THE EMERGENCE OF CREATIVE INDUSTRIES**

The idea of the creative industry first emerged with the transformation of the 18th-century ideas of "creative arts" and "cultural industries" and the addition of the terms consumer, citizen (Hartley, 2005). If we look at the term "cultural industries" that underlies this idea; This concept was first discussed by the philosophers of the Frankfurt School, Theodor W. Adorno, and Max Horkheimer (1975), in the book "Dialectics of Enlightenment" published.

Adorno (1975) says that the culture industry brings out a different quality by combining the old and the new. The word industry is not directly related to the production process; It states that it refers to the standardization of cultural goods and the rationalization of distribution techniques. Besides, this cultural good is now seen as a product as it provides income to its creator, and therefore its value in the market stands out rather than its artistic value (Adorno, 1975).

Although the idea of the creative industry emerged in Australia in the early 1990s, it was noticed by politicians in Britain towards the end of the 1990s and started to be used to create new business areas and ensure economic growth (Hartley, 2005). In 1997, the Creative Industries Task Unit was established by the Department of Culture, Media and Sports (DCMS) in England, and the first Creative Industries Matching Document was published. Since then, many countries have focused on the economic impact of creative industries and under what conditions these industries may occur. They carried out studies. DCMS, creative industries; It defines it as "activities that have original creativity, talent and skills at their core and that have the potential to create wealth and job space in line with the creation and use of intellectual property" (Braun 2007, p. 3).

These activities are classified as advertising, architecture, art, antique market, craft, design, fashion design, film, video, interactive entertainment software, music, performing arts, publishing, software and computer service, television, and radio (Braun, 2007). In the emergence of creative industries, the loss of meaning of geographical location advantage and globalization has also been effective (Hall, 1998; Landry, 2000; Florida, 2005; Sassen, 2007).

This new order has been formed due to the creative class in cities and regions and the opportunities these regions provide for creative individuals. Expressing that the creative class has a significant role in developing cities, in his books, Richard Florida states that technology, talent, and tolerance are necessary for economic growth and calls this the 3T theory. Florida (2004) advocates that traditional views such as owning natural resources and being on transportation routes are replaced by models that he calls the “human capital theory,” in which people are the driving force for regional growth and the development of a city. According to this model, cities were talented, and well-educated people prefer to settle, develop more (Florida, 2004).

Allen Scott (2006), one of those who share this view, describes modern urbanization; It considers it as a system in which cities compete with each other, and at the same time create cooperation between them by producing complementary products of each other. Scott (2006) mentions that the local administrative units, which are responsible for promoting economic development and growth in these cities, question how the competitive advantages of cities (including their creative capacity) emerge and how they can be developed through public action and makes 2 points on this issue. First, “cities are complementary to each other because of their common exchange of specialized products; second, that each urban community is in strong competition with each other also for securing their mutual interest in the world's limited resources” (Scott, 2006, p. 2).

The areas of interest of these cities are to secure new income investments, to expand in the foreign market with its products, and to attract visitors (Scott, 2006). Charles Landry (2000), who argues that the most crucial resource of cities is people, also sees human capital as a necessity for the development of cities like Florida (2004) and Scott (2006).

## **1.2. CREATIVE INDUSTRY CONCEPT**

Although the concept of creativity has become popular in the last fifteen years in the economic geography we are in; it includes the whole of thoughts and actions that have existed for centuries among the most primitive methods. According to Wertheimer (1959), creative thinking is breaking and reconstructing our existing thoughts about something to gain a new view of its nature. Haefele (1962) argued that everyone should be creative because we have to offer new solutions to new problems. Creativity is another definition; It is considered as a tendency to create ideas, alternatives, or opportunities that can be used in problem-solving, communication, and for people to have a pleasant time for themselves and those around them (Franken, 1993). For Weinman (1991), creativity means getting ahead of what is present without falling into a repetition of anything that has already been revealed.

According to the definition of the British Department for Digital, Culture, Media and Sport (DCMS), one that is widely accepted in the field, creative industries are “Those industries which have their origin in individual creativity, skill, and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.”(DCMS, 2001: 9). As understood from the definition, the creative industry is a concept where the products produced based on creativity and talent are addressed to create employment and prosperity. The concept that provides the connection is intellectual property. Economic creativity is expressed as dimensions closely linked with gaining a competitive advantage in the economy and includes dynamic processes for innovation in technology,

business practices, and marketing (UNCTAD, 2010). It is difficult to describe creative economies with a single definition. Relevant definitions in the literature may vary according to the person, institution, the purpose of the study, and applied methods. However, despite the different classifications in the field, the basic opinion is; that the creative economy includes cultural activities in addition to creative industries, and technology-based non-traditional innovative industries have high commercialization potential (Hesmondhalgh, 2002; Marcus, 2005; WF, 2007; Lazzeretti et al., 2014).

The United Nations Conference on Trade and Development (UNCTAD), the second published in 2010 *Creative Economy Report*, states that there is no “right” or “wrong” model related to creative industries and that every explanation model emphasizes different characteristics of the phenomenon (UNCTAD, 2010: 7). In this context, related to the classification systems of different models, the table below is illustrative:

**Table 1.1. Classification of Cultural Sectors**

Classification Logic	Simple Listing Without Classification Strategy	Classification by Culture at the core and Its Functions at the Periphery	Classification by Functions without Core-Periphery Separation	Classification by the Role of Copyright in Cultural Industries	Classification by measuring the Effect of Cultural Sectors in Shaping of Community Culture	Classification by Measuring the Nature of Cultural Content Produced
<b>Cultural Industries</b>	<b>UK DCMS</b>	<b>UNCTAD</b>	<b>The Netherlands</b>	<b>WIPO Copyright Model</b>	<b>Symbolic Texts Model</b>	<b>Concentric Circles Model</b>
Advertising	Advertising	Heritage	Creative Services	Central Copyright Industries	Core Cultural Industries	Core Creative Arts
Architecture	Architecture	Cultural spaces	Advertising	Advertising	Advertising	Music
Antiques market	Art and antiques market	Traditional cultural presentations	Design (including Architecture)	Professional associations	Film	Performing Arts
Audio visual products	Crafts	New media	Film and video	Film and video	Internet	Visual arts
Clothes and shoes	Design		Music	Music		
Professional associations	Fashion		Performing arts	Performing arts	Publishing	Other Core Cultural Industries
Handicrafts	Film and video		Writing	Publishing	TV and radio	Film
Creative Arts	Music		Film industry	Software	Video and computer games	Museums and libraries
Creative Services	Performing arts		Publishing	TV and radio		
design	Publishing	Media		Visual and graphic arts		Peripheral Cultural Industries
Fashion	Software	Audio visual products			Creative arts	Wider Cultural Industries
Film and Video	TV and Radio	Publishing and printed publications	Arts	Interdependent Copyright Industries	Heritage services	Heritage
Home stuff	Video and computer games		Performing arts and DVD/CD	Sales	Publishing	services
Heritage			Visual arts	Blank recording materials	Sound recording	
Internet			Recreation and events	Consumer electronics	TV and radio	
Literature		Functional Products		Musical instruments		
Museums and libraries		Creative services		Paper	Video and computer games	
Music		Design		Photocopy and photography		
New media		New media		Materials		
Performing arts						
Publishing						
Recreation and events for cultural sectors						
Resources (Empty record supplies, consumer electronics, music instruments, paper, photocopy and photo materials)						
Software						
Audio recordings						
Sports						
TV and radio						
Toys						
Video and computer games						
Visual and graphic arts						
Writing						

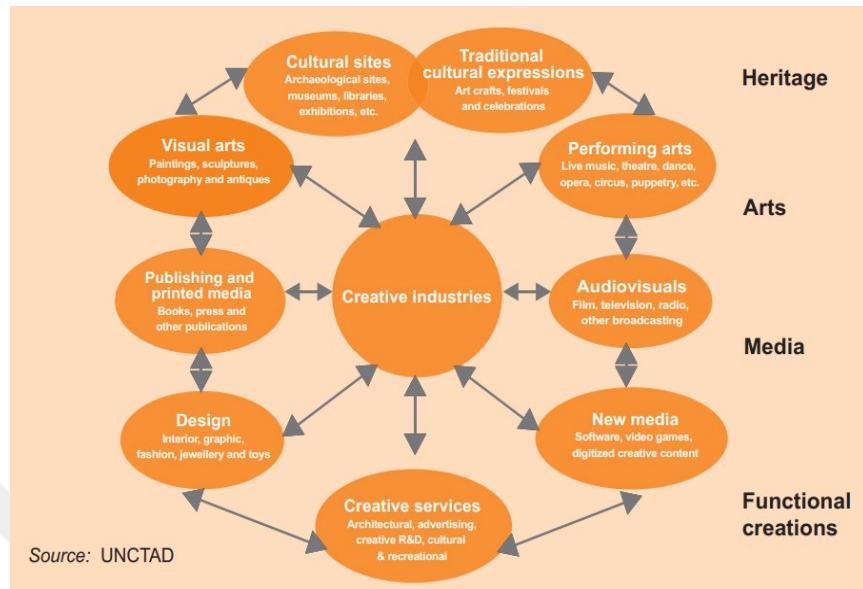
Source: UNCTAD 2010, Ghys 2010.

Source: UNCTAD, 2010

It is seen that the scope of the various models in the table can be created quite differently in the classification systems. In most models, there is a core area or main activity area, and a systematic approach that expands outwards from this core is adopted. On the other hand, some models prefer a more direct sectoral or functional classification. However, in all models, activities such as music, performing arts, visual arts, film, and publishing are included, even with general and categorical naming. Creative industries in the DCMS model, which is the most preferred approach by researchers in the field, is designed to cover cultural activities in addition to creative sectors (technology, multimedia, etc.). The main feature of the sectors included in this classification is that they are shaped on creativity, talent, personal ability, and similar qualities that can increase employment and wealth (Lazzeretti et al., 2014: 198). The classification, as mentioned earlier, which includes 13 cultural sectors, is widely accepted in Europe due to the scope of the sectors it contains and the robustness of the separation logic.

It will be useful to emphasize the classification of the creative industries of the United Nations Conference on Trade and Development (UNCTAD) given in the table above to clarify the content of the concept. Below is the UNCTAD *Creative Economy Report* from 2010.

**Figure 1.1. UNCTAD Classification of Creative Industries**



**Source:** UNCTAD, 2010

In UNCTAD's classification of creative industries with four broad groups and nine subgroups, creative products rank from "heritage" to "functional products." It is noted that as we go towards functional products, it is avoided from the direct performance of the works and arts in the places that exist as cultural and artistic heritage. It will be seen that the areas for the reproduction, presentation, and functionalization of these assets have been moved. According to the definition of UNCTAD; "The creative industries are the cycles of creation, production, and distribution of goods and services that use creativity and intellectual capital as primary inputs; constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights; comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives; stand at the crossroads of the artisan, services and industrial sectors; and constitute a new dynamic sector in world trade."(UNCTAD, 2010: 8).

According to the approach of Hartley in his work *Creative Industries*, creative industries are characterized by being dependent on customer preferences rather than production (royalty) and meta value (content). In other words, they are “plebiscite industries” where preferences are of high importance. When dealt with the paradigms of the industrial period, creative industries are composed of fragmented and unrelated groups rather than showing integrity (Hartley, 2005, s.115). In such an approach, it is put forth that creative industries differ essentially from the industrial society due to the fragmented characteristics and should be addressed in the context of neoliberal transformation. Besides, the quality of being dependent on customer preferences can be thought of as referring to a phenomenon of commodification. However, creative industries, which can be considered mainstream, do not consider the literature to be produced as commodities. On the contrary, it counts the transformation of creativity into commercial value as the most fundamental characteristic of creative industries (Demir, 2014: 96). Besides, Cunningham states that creative industries, which are a current category in the academic, political, and industrial discourse, claim to do what

Concepts such as arts, media, and culture industries cannot, that is, include the entrepreneurial dynamics of the new economy (Cunningham, 2002: 1).

A robust critical attitude should be mentioned here towards the conceptualization of creative industries and the arguments of mainstream writing. Regarding Hartley’s argument on creative industries being composed of fragmented and unrelated groups rather than integrity, Demir writes:

*“This category of unrelated groups is the product of developments that blur the boundaries between artistic production and commercial value. The base formed by the transitions between high art products, entertainment content or popular culture pointed out by Raymond Williams, opens a new space marked by intellectual property. This is also an indication of artistic or creative outputs becoming measurable or, to*

*put it in a more critical way, commodification. Quantitative value achieved through individual preferences is an important extent in which artistic products become measurable. Some examples to this could be the ratings of mass media number of followers or likes on social media. (Demir, 2014: 91-92).*

The foundation of such criticism was laid right after World War II by Theodor W. Adorno and Max Horkheimer, two significant representatives of the Frankfurt School. Into the broader framework of a critique they called the “Dialectic of Enlightenment” opposing the mass society and mass communication, they coined the term “culture industry.” Even though the concept was used before the publication of the work in question, Adorno and Horkheimer made the concept one of the basic concepts of their critical theories. The concept has become an indispensable component of mass culture criticism. Adorno and Horkheimer used the culture industry to criticize the problem they were analyzed based on alienation and commodification of mass communication through combining the concepts of “culture” refers to the German idealist notion of culture, following Herder and the concept of “industry” referring to both the Weberian concept of rationalization and Marxist economic concepts of commodification, commodity exchange, capital concentration and worker alienation at the point of production. (Garnham, 2005: 17).

The expression “Enlightenment as Mass Deception” summarizes the content of the culture industry. In *Dialectic of Enlightenment*, Adorno and Horkheimer write, “Culture today is infecting everything with sameness.” (Adorno and Horkheimer, 2014: 162). They state that the artwork, which previously expressed an idea, was liquidated together with the culture industry, technical detail, the apparent touch, and the effect dominant in art. As a result, the culture industry put the imitation in its absolute place. (Adorno and Horkheimer, 2014: 168-175). In this context, it is argued that the cultural industry commodifies both cultural works and the receptive part that

these works appeal. According to Adorno, we should not take the word “industry” literally. Instead, the phrase refers to “the standardization of the thing itself and to the rationalization of distribution techniques, but not strictly to the production process” (Adorno, 2009: 112). The culture industry skillfully uses individuality actually to eliminate individuality and utilize advertising trusts for this. People’s lives are made monotonous through the power of the technique, and alienation in a social level manifests itself.

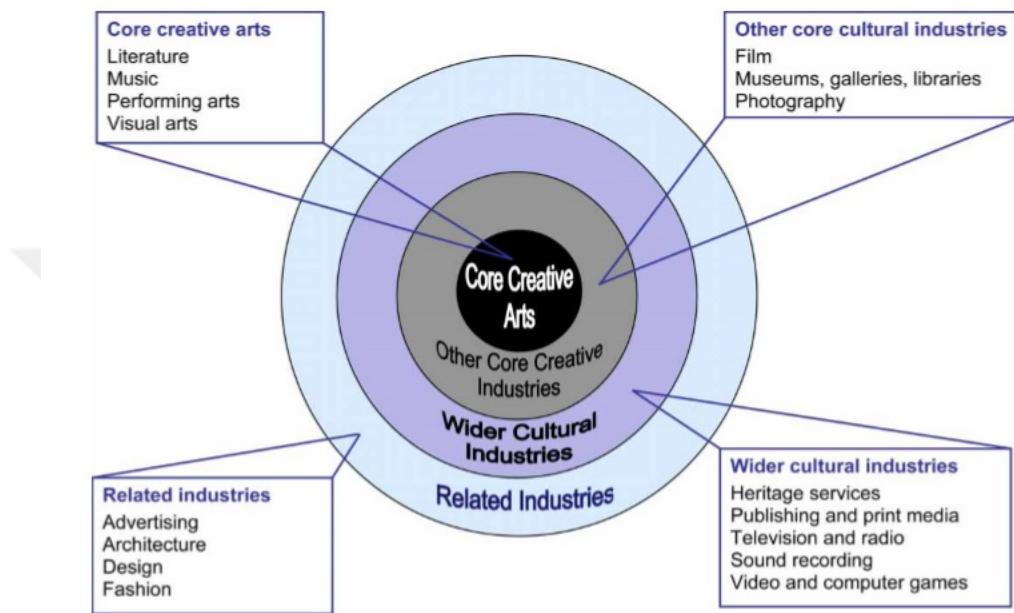
It is argued that the creative industries have such an alienating and docile effect indeed. Accordingly, creative industries connect workers in the field so tightly to the economy on the scale of global and large markets that these employees lose their creative and critical potential. Success, individuality, and commercial purposes essentially sterilize the skills of self-fulfilling employees with their creativity and stifle their critical potential among economic activities. Erman Demir emphasizes the critical attitude developing from Adorno and Horkheimer and the importance of this attitude as follows:

*“The cultural industry produces cultural products and their followers as commodities. Creative industry advocates who criticize the fragmented fabric of aesthetic citizens and creative entrepreneurs and implicitly render theoretical criticism ineffective are portraying a different world. Despite all these differences, the idea of small business-centered creative industries, the idea of cultural industries continuing to be mass-produced under corporate dominance (Miller 2009, p. 95), and despite efforts to move away from rhetoric, is epistemically no better functionalized in creative industries, criticism of the cultural industry remains important (As cited from Ray 2011, 168, Demir, 2014: 99).*

The concentric circles model of the cultural industries, developed by David Thorsby, is comprehensive and is based on the claim that creative goods and services offer two types of value, one economic and one cultural. According

to Thorsby, the cultural value of creative goods and services or content is a distinctive feature in determining the characteristics of creative sectors.

**Figure 1.2. The Concentric Circles Model of The Cultural Industries**



**Source:** Throsby, 2008

Different goods and services have different levels of creativity and different commercial characteristics (Throsby, 2008). In this model, it is argued that an increase in the cultural value of a good or service will increase its desire to be produced. Goods and services produced by a creative industry are valuable to the extent that they reflect cultural values. Throsby (2008) classifies creative goods and services under four main headings. Core creative arts: literature, music, performing arts and visual arts; Other core creative industries: film industry, museums, galleries and libraries, photography; creative industries in a broader context: heritage services, broadcasting and print media, television and radio, video and computer games; related industries: advertising, architecture, design, fashion. It is a model that determines creative ideas as the driving force of creative industries and puts them in a different economic system from other sectors. Relates the economic and cultural value of the

creative sector with each other. As the cultural value of the produced goods increases, the economic value also increases. Criticism of the environment, which is concerned that creativity and cultural values are merely means of economic benefit, are also considered. He argues that dealing with cultural/economic value separately and together will prevent cultural values from becoming a branch of the economy and serve cultural policies (Thorsby, 2008).

Following this assessment of the concept of the creative industry, other concepts commonly used in the field will be discussed, and their scope and differences will be evaluated in this part of the study.

### **1.3. CULTURAL CAPITAL**

To examine “cultural capital,” the first of the concepts to be discussed in this section, it is crucial to establish a solid conceptual framework by evaluating the concept of “culture,” the meanings attached to it, and the field that corresponds to this concept. The concept of culture has been defined in different ways throughout history, like many other concepts in the social sciences. The material conditions in question have determined every attempt to define the concept. It has been carried out following the requirements of the field of study that is practically relevant. It is the divergence of the subjects and interests of those who define, rather than the lack of information or material, that leads to such difficulty in the definition, considering the definitions of culture (Adıgüzel, 2001: 106). In this context, while culture can be defined quite extensively as “what man reveals, is the whole reality in which man exists” (Uygur, 1996: 17), it can also be defined as “consisting of a harmonious sum of material and spiritual assets formed with various accumulations throughout history that add personality to a nation to identify the difference with other nations, that are unique to that nation.” as Emin Bilgiç puts it in a way that emphasizes the differences between societies (İşik, 2009: 854). Ekşioğlu cites the definition of culture made by the United

Nations Educational, Scientific and Cultural Organization (UNESCO) in the final declaration of the “World Conference on Cultural Policies” in 1982 as such:

*“Culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and belief.”* (Ekşioğlu, 2013: 4).

What is essential for the scope and purpose of this study is that culture has content on the relationship between individual behaviors and social values, as shown in various definitions above. From this point of view, culture indicates an interaction between the determination of behavior and the validity of social values. In their remarkable work on individual behavior, culture, and economic interactions, Akerlof and Kranton, (2000) not only express that culture directly affects individual behavior through social values but also emphasizes the link between culture and economic development. In creative industries, the most critical character of culture is revealed in such an approach.

“Cultural capital” (Ekşioğlu, 2013: 19), which is named as the primary input of “cultural economy” one of the concepts to be discussed in the continuation of the study, becomes meaningful in the context of such an understanding of the culture between values shared by members of a community and the individual behavior and learning processes. Moving on from this point, “cultural capital” can be defined as the skills learned or acquired due to the cultural tendency, attitude, belief, tradition, value, way of doing business, and expression shared by a particular group (Aksoy& Enlil, 2010: 25). This definition refers to the dual function of cultural capital. When it comes to a community that gains skills through the elements it shares, such as value, attitude, and belief, it is the members of the community that demonstrate these

skills and turn them into concrete outcomes. Both the members of the community as individuals and the community as a whole benefit from the developing features of cultural capital.

According to Bourdieu, cultural capital can exist in three forms: in the embodied state, that is, in the form of stable states of mind and body; in an objectified state in the form of cultural values (images, books, dictionaries, tools, machines, etc.) which contain traces or the implementation of theories or the criticism of these theories, problems, etc.; and in an institutionalized state a form of objectification that must be distinguished from the others because, as we will see in the case of diplomas, it gives cultural capital the completely original properties that it is supposed to guarantee.

*The embodied state.* Most of the properties of cultural capital can be derived from the fact that, in its actual state, it is related to the body and presupposes embodiments of capital. The accumulation of cultural capital in the embodied state, that is to say, in the form of culture, culture, education, presupposes a process of embodiment and inclusion, which requires time and time, which must be personally invested by the investor through the inclusion of implementation and assimilation work. As with acquiring a muscular body or getting a tan, this cannot be done second hand (so all delegation effects are excluded).

*Objectified condition.* Cultural capital in an objectified state possesses several properties determined only to cultural capital in its embodied form. Cultural capital, objectified in material objects and supports such as letters, paintings, monuments, tools, etc., is transferred into its materiality. For example, a collection of tables can be transferred in addition to economic capital (if not better because the transfer of capital is more camouflaged). However, what can be transferred is legal ownership and not (or not necessarily) what is a requirement for a particular appropriation, i.e., possession of funds or "consumption" of a painting or 1 use of a machine, which is not subject to

anything other than social capital and is subject to the same transfer laws (Bourdieu, 1982).

Although it is a concept arising from the discipline of sociology, the fact that cultural capital has been seen as a complementary element of physical and human capital in the context of economic development and growth since the 1990s (Ekşioğlu, 2013: 5) can be explained in the context of globalization and neoliberal transformation. The transition process from Keynesian full employment and large-scale industrial production policies to the neoliberal flexible production model, limiting the state's intervention in the economic field, is critical in equipping cultural capital with a critical function in economic development. With the rapid development in the information sector and technology, creativity and individual skills have become the dominant necessity in economic development. The second *Creative Economy Report* published in 2010 by the United Nations Trade and Development Council (UNCTAD), reveals that cultural entrepreneurship has become a leading organizational philosophy for the 21st century. The cultural economy and, more generally, creative industries are now undertaking the development model of this century (UNCTAD, 2010).

Within such a development concept, it is inevitable that creativity and cultural capital, which can be considered the source of this creativity, have a massive impact on economic development. In this context, it can be mentioned that there exists a positive relationship between cultural capital accumulation and the economic development of a country. Since cultural capital is vital for increasing the development of society and especially for improving the opportunities around education and quality of life - the fundamental variables of human capital, its supply is prioritized enough not to be left only to the market. (Ekşioğlu, 2013: 6).

It is the cultural capital forming the primary input of the cultural economy by enabling creativity and cultural entrepreneurship. Thus, the production of

cultural products that are protected by a comprehensive copyright system and bringing profit. From this point of view, the concept of “cultural economy” will now be discussed.

#### **1.4. CULTURAL ECONOMY**

In the previous section of the study, it was stated that various concepts were used in the study areas, where the object of the study was cultural products. It was also argued that in the books and articles, the concepts of “cultural economy-culture sectors” and “creative economy-creative sectors” were used more widely. One of the concepts mentioned, “cultural economy,” can be defined broadly as “all activities that cover cultural heritage, art, media, and creative services” (Ekşioğlu, 2013: 2). However, if the concept is limited to such a definition, it can be argued that it will make it difficult to evaluate the differences between the concepts operating in the field and the meanings that these concepts meet. Ekşioğlu (2013) does not limit her definition in this way and states that the subject of the cultural economy is the emphasis on the economic side of culture and conveys the scope of the cultural economy as follows:

*“The cultural economy can be collected under four main headings: cultural heritage, art, media (film, radio, television, music, press, broadcast) and creative services (design, advertising, new media, architecture, software). The basic input of the cultural economy is creative and cultural labor and the output is the sum of the products, works, activities and industries that ensure the meeting of the said works, products, and activities with the consumer within the framework of intellectual property law” (Ekşioğlu, 2013: 4).*

Based on the above definition, it is understood that the economic nature of the cultural economy with the necessary input as the cultural capital, has great importance and covers an area where culture is evaluated economically. Its

economical quality can essentially be regarded as both the reason and the indicator that the cultural economy has an intensive and mutual relationship with other industries. Since the effects of the cultural economy on economic development and employment will be discussed later in the study, these effects will not be addressed unless required here.

Suggesting that the concept of cultural economy is interpreted in many different ways, Gibson and Kong talk about four basic approaches to the concept and consider these approaches in terms of the meaning they point out and the difficulties in use (Gibson and Kong, 2005). Examining these four approaches will help explain the cultural economy and reveal essential characteristics.

The first of these approaches is the approach that the authors call a "sectorial approach" and focuses on whether specific types of production should the definition of cultural economy include. (Gibson & Kong, 2005: 542). What should be underlined is the sectorial depiction of the cultural economy, and what primary goods and services fall within the scope of this field is the main subject. According to the authors, for Scott, what is included are goods and services that are used as tools for entertainment, communication, social position, self-cultivation, and so on, whereas Pratt identified several sectors constituting the 'Cultural Industries Production System' (CIPS): performance, fine art, and literature; their reproduction: books, journal magazines, newspapers, film, radio, television, recordings on disc or tape; and activities that link together art forms, such as advertising. Also considered are the production, distribution, and display processes of printing and broadcasting and museums, libraries, theatres, nightclubs, and galleries. (Gibson & Kong, 2005: 543).

The labor market and production organization approach are based on the view that for most individuals operating in the cultural economy, participation in cultural activities is initiated by a personal desire for creative pursuits and not

by a career development motivation (Gibson & Kong, 2005: 544). According to this approach, the main feature that distinguishes the cultural economy from other sectors is the difference created by the workforce owners in this field with their unique abilities and expertise. The cultural economy should also be evaluated separately from other sectors, based on the creativity and expertise of the workforce.

The third approach of Gibson and Kong is the "creative index approach. "Within the framework of this approach, the cultural economy is defined as a different way for the categorization of all economic activities and measuring their impact on urban-regional economies. Since creativity has become central to all industries, the development of the "creative class" as a separate segment in society and the employment of this class in creative industries, and research and development work are of central importance for economic growth. (Gibson & Kong, 2005: 544) In this respect, the approach emphasizes the importance of knowledge of creativity, both in-country and urban scale, in the relationship between development and cultural economy.

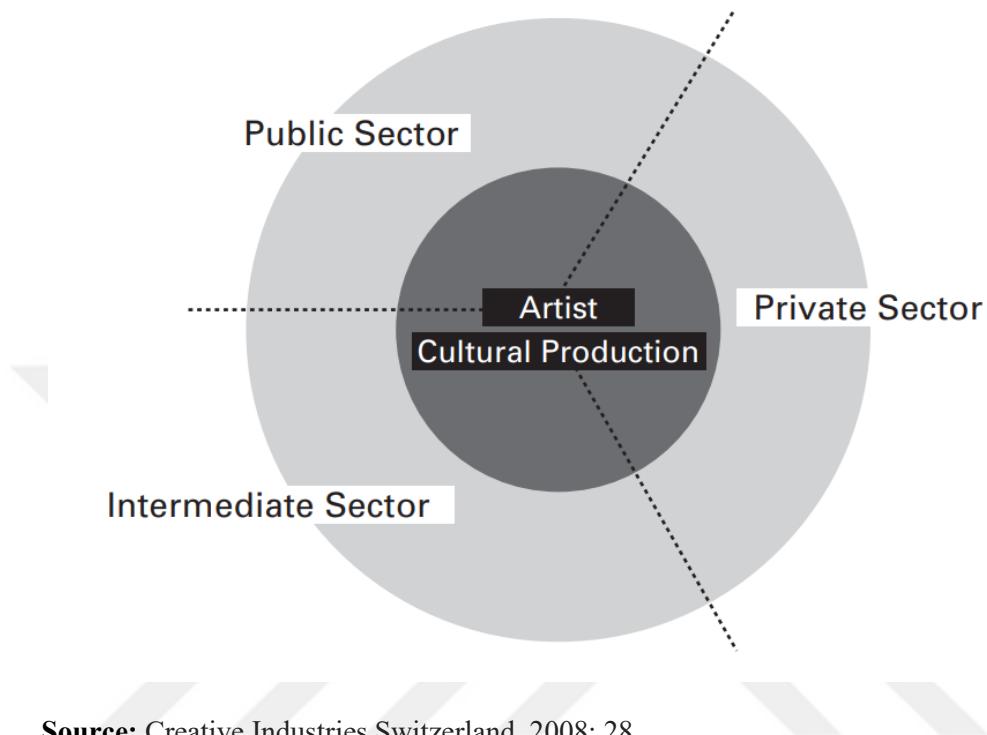
Finally, the concept of "the convergence of formats," which is used by some authors as a defining feature of the cultural economy, is mentioned. According to this concept, media, which is the tool for consuming creative products, is increasingly dependent on a common digital platform that characterizes the new economy. The reflection of this situation can be seen in the political economy of creative production, which is expressed as corporate interests in art, popular culture, telecommunication, and broadcasting. This economy, which has consequences such as the establishment of a strong link between the "content" producers of the cultural economy (film or music) and the suppliers and manufacturers of information technologies, the emergence of a more integrated financial system on a global scale, and the development of new forms of dissemination such as the internet and mobile phones. In the political process, the cultural economy is considered as a sector determined by

the protection of trade and copyrights within the context of this approach. (Gibson and Kong, 2005: 545).

As cited in Ankara Cultural Economy report, cultural economics, a subfield of economics, is described in the *Journal of Cultural Economics* as: “the application of economic analysis to all of the creative and performing arts the heritage and cultural industries whether publicly or privately owned and is concerned with the economic organization of the cultural sector and with the behavior of producers consumers and governments in that sector.” (Güran and Seçilmiş, 2013: 6). This approach shows that the behavior of the actors of the field is as important as the economic organization of the cultural sector in the field of study. In the definition of ‘*Journal of Cultural Economics*,’ the actors are listed as “consumers, producers, and the state.” However, the *Ankara Culture Economies* report states that, from an economic standpoint, there are two main actors: culture producers and consumers, and the producers that supply goods or services to the cultural economy are divided into three groups: private, public, and non-profit organizations. (Güran and Seçilmiş, 2013: 18).

This classification, adopted by the report, is called the Swiss Three Sector Model. According to this model, while the public sector and the non-profit sector that are the productive actors of the cultural economy, do not act with profit as the primary purpose in their activities, the private sector has to regard its activities commercially and work based on profitability. (Güran & Seçilmiş, 2013: 18).

**Figure 1.3. The Swiss Three Sector**



**Source:** Creative Industries Switzerland, 2008: 28

As seen in the figure, the actors that play a role in ensuring the supply of cultural products to consumers are the main actors of the cultural economy. According to the social, political, economic, and demographic characteristics of the countries, the weight of each actor in the field of the cultural economy can vary, and the duties they undertake in the supply of goods or services may differ. However, despite all the different characteristics, certain essential qualities of the sectors are constant. As an example, it should be stated that the primary sector profit maximization motive in all economic fields is the determining factor in the cultural economy. The motive for profit does not serve as the base function in the contributions and activities of the public sector to the cultural economy through local or central organizations; or professional organizations with a certain degree of a public institution. The foundation of the non-profit sector as a third actor is based on associations, foundations, and communities that are the organized formations of the

personal activities of the individuals who enter the field of cultural economy voluntarily (Güran & Seçilmiş, 2013: 19-20).

### **1.5. CREATIVE ECONOMY**

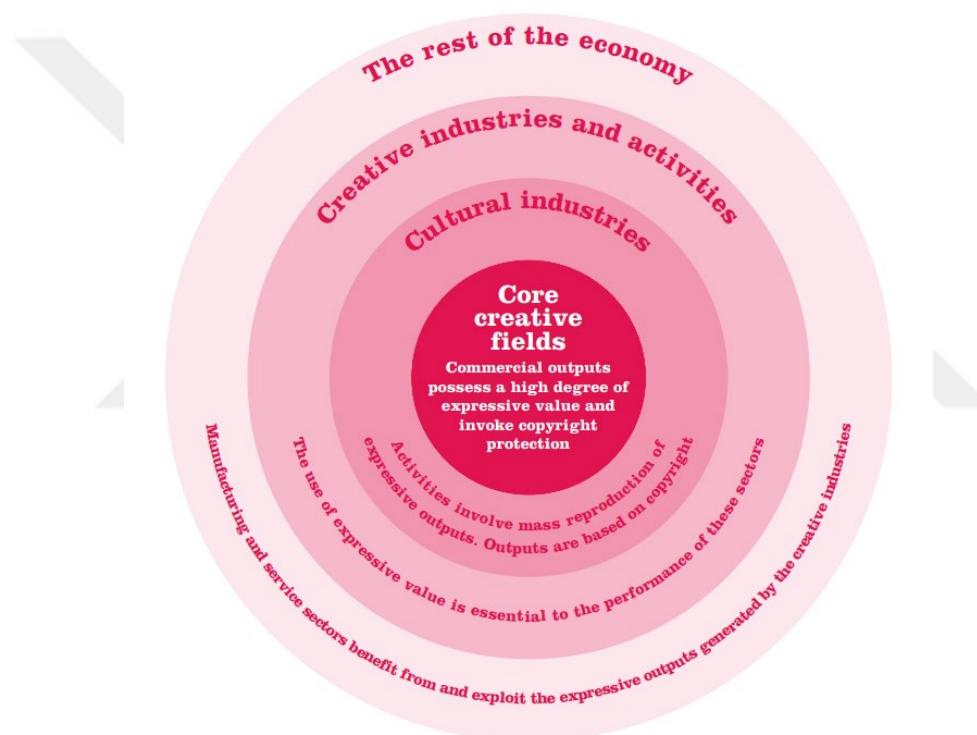
Another one of the concepts commonly used in the study of cultural products is a “creative economy.” As with the other concepts in this field, there are various and alternating approaches to the concept of the creative economy. Therefore, the common points in these approaches will be emphasized here. In this context, it can be stated that the concept of the creative economy is a relatively new concept developed in Australia in the early 1990s (Güran and Seçilmiş, 2013: 8). At this point, how the concept of the creative economy differs from the concept of the creative industry remains an important question. Despite the different classifications in the field, the primary view is; that the creative economy includes cultural activities and creative industries. Technology-based non-traditional innovative industries have high commercialization potential (Lazzeretti et al., 2014: 197). Therefore, a creative economy can be considered as a broad scope concept. The scope is also critical for the relationship between the concepts of the creative economy and the cultural economy. It is essential in terms of the consistency of the conceptual framework to examine whether there is a difference between the concept of “cultural economy” and the concept of “creative economy” - which was handled before “creative economy” within the scope of this study – and if there is a difference what qualities it presents. In the *Ankara Cultural Economy* report, this relationship is expressed as follows:

*“As can be seen from a literature analysis, it seems difficult to reach a de facto judgment in this regard. While the concepts in question are used synonymously in some studies, in others, the two concepts are assigned different meanings even though it is not possible to separate the two in a sectorial manner distinctively. In this case, the cultural and*

*creative sectors are separated in a way that complements each other.”*  
(Güran ve Seçilmiş, 2013: 10).

The authors then put forward the idea that the concept of creative economy-sectors, in general, is a much broader concept that includes the concept of cultural economy-sectors, evaluated in detail as follows:

**Figure 1.4. Core Creative Fields - Sectors Relationship**



**Source:** Work Foundation, 2007

As seen in the figure, “core creative spaces” is the core of both the creative economy and the cultural economy. These are creativity-based areas with high artistic and cultural value and include interests that need to be protected by a robust copyright system. Since creativity, which underlies the creative economy, is seen as a significant source of production today, the defining feature of the creative sectors of this economy is that it reveals an intellectual property right in the form of patents, copyrights, trademarks, or designs.

(Güran & Seçilmiş, 2013: 8-9). Abdurrahman Çelik states that the right to intellectual property is of great importance in today's world:

*"The rights of the owner and the related rights concept that have been mostly addressed in legal terms and studied in this light-up until today, has now begun to appear in economic terms as well and the studies conducted started to examine the topic from this aspect. In today's information societies, creativity-based industries that provide the necessary information for other industries have become the most important element of economic development. Rights of the owner and related rights industries also significantly affect the activities of other industries."* (Çelik, 2011: 1).

The intellectual property right laid down in the form of a patent, copyright, trademark, or design plays an essential role in establishing the link between core creative fields and outwardly diversified fields. As O'Regan points out, while creating a framework of the field, "arts" are placed in the center of the model, even though their size and output were smaller than that of the art-related commercial, cultural industries (O'Regan, 2001: 19). While traditional creative arts such as music, dance, theater, literature, the visual arts, and the crafts are at the core of the model, they are surrounded by other industries with two layers outwards (Güran and Seçilmiş, 2013: 10).

As one moves to the outer layers of the model, one moves away from the immediacy and intense cultural character of the creative ideas in the core. The inputs of the reproduction, manufacturing, and service sectors begin to take up a bigger space. In the relations between these intertwined rings from the core to the outer layer and vice versa, the creative areas in the core are supported by the commercial, cultural sectors located in the outer layer. Thus, the importance of intellectual property rights becomes evident in the effect of the mutual relationship of these areas on economic development. Presenting the arts and culture products rising based on creative ideas through

reproduction and performance to the society on a large scale and an effective manner is possible with a strong intellectual property law and protection mechanism.

Published by the United Nations Conference on Trade and Development in 2010 *Creative Economy Report* reveals a clear definition of the creative economy and its scope in detail. According to this definition, the “creative economy” is an evolving concept based on creative assets, potentially generating economic growth and development. (UNCTAD, 2010: 10). According to the qualifications listed in the report, the creative economy is a viable development option demanding innovative, multidisciplinary policy moves and inter-ministerial activity that can foster income opportunities, employment, and export earnings while promoting social participation, human development, and cultural diversity. From a holistic perspective, a creative economy can be defined as “a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy that embraces economic, cultural and social aspects interacting with technology, intellectual property, and tourism objectives.” UNCTAD, 2010: 10).

Based on this definition and the definition published in the United Kingdom Department of Culture, Media and Sports (DCMS) in 2001, one can claim that it is possible to define the sectors that make up the creative economy as the sectors where individual creativity, talent, and capability lie at their source and that can create welfare and new job opportunities through the production-use of intellectual property rights (Lazzeretti et al., 2014: 198). As conveyed from Howkins in the *Ankara Cultural Economy* report, among the leading sectors or fields of activity that constitute the “creative sectors”; music, advertising, architecture, arts, crafts, design, fashion, movie industry, performing arts, book, magazine and newspaper publishing, R&D, software, toys and games, computer games, photography, TV-radio, and cable broadcasting sectors can be included (Güran and Seçilmiş, 2013: 9).

## 1.6. CREATIVE CLASS

“Creative class” is another fundamental concept in the study of creative industries. Under this heading, the concept of the creative class will be briefly discussed, and approaches to the concept will be evaluated. The concept will be discussed in more detail when evaluating the relationship of creative industries with the development and higher education later in the study.

It is said that the first person to introduce the concept of the creative class is Richard Florida (Sanul, 2012: 13). Florida used and explained this concept in his 2004 book *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community, and Everyday Life*. According to Florida, the creative class is a cohort of professional, scientific, and artistic workers whose presence generates economic, social, and cultural dynamism, especially in urban areas (UNCTAD, 2010: 10). One of the two distinctive critical elements in this definition is the relationship established between the creative class and urban areas. According to this, the creative class especially clusters and works in cities. The second element that attracts attention is using the mentioned “professional, scientific, and artistic workers” to point to the creative sectors. In this respect, considering the creative class as a community that points to the people working in creative sectors, it can be said that this class is one of the primary determinants of the creative economy.

Florida put forth “creativity” as the essential quality of this class. “Creativity” is not used in a way that can be replaced by another concept. Indeed, according to Florida, “creativity is not intelligence; creativity involves the ability to synthesize.” The members of this class are people who add economic value through creativity, and their core values are individuality, meritocracy, diversity, and openness (Florida, 2004). These values state the qualities that provide economic assets by bringing out the creativity and expressing them in cultural products.

On the other hand, when stating Florida's connection with the economic development of the creative class, a classification regarding the creative class is also being proposed. Richard Florida, there is a link between economic development and creativity. As industry-based economies are replaced by knowledge-based economics, Florida divides the creative class into two groups, which will contribute to the economic development of cities: Core group: Scientists, engineers, university professors, poets and writers, actors, architects, designers, people working in the music and entertainment industries. Professional group: Sectors associated with business management and advanced technology, employees in financial services, law, and healthcare (Florida, 2004).

Since the relationship between the creative class and the economic development will be covered later in the study, only the classification has been emphasized. It is seen that in Florida's classification, the "core group" consists of those working in areas where creativity plays a significant role. It should be noted that this group, which includes people who will produce artistic and cultural and scientific works, expresses the core creative fields that form the core of the creative economy. The "professional group" can be considered the group that the function of creativity took a different form than the "core group." People in the professional group are employed by other sectors that surround and support the core creative spaces.

In this context, it can be stated that they are the ones that work in areas such as reproduction, performance, and protection within the framework of intellectual property law, of primary culture, art, and science, using the support of advanced technology and financial instruments. This classification will be revisited when discussing the relationship between economic development and higher education with creative industries.

Another concept that is used extensively in the context of creative industries and which should be mentioned in the context of the creative class is the

concept of “creative entrepreneurs.” “Creative entrepreneur” is a concept derived from the concept of the creative class and has a narrower scope. The connection of the concept to entrepreneurship is expressed as follows:

*“Not every individual defined in the creative class may be an entrepreneur. An individual who is in the class in question and has very original and creative ideas will not be able to become a creative entrepreneur if he does not have the qualities to turn these ideas into commercial products. Therefore, in order to be a creative entrepreneur, it can be said that there is a need for commercial and entrepreneurial talent and courage beyond creativity.”* (Güran and Seçilmiş, 2013: 12).

Emphasizing that creative entrepreneurship needs a commercial and entrepreneurial ability reveals the nuance of the concept with the creative class. The concept has also gained ground to characterize successful and talented, entrepreneurial people who can transform ideas into innovative products or services for society. (UNCTAD, 2010: 11).

## 2. CONTRIBUTION OF CREATIVE INDUSTRIES TO THE ECONOMY

It can be said that the focus of global and regional economies has shifted from industrial production to the service sector with the neoliberal transformation, the effects of which are felt in our age. The importance of this change in the context of the relationship between creative industries and the economy lies in the increase of importance of the knowledge-based sectors. While evaluating the concept of “cultural capital,” the positive relationship between the cultural capital accumulation in a country and the economic development was mentioned. Undoubtedly, it cannot be argued that this positive relationship is a relationship that persists in all circumstances. In addition to the strong policies to increase the accumulation of cultural capital, policies that will direct this capital to achieve economic outcomes through effective and targeted employment, work, and production activities are also critical. If such policies cannot be developed nationwide or locally, cultural capital will not be effectively evaluated. Its relationship with economic development will face the danger of losing its lively character. In short, it can be stated that maintaining the positive nature of the relationship in question depends on regulatory activities that require strong will.

The relationship of creative industries with economic development may differ between developed countries and developing countries. Even between developed countries, the relationship in question cannot be handled under a single form.

However, the main agreement is that the cultural economy has a leading role in economic growth and employment in many developed countries (Güran and Seçilmiş, 2013: 3). As a matter of fact, in the *Culture and Sustainable Development* report published by the World Bank in 1999 argued that the critical component of sustainable economic development is culture, and it contributes to the development goals of the culture with the following qualities and functions:

- *“Provide new opportunities for poor communities to generate incomes from their own cultural knowledge and production and to grow out of poverty*
- *Catalyze local-level development through the diverse social, cultural, economic, and physical resources that communities have to work with*
- *Conserve and generate revenues from existing assets by reviving city centers, conserving socially significant natural assets, and generating sustainable, significant tourism revenues*
- *Strengthen social capital, in particular, to provide a basis on which poor, marginalized groups can pursue activities that enhance their self-respect and efficacy and to strengthen respect for diversity and social inclusion so that they can share in the benefits of economic development*
- *Diversify strategies of human development and capacity-building for knowledge-based, dynamic societies-for example, through support for local publishing, library services, and museum services, especially those that serve marginalized communities and children.”* (World Bank, 1999: 15).

The qualities mentioned above and functions of culture will be discussed in detail when evaluating the relationship between creative industries and local development. At this point, it should be noted that the above functions are entirely in line with the purpose and orientation with the term “creative industry.” The impact of the goods and services created based on creativity, culture, and cultural products - both in the role they play in the context of the integration of poor communities and marginalized groups to the society, and on increasing income diversity by creating new income opportunities in different fields - serves the primary purpose of socially and economically creative industries in a time when knowledge-based sectors have decisive importance. As a result of the provision of these functions, the positive nature

of the relationship between economic development and these industries is also strengthened.

## **2.1. THE POSITION OF CREATIVE INDUSTRIES IN LOCAL ECONOMIES**

The European Commission (European Commission) classified two concepts by introducing a new definition for cultural and creative industries with its report in 2006 (European Commission, 2006). According to this definition;

Cultural sector;

- Non-industrial; non-reproducible products and services based on consumption; concert, art fair, exhibition. In art, painting, sculpture, craft, photography, art, and antique markets.

Performing arts; opera, theater, dance, circus. Natural heritage; museums, heritage sites, archaeological sites, museums, archives.

- The industrial one; cultural productions based on mass production, book, movie, sound recording. These are the film, video, video games, broadcast, music, book, and print-based culture industries.

Creative sectors;

- In creative sectors, culture turns into a creative input for non-cultural products. It includes activities such as design (fashion design, interior design, product design), architecture, advertising.

Creativity in this work; The use of cultural resources in the consumption of the non-cultural sector in the production process and is considered as a resource for innovation (European Commission, 2006).

In 2007, a study was conducted by the European Institute for Comparative Urban Studies (EURICUR) for the Netherlands Ministry of Education, Culture, and Science to investigate the policies implemented to ensure the economic growth of creative industries, and a report was prepared as a result of this study. Approximately 1000 policies have been studied in these 18 countries (Germany, Austria, Australia, Belgium, United Kingdom, Denmark, Finland, France, South Korea, Netherlands, Ireland, Spain, Sweden, Canada, Norway, Portugal, Singapore, New Zealand). Some of the findings revealed as a result of the study are as follows;

- Many countries apply economic and cultural policies to develop creative industries.
- The fundamental question is, "whether the creative industries are the subject of economic policies or cultural policies."
- Cultural diversity includes innovation, investment, clustering, and economic growth regarding quality, distribution, and economics.
- Although some countries do not have a comprehensive national strategy, an increasing number of countries have national strategies for developing creative industries.

Stating that creative economy has multiple dimensions and contributes to economic, social, cultural, and sustainable development in various ways, UNCTAD states that economically creative economy has a more significant growth rate in many countries than the rest of the economy (UNCTAD, 2010: 23). *Creative Economic Report*, dated 2010, emphasizes the importance of sustainability and sustainable development; and explains the concept of "cultural sustainability" in the context of the contribution of the creative economy to sustainable development. According to this report, Cultural sustainability implies a development process that maintains all cultural assets, from minority languages and traditional rituals to artworks, artifacts, and heritage buildings and sites. (UNCTAD, 2010: 26). In this context, it is the

creative industries that operate in coordination with cultural policies, providing strategies to attract investments that will sustainably develop and promote cultural industries.

In the first chapter, our focus has been on cultural products, essentially being products of experience and that it is difficult to estimate their value before consumption of the product. Indeed, these products, originating from the subjective experience fields of respective producers, also constitute an experienced field with their existence in the market and their consumption. In this respect, one should note that the statistics and evaluations revealed as a result of the economic analysis of the official institutions and the states, in general, are insufficient in expressing the importance of cultural products for the society and its members. These economic analyzes cannot fully encompass reality in terms of satisfaction and gain culture. Cultural products provide and the value created for the members of the society. Ekşioğlu expresses this situation as follows:

*“Culture creates a subjective experience for people. However, since it is abstract, rational economic indicators of the state are not sufficient to explain the value of culture for man. Whereas, when culture is used as a tool, the social or economic value it creates can be very important. Dealing with only the demonstrable effect of cultural capital is a short coming perspective. The crime-reducing aspect of cultural investments and its contribution to economic development should not be overlooked. Cultural investments should be on the agenda of politicians. Culture is not only a means of enjoying oneself, but it is also effective in many areas from economic development to foreign trade, from branding to tourism.”* (Ekşioğlu, 2013: 7).

In the passage above, emphasizing only the provable effect of cultural capital being an incomplete point of view is mentioned; moreover, cultural investments to economic development and the crime reducing sides are also

emphasized. With this emphasis, expressing the importance of culture for poor and marginalized sections of society in the UNCTAD *2010 Creative Economic Report* can be considered as manifestations of the same inclusive perspective. Accordingly, the development of cultural investments and cultural services, especially at the local level, are decisive steps towards the goal of social integration through increasing the self-esteem of the members of these groups. All members of the society, at different levels and forms, benefit from such investments and services. To think that the whole suffers in a system where all its parts benefit would be ignoring the basic logic. In this context, it can be stated that cultural investments have a tremendous positive impact on society as a whole, especially in reducing crime rates by strengthening social integration.

In today's global system shaped by the phenomenon of globalization with neoliberal transformation, the scope and handling of economic development also change. Economic development, both at the country level and at the international level, is no longer considered in the context of increasing economic input by increasing production and exports, or by expanding the market volume. Especially at the beginning of the 21st century, new approaches regarding economic development started showing up in the literature. These approaches address economic development with local values and localization, human rights, individual freedom, and equality. It should be noted that culture has gained significant importance in the context of approaches in which economic development is considered with such a new scope. Hence, Nobel Prize-winning economist Amartya Sen, developer of the "*capability approach*," an approach that holds an important place among these approaches, underlined the importance of culture for economic development in a speech he made at the World Bank in 2001 and emphasized that the cultural characteristics of societies (individuals' lifestyle, habits, political participation, etc.) affect the speed of economic development. (Ekşioğlu, 2013: 9).

One of the most important texts that reveal the role of creative industries in today's world, where economic development is handled with such a scope, is UNCTAD's 2010 *Creative Economy Report*. UNCTAD clearly states the "policy-oriented" nature collecting the main findings and suggestions on the relationship between the creative economy and economic development in ten key messages. The main finding that constitutes the content of these ten items is that creative industries contain the most dynamic sectors that are more resistant to crises and have more potential for developing countries than other sectors of the economy. The report, which supports this finding with data on the 2008 global economic crisis, states that although the 2008 crisis provoked a contraction of 12 percent in international trade and a drop in global demand and, exports of creative goods and services continued to grow and reached \$592 billion in 2008 (UNCTAD, 2010: xxiii). This level reached by the worldwide export of creative goods and services is more than twice the 2002 and represents an annual growth rate of 14 percent for six consecutive years.

These data reported by the report reveal that creative industries are more resistant to economic crises than traditional manufacturing and other industries. This resilience stems from the characteristics of "cultural capital," the necessary capital of creative industries. Unlike traditional manufacturing sectors, creative industries do not need a capital composition that leads to higher and larger costs, and cultural capital does not require many interim goods. Having creativity as an input keeps the fragility of these industries to a minimum. It can be stated that creative and cultural capital, the primary input of the cultural economy, is insensitive to raw material price fluctuations in the industry and that the employment created by the cultural economy is relatively more resistant to economic crises, and this creates a sense of revival and expansion in times when the industry has become stagnant (Ekşioğlu, 2013: 5). Therefore, it is a striking finding that the potential of creative industries to resist crises brings along an employment-enhancing quality.

At this point, where the employment-enhancing qualities of the creative industries and the potential for resilience to crises are emphasized, to overcome the global crisis and stagnation, the alternative solution strategies derived from approaches addressing the two concepts as complementary rather than substitution of each other by emphasizing simultaneous economic and cultural development will be higher in terms of their number and the success of their proposed policy implementations (Güran and Seçilmiş, 2013: 22). In this respect, it is also necessary to mention the models that are widely used in the development and operation of the cultural economy that creates added value and its economic policies. The table below lists five commonly used models:

**Table 2.1. Cultural Economy Models and Policies**

Model	Key Ideas/Focus	Policies
Conventional economic development	<ul style="list-style-type: none"> <li>• Attract outside firms/industry</li> <li>• No distinct cultural economy policy</li> </ul>	<ul style="list-style-type: none"> <li>• Cost-based incentives</li> <li>• Minimize regulations</li> <li>• Marketing</li> </ul>
Creative city	<ul style="list-style-type: none"> <li>• Attract mobile talent</li> </ul>	<ul style="list-style-type: none"> <li>• Quality of place</li> <li>• Arts/culture as amenities</li> </ul>
Cultural industries	<ul style="list-style-type: none"> <li>• Agglomeration processes, firm specializations and linkages</li> </ul>	<ul style="list-style-type: none"> <li>• Minimize transaction costs and risk</li> <li>• Enhance information, partnerships</li> </ul>
Cultural occupations	<ul style="list-style-type: none"> <li>• Characteristics and needs of artists and related occupations</li> </ul>	<ul style="list-style-type: none"> <li>• Artist centers, affordable space, training</li> <li>• Social and business networks</li> </ul>
Cultural planning	<ul style="list-style-type: none"> <li>• Informal arts/culture</li> <li>• Place-based community development</li> </ul>	<ul style="list-style-type: none"> <li>• Asset mapping for neighborhood empowerment, capacity building</li> </ul>

**Source:** Grodach, 2012: 37

As seen in the table, the “Conventional Economic Development Model” refers to an approach focused on attracting investors and companies to the region. For this purpose, it is a model that aims to encourage investors with policies

such as offering attractive exemptions, reducing costs, and realizing supportive arrangements, and this is what gives it the title of tradition.

The “Creative City Model” is based on the views of Richard Florida mentioned in the context of “creative class” in the previous section of the study. While Florida puts creativity at the foundation of development and development with its conceptualization of “creative class,” he reveals the critical function of cities in uncovering the creativity of this class spatially. This model also has an approach because the cities attract the creative class with the opportunities and attractive conditions it provides.

The “Cultural Industries Model” puts the cultural industry’s labor markets at the core of its policies. As seen in the policy of minimizing costs and risks, it is a model that envisages policies that outweigh the economic characteristics. The functionalization of the creativity of the workforce in the context of the culture industry is tried to be achieved through such economic policies.

The “Cultural Occupations Model,” like the “Cultural Industries Model,” has an approach that outweighs economic policies and has a clear cost reduction target. Its focus is on meeting the needs of artists and associated professional groups. This is to make the cultural production process effective and fast by keeping the costs to a minimum and motivating the artisans whose needs are met.

Finally, the “Cultural Planning Model” requires analyzing the needs by determining the regional cultural assets and heritage by focusing on an environment-based development. It refers to an approach that puts planning in line with the identified assets and needs to ensure development.

As one can see, each model has a focus on different issues and areas. However, it can be stated that the common goal in all the models is to increase the contribution of cultural production and activities in the context of economic development. In this respect, it is a widespread attempt to apply to

hybrid modeling considering the different conditions and real situation in practice, and it is up to the actors and governments that shape the cultural economy, which model will be preferred and which applications will be implemented (Güran and Seçilmiş, 2013: 24).

After evaluating the relationship between creative industries and the economy discussed above and how these industries contribute to economic development, in this part of the study, it would be appropriate to examine how creative industries globally occupy a place in the national economies and within the framework of the global economic system.

## **2.2. CREATIVE INDUSTRIES IN THE WORLD**

Creative Industries is a unique sector which behave more different than many other sectors that they continue to evolve during the times of the global crisis, even if their input costs and relative insensitivity to changes and fluctuations in other sectors become a costly factor. They have also many varying ways of definitions and scopes which can not be regarded as clear as other sectors such as energy and automotive industries. Thus their definitions and what they include change from political institutions to organizations. However, very often, creative industries include publishing, film, broadcasting, music, performing arts and design industries. In time the concept of creative industries keeps broadening and they include more sectors such as advertising, game and software production.

As a way of cultural expression, creative industries were critical in varying ways as for different national and international institutions such as European Union. Culture is considered as an expression of values such as diversity and democracy for many years in EU policy. It is regarded to be an influential component to sustain European values, to ensure social integration, to improve education and to preserve the cultural diversity. In time the economic dimension of culture and creative industries have been recognized more and

more. However, In 1990's this social value centred paradigm in creative industries changed after discovering the remarkable added value creative industries create economically. Even though there have been no measurement of economic contribution of creative industries until 1960's, the high level of Gross Domestic Product (GDP), added value and employment that creative industries generate took a serious attention in 1990's. (Mikić, 2012).

Developed countries and international organizations such as United Nations, European Union and WIPO decided to change their cultural policy to develop the economical potential of creative industries. In this context, the Lisbon Strategy, which is a report submitted in a meeting of the Council of Europe in Lisbon, is essential. According to the report, the main problem of the EU economy is that it could not turn into a knowledge-based economy where the creative industries is a key sector (İnan, 2005). The necessity of manufacturing-based economies to become increasingly knowledge-based played a critical role in todays' competitive economies. The Lisbon Strategy has created an impact that accelerates the development of creative industries within the EU. It is a policy-oriented document in Europe where a detailed assessment of these issues is made, and a long-term strategy is adopted. Since small and medium-sized entrepreneurs provide biggest amount of employment in a knowledge-based economy, the report has made recommendations to stimulate specifically small and medium-sized entrepreneurship in the EU (İnan, 2005: 70).

To turn the creative industries into a key sector, the first step was the market research, however many reasons such as difficulty of categorization and low level of cultural statistics made it difficult to measure the economic volume of the creative industries. In time two different methodological concepts evolved: copyright-based industries and creative industries. The first one is classified in accordance with the WIPO (World Intellectual Property Organization) methodology which is also adopted by Ministry of Culture and Tourism in Turkey and broadly used in their Administrative Activity Report

of 2019. Many other countries have different approaches for the definition and classification of creative industries. Creative industries also took a remarkable place in the developed countries' economic development strategies due to the potential of making rise in added value.

Mention a standard criteria of a global assessment of creative industries is difficult due to the uncertainty and diversity of scopes and definitions globally. Many times this complex structure of creative sectors and industries is mentioned to be the main reason not to be able to do a scientific evaluation (Güran and Seçilmiş, 2013; Mikić, 2012). However the data provided from international organizations can provide methodologically more reliable global evaluation. In this respect, European institutions such as Eurostat and UNCTAD could be the starting point to study the creative industries in economies. There are many criterias to understand the volume of creative economy such as gathering data about gross value added, turnover, employment, government expenditure on the creative industry, business activity and more other criterias. At the following statistics table from the Culture Statistics – 2019 Edition of Eurostat, it is clear that the investment and attention given to creative industries vary from country to country:

**Table 2.2. Generel Government Expenditure on Cultural Services, 2013 and 2018**

General government expenditure on cultural services, 2013 and 2018

	(million EUR)		(% share of general government expenditure)	
	2013	2018	2013	2018
<b>EU-27</b>	<b>57 260,9</b>	<b>63 485,5</b>	<b>1,0</b>	<b>1,0</b>
Belgium	1 942,9	2 300,1	0,9	1,0
Bulgaria	189,4	268,2	1,2	1,3
Czechia	956,6	1 379,1	1,4	1,6
Denmark	1 729,7	1 769,6	1,2	1,2
Germany	10 896,0	13 471,0	0,9	0,9
Estonia	204,6	242,6	2,8	2,4
Ireland	570,4	679,5	0,8	0,8
Greece	248,0	281,0	0,2	0,3
Spain	4 525,0	5 266,0	1,0	1,1
France	16 689,0	14 832,0	1,4	1,1
Croatia	359,3	348,0	1,7	1,5
Italy	4 622,2	5 071,0	0,6	0,6
Cyprus	49,1	47,7	0,6	0,5
Latvia	270,2	315,8	3,1	2,8
Lithuania	194,9	325,0	1,6	2,1
Luxembourg	221,7	325,1	1,1	1,3
Hungary	773,5	1 688,8	1,5	2,7
Malta	50,5	92,8	1,6	2,1
Netherlands	3 103,0	3 258,0	1,0	1,0
Austria	1 842,0	2 020,3	1,1	1,1
Poland	2 485,1	3 873,6	1,5	1,9
Portugal	540,4	523,7	0,6	0,6
Romania	565,1	739,4	1,1	1,0
Slovenia	284,5	300,2	1,3	1,5
Slovakia	417,8	522,4	1,3	1,4
Finland	1 083,0	1 166,0	0,9	0,9
Sweden	2 447,2	2 378,5	1,1	1,0
United Kingdom	6 278,4	5 605,2	0,7	0,6
Iceland	132,4	230,4	2,6	2,5
Norway	2 232,4	2 355,8	1,3	1,3
Switzerland	2 086,2	2 433,4	1,2	1,2

Note: values shown in *italics* are estimates or provisional data.

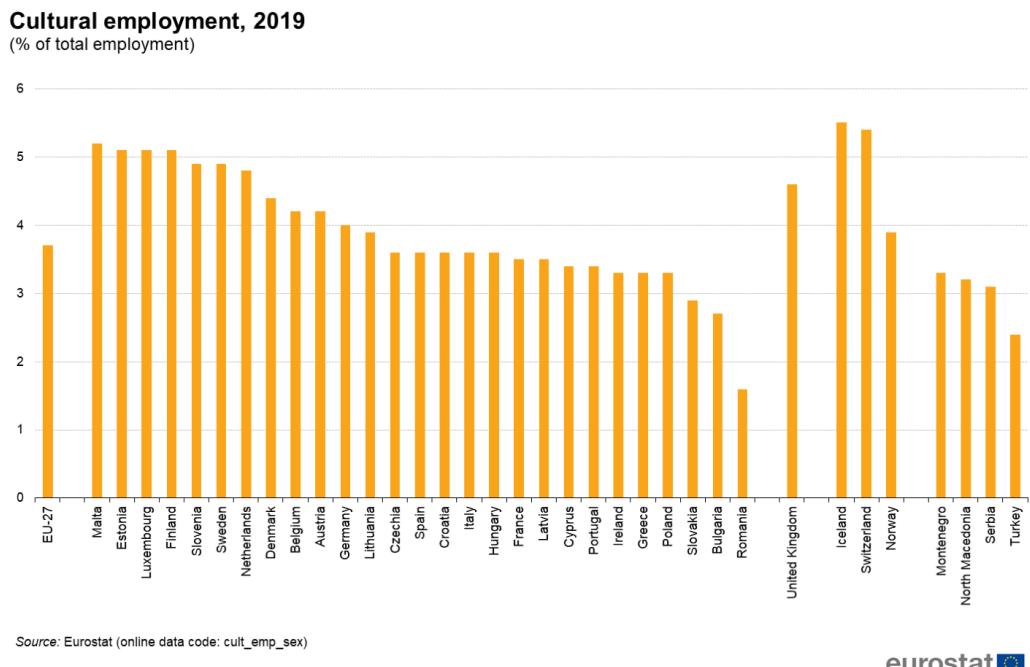
Source: Eurostat (online data code: gov\_10a\_exp)

eurostat 

**Source:** Eurostat, Cultural Statistic, 2019

Moreover France and Germany seems to invest more than the other European countries in 2018. However Baltic countries, such as Estonia with 2,4 share and Latvia with 2,8 share of their general government expenditure, seems to give more attention to the growth of creative industries in Europe. Meanwhile the lowest share was recorded in Greece with 0,3 percent in 2018. In comparison with the given years, from 2013 to 2018, Germany and Hungary seems to have the highest increase ratio when it comes to governmental spending over cultural services. Another important criteria to evaluate is the cultural employment, increases the economic impact of creative industries. At the following figure from the Culture Statistics – 2019 Edition of Eurostat, this time one can observe the share of cultural employment in the general employment:

**Figure 2.1. Cultural Employment 2019**



**Source:** Eurostat, Cultural Statistic 2019

According to the figure, Iceland, Switzerland and Malta seems to have the highest ratio of cultural employment of total employment in 2019. On the other hand, the countries where the ratio of cultural employment to total employment is the lowest is Romania. Turkey, at a rate of 2,4 % taking place just after Romania. This means that cultural employment is not parallel with a crowded population, instead it has a lot to do with national policy agendas. Moreover, there is 7,4 million people, 3.7 % of all employment, working in creative industries across European Union countries.

Cultural capital is essential for social development such as improving education and quality of life standards. Therefore, its supply should not be left solely to the market but also encouraged by governmental bodies. In pursuit of changing the economical policy in favour of creative industries, UNESCO published a report in 2019, entitled ‘Thematic Indicators for culture in the 2030 agenda’ where the the phenomenon of culture is associated broadly with

many different sustainable development goals of United Nations. In this way, UNESCO put the effort to create more awareness about the indirect huge impact that culture has over economy and better living standards. At the following figure, the associations of creative economy can be seen from climate adaptation to social inclusion:

**Figure 2.2 Thematic Indicators For Culture in the 2030 Agenda**



**Source:** UNESCO, Culture 2030 Indicators, 2019

In this way the report actually advocates creative industries to be supported more by any kind of public and private bodies to invest and support culture, to contribute to any other main sustainable development goal. In this way the scope of institutions encouraged to improve creative industries expands and in time these critical cultural policies toward creative industries attract more attention in the global scale especially for economically struggling countries.

### **2.3. RELATION OF CREATIVE INDUSTRIES TO LOCAL DEVELOPMENT**

Different aspects of the relationship between creative industries and economic development have been mentioned above by various means, and emphasis was also placed on the need to consider facts such as globalization, the transition to the information society, and neoliberal transformation to make sense of the great importance of creative industries today. Within the evaluation of the creative class, it was underlined that cities constitute a center for both creative industries and economic development as places where cultural capital and creative class are concentrated. Here, what is meant by “city” and its relation to economic activities will be examined. The meaning of the creative industries in terms of local development, will be evaluated.

The city can be defined as the space shaped by the everyday life styles of people who have acquired historical, political, cultural, social, and economic qualities and live together. Sanul refers to the city as a place where physical and cultural power is concentrate, enabling people to be in contact, the products to be stored and reproduced and revealed the relationship between the city and the economy as follows, concerning O’Sullivan:

*“It is possible to talk about two important events that make cities important actors of the economy. The first is the industrial revolution, and the second is globalization. Despite all the changes and developments in the city scale, it is known that rural life prevailed between 3000 BC and 1800 AD, and only 3% of the world population lived in cities until the beginning of the 19th century. However, between 1800 and 1970, this rate increased to 39% ... The main reason behind this increase is the industrial revolution ... O’Sullivan explains the role of cities in the economy as follows: “Cities are spaces that allow people who have common goals to communicate with each other, allowing the distribution of information and the creation of new ideas and production techniques” (Sanul, 2012: 20).*

It can be said that this approach emphasizes that the historical development of the cities powerfully demonstrates the economic quality as well. Besides, underlining the role of globalization in making cities important actors of the economy is explanatory in terms of the relationship between local development and creative industries. Globalization and localization are two sides of a coin. So much so that, in a globalizing world, as the obstacles for the free trade presented by the national boundaries are melting, the local markets and local actors need to be strengthened so that the global functioning of the economic system stays uninterrupted and continues to develop. Creative industries, on the other hand, demonstrate their importance in this critical relationship with their role in connecting local markets and actors to the world economy. Hartley argues that the structure, which he calls “the new economy,” allows the localities of marginalized individuals, regions, and countries to connect to the world economy due to their very low market entry costs (Hartley, 2005). In another study, a special assessment of the relationship between global markets and local markets is made:

*“In today’s global markets, a city’s ability to develop a permanent and important place in the region’s national and/or international is related to its capacity to develop new information. One of the important factors that determine the innovation capacity, is the creativity of transforming the resources of a region into products with economic value. Therefore, there is a strong link between the innovation capacity of a region and the level of productivity, employment, income and beyond that, the quality of life. Due to this connection, the number of researches on the factors (physical, social, cultural, economic) that play an important role on the capacity of people to create new information, and hence the competitiveness of the region, and on the governance models that enable them to be developed is on the rise” (Kumral et al., 2011: 31).*

Today, governance models are of great importance in establishing cultural production and services at the local level and seem to have an explanatory

capacity. In a period where the actors in the process of turning creativity into an output, that will be the subject of the cultural economy within a city or region, are diversified; the governance approach stands out with its emphasis on horizontal organization and cooperation. Contrary to the formerly adopted approach that only public actors and state investments were determinant in the production of local cultural policy, today, it is widely accepted that a multi-actor structure is dominant (Mommaas, 2004; Ceran, 2011). The actors above include regional development agencies, city planners, private sector investors, and chambers of commerce. In such a multi-actor structure, the explanatory power of the governance approach becomes understandable.

In De Beukelaer's book *Development Cultural Industries*, he expresses that the cultural industries and the discourse on this subject have also developed. The development of these industries is indisputably local, but also highly global. Whether or not there is a local heritage, the ways in which concept and practice are included in the discussion are global. Until now, the global conceptual exchange contains the bias of a northern theory that permeates thought in the south. As long as there is reluctance to destroy this hegemonic conceptual effect, the discourse of creative economics is a limit rather than a potential for its practical use to reposition culture in development (De Beukelaer, 2012: 94-95). He states, "what Article 14 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO 2005a) argues: in order to take part in global cultural markets, the local cultural industries need to be strengthened. Yet this is to quite an extent, merely wishful thinking" (De Beukelaer, 2012:127).

The table on local development components outlined below highlights the difference between old and new approaches. It provides opportunities to draw inferences about the relationship between creative industries and local development:

**Table 2.3. A Reformulation of the Components of Local Economic Development**

<i>Component</i>	<i>Old concept</i>	<i>New Concept</i>
<b>Locality</b>	Physical location (proximity to natural resources, transportation networks, and the market) supports economic opportunities.	A quality environment and strong social structure are effective in economic development.
<b>Business and economic infrastructure</b>	Export-based industries and companies create jobs.	The cluster of competitive industries creates new revenue and growth opportunities.
<b>Business resources</b>	More companies create more workforce. (Even in working condition with minimum wage)	Comprehensive skills development and technological innovations ensure high quality and high-wage employment.
<b>Public resources</b>	Single-purpose organizations create economic opportunities for society.	Collaborative partnerships are essential for the development of competing industries.

**Source:** Blakely, Bradshaw, 2002: 67

It can be stated that the new concept places creative industries at the core of local development while pointing out a competitive and dynamic local development model. This situation is revealed via cities being treated as places where the creative class is concentrated. The sectors with significant competitive qualities are clustered, the goal of increasing qualified and high-

wage labor employment based on skill development, and the inclusion of different actors and public resources. Moreover, the new concept has content that fully meets the requirements of the information society. It is seen that the creative industries that provide resources for the formation of the knowledge economy meet the new concept of local economic development shown in the table, providing quality workforce, creativity, and innovation-oriented and clustering characteristics (Sanul, 2012: 22).

For creativity to be manifested as products within the framework of creative industries and practical evaluation of the cultural heritage, improve cultural tourism, and thus provide an essential basis for local development. Stating that cultural tourism is the basis of tourism, Özdemir evaluates the contribution of cultural tourism to the economy in Europe as follows:

*“The richness and diversity of the world cultural heritage (300 from the 812 UNESCO World Heritage Sites are within the EU borders) have contributed greatly to Europe’s dominant share in the world tourism market (with 443.9 million international visitors; 2005). Tourism has important effects on the economy of the European Union through cultural heritage consisting of heritage, art fairs, museums and exhibitions, performing arts, festivals and cinema. The European cultural capital project also aims to improve the cultural economy of Europe.”* (Özdemir, 2009: 81).

The two points highlighted above contribute to the richness of the cultural heritage owned to cultural tourism and the potential of the cultural events to attract tourists and investment. Indeed, organizations such as the Olympics, sports tournaments, and exhibitions hosted by the cities, and traditional festivals are among the most effective tools for local development. Sanul emphasized that Barcelona, which hosted the Olympics in 1992, increased hotel and transportation infrastructure investments as a factor that accelerated the development of the city through the Olympics, and stated that the

preparation process for the Olympics enabled cooperation between public and private sector organizations on a local scale (Sanul, 2012: 27).

An important formation in developing creative industries in harmony with dynamic and global markets and thus sustainably ensuring local development is the “Creative Cities Network,” a UNESCO program. Founded in October 2004 with 170 members of UNESCO, the Network classifies the accepted cities according to seven themes. These themes are literature, music, design, gastronomy, media arts, cinema/film, crafts, and folk arts. The website of the network states that it currently has 69 members (UNESCO, ty). While the Network is founded to promote collaboration between cities, whose creativity counts as a strategic factor for sustainable urban development, the primary purpose is to “placing creativity and culture industries at the center of development plans at the local level and ensuring effective cooperation at the international level.” According to Ceran, the social and economic level of a city participating in the Creative Cities Network is gaining positive momentum. Accordingly, in these cities, while the formation of different and dynamic sources of income, the creation of new job opportunities, and the increase of export income are ensured; social relations, cultural diversity, and human development both in horizontal and vertical planes are positively affected (Ceran, 2011: 5-6).

In light of the examples and explanations given above, it is possible to discuss a positive relationship between the development of creative industries and local development. However, the healthy execution of this relationship depends on the availability of qualified workforce-based planning and implementation where needs can be identified. Goals are set realistically and responsively. Establishing the awareness of mutual dependence from the smallest local unit to the global markets, with a right governance approach based on the establishment of cooperation between diverse actors on vertical and horizontal planes, can be considered as the basic requirements for the operation of this planning and implementation.

### **3. CREATIVE INDUSTRIES AND RELATIONS WITH HIGHER EDUCATION IN TURKEY**

#### **3.1. CREATIVE INDUSTRIES IN TURKEY**

In the previous sections of the study, how creative industries can be covered by taking the related concepts into account, their place in the world, and the relationship between these industries and local development/ higher education were evaluated. In light of the data conveyed and revealed in the study, some trends can be pointed out, and conclusions can be made. Firstly, it can be stated there is a process going on characterized by significant transformations on a global scale, especially with the end of the Cold War. In this context, remarkable differences occur in social formations and development paradigms. It is not surprising in this respect that the transition to the information society and the knowledge-based sectors gain more importance in the process. However, only in the 2000s, it became possible to talk about the programs and practices in which knowledge-based sectors and creative industries are placed under economic policies in a comprehensive and planned manner. In this period for the global or regional initiatives carried out with the awareness of the importance of creative industries in the existing conjuncture, Turkey appears to be both an important actor and a needed partner due to some of its qualities; and a country in need of development in the mentioned sectors.

Turkey has considerable potential in terms of the creative industries. Today, this potential has been realized, and the importance of creative sectors in economic development is understood. One of the texts revealing this situation is the report published in January 2006 by the "Cultural Specialization Commission," which was established during the 9th Development Plan of the State Planning Organization covering 2007-2013. The establishment of such a specialized commission in the planning process of the country's development can be seen as evidence that the impact of cultural sectors on development is

understood. Moreover, under the heading "Future Strategies" of the report, "making culture a field that does not demand resources but creates resources" is stated as the primary goal, and the following statements regarding the realization of this goal are included:

*"This aim requires, above all, comprehending culture as a "sector". Considering culture as a sector wouldn't necessarily bring about shallowness, uniformity and popularization (or purely industrialization) of culture, as one might think or worry. On the contrary, this will lead to a revival of the cultural life. Here, establishing a culture-market-art relationship in a healthy and balanced way is the most important point to be considered." (KÖİK, 2006: 23-24).*

The importance of addressing the culture as a "sector" understanding will encourage a revival in the area. The importance of establishing a healthy balance between culture, market, and art is expressed in detail in the report. Also, the report reveals the strengths and problems of Turkey's culture structure. Future-oriented strategies in the report are also based on these strengths and address the issues posed. In this context, the report states the strengths of Turkey in this field as the richness and polyphony of the cultural structure, being dynamic and forgiving, its deep-rooted past, and the strength of social solidarity and traditional values. It considers the lack of cultural policies, the cultural area not receiving economic support, the inability of cultural promotion and narration, the shocking effect of cultural change, and the static aspect of cultural identity as current problems (KÖİK, 2006: 10-13). A recent study (Lazzeretti et al., 2014) reveals that a fulfilling solution has not been presented for these problems and includes evaluating that the economic contribution of creative activities in Turkey remains low for several reasons. Here, it can be stated that Turkey has a significant potential for the creative economy. Still, this potential is not being seized upon, and the contribution of the creative sectors cannot reach up to the wanted and desired level. The types of support mechanisms and policies that could be offered on

this issue will be evaluated in the future. Still, it would be necessary to mention the difficulties and problems around the calculation and presentation of data on the creative sectors in Turkey. This way, both the reasons for not reaching the desired level in developing creative sectors can be revealed, and things to consider while evaluating the data can be emphasized.

In the literature on this field, the most significant obstacles, according to the authors, to the developments of the creative sector in Turkey and a comprehensive compilation of data on these sectors are the prevalence of unregistered economy and are the lack of legal infrastructure (Binark and Bayraktutan, 2012; Barrowclough and Kozul-Wright, 2008). What is meant herein is that, as in many developing countries, in Turkey, the informal economy and mismanagement in data collection holds an important place in the creative industries, and the prevalence of informal work is an obstacle to obtaining healthy data on the sectors. The inability to collect healthy data on the number of employees and the scales of the enterprises in the field prevents the uncovering of the economical place and potential of the creative sectors in Turkey. On the other hand, it is stated that the legal infrastructure related to sectors such as informatics and software, whose development rate has increased in recent years, is insufficient. Another problem shows itself as the inadequacy of legal arrangements necessary to increase cooperation between actors and to protect the functioning of the sectors to sustain development in such sectors in Turkey.

Gökçe Dervişoğlu Okandan mentioned the problem for Turkey in obtaining data on creative sectors is that a systematic and comprehensive analysis has not been developed, in the final report of TÜBİTAK International Post Doctoral Research Fellowship Programme. This problem, which is directly related to the prevalence of the informal economy and the inadequacy of the legal infrastructure, prevents a holistic assessment of the creative sectors and an inclusive analysis of the creative industries in Turkey (Okandan, 2014).

This is expressed in a recent study as follows:

*“Within the scope of our knowledge, there is not yet a national scale study that will enable making international comparisons by analyzing the Turkish creative economy systematically and comprehensively. Research conducted so far focuses on specific industries and provinces. (...) There are a limited number of works in the literature that aim to analyze the Turkish creative economy. These researches are small-scale studies designed at industrial, sectoral and regional levels.”* (Lazzeretti et al., 2014: 200).

Further research can reveal a variety of findings on the development of creative industries in Turkey. The difference of preferences regarding the methodology plays a role in the emergence of this situation and the differences in the scope of the research. Besides, the classification preferences regarding the creative industries and which sectors are included in the analysis are also determined. However, it may be stated that Ankara and Istanbul occupy an important place in Turkey's creative industries. It is propounded that the creative industries in Turkey are concentrated in these two cities. In their study, Lazzeretti, Capone, and Seçilmiş state that Van specializes in the design and cultural education and 2011; it was a city that had shown a concentration of creative industries together with Ankara and İstanbul. Yet, it was left outside the scope of the study since the analysis remained below the required threshold by the methodology used.

*“The total creative employment in Istanbul and Ankara (122.495) corresponds to approximately 64%. Of related industries in Turkey's total workforce (191.634). When the proportion of people working in creative activities in these two provinces is evaluated from a total employment perspective of more than 11 million across the country, it is seen that it corresponds to 1.1% of all employees.”* (Lazzeretti et al., 2014: 206).

The leading role of İstanbul and Ankara, which hosts about 64% of Turkey's total creative employment, is due to their development in different sectors. The sectors that stand out in the context of this concentration are listed in the same text as films, video, and music, radio and television, publishing, advertising, entertainment and art for İstanbul, and architecture, entertainment, and art, software-programming, publishing and design for Ankara.

The film industry has become one of the leading creative sectors for İstanbul but also for Turkey. Cities such as Antalya, which host film festivals, also play an important role in developing this sector. The increase in the production of the film industry and organizations such as the festival has contributed to the improvement in this area in Turkey. On the other hand, television films are a separate source of development. In this respect, a study stating that the share of the Turkish films within the film industry is increasing reveals that the total volume of television film production in Turkey exceeded 408 million Euros in 2008 (İncekara et al., 2013: 641). According to the data he gathered from the book *Global Entertainment and Media Outlook: 2009-2013* by USA based *PricewaterhouseCoopers* company, Çelik states that Turkey stands out as the fastest-growing country in Central and Eastern Europe, together with Russia, within the "Europe-Middle East-Africa" group, in which the world film industry is located. Accordingly, from 2004 until 2013, Turkey's film market size increased from 123 million dollars to 295 million dollars, and the number of spectators increased from 29.7 million to 44 million (Çelik, 2011: 249).

İstanbul, being selected as "European Capital of Culture" in 2010, together with the cities of Essen and Pécs, had a positive effect on the cultural life of the city. This effect has increased both the activities carried out in the context of creative industries and the studies on creativity and creative industries in the country. *Istanbul 2010 European Capital of Culture Agency*, which was established with a particular law adopted in 2007 to prepare the city for the

activities and works that will take place while carrying this title given by the Council of Europe, is one of the essential institutions in terms of the works carried out within the creative industries. In the first part of the study, it was stated that the producers who supply goods or services to the culture industry are divided into three as the private sector, public sector, and non-profit sector organizations. The importance of these productive actors working in healthy coordination was emphasized in the same section. *Istanbul 2010 European Capital of Culture Agency* also acts as an example of organizations that are equipped with complete tasks and provide coordination in cultural economics, as a structure where the producers offering goods or services in the field coexist and serve to ensure coordination between these actors.

Despite İstanbul being the city with the highest population, the most developed industry, and the most educational institution in the country, research reveals that İstanbul remains behind Ankara in science and technology. (Güran and Seçilmiş, 2013; Uçkan, 2010, Lazzeretti et al., 2014). Pointing out the difficulty of making an accurate assessment of the size of the cultural economy in Ankara based on absolute values, *the Ankara Cultural Economy* report expresses its approach as follows:

“(...) a healthier approach; no matter what data source is used, is the search for an answer to the question of what is the relative size or importance of the Ankara cultural economy within the relevant data source. An assessment made within this framework leads to the conclusion that Ankara has a share of approximately 10-12 % in the total cultural economy in terms of workplace, employee and turnover size.” (Güran and Seçilmiş, 2013: 65).

Despite having a narrower scale on population, industry, and education compared to İstanbul, Ankara owes holding a 10-12% share in Turkey's total culture economy to the city's success in science and technology, as stated above. On the other hand, different qualities of the investments realized in

Istanbul and Ankara also play a role in the emergence of this situation. Emphasizing the advantage Ankara has as a public administration, Güran and Seçilmiş write in his reports based on the data of Uçkan and the Ministry of Science, Industry, and Technology:

*“- Firms operating in the fields of system and application software, which demand more foreign resources, are concentrated in Istanbul, while aggregation is observed in Ankara in the areas of security, defense and software development for the public sector, which indicates more economic volume.*

*- As of November 2012, 6 of the Tech Development Zones out of 47 in Turkey are in Ankara, whereas 5 of them are in Istanbul. In Ankara, within the framework of university-industry cooperation, it is common to see that there is a more established, voluminous and harmonious activity in this field.” (Güran and Seçilmiş, 2013: 59).*

However, the fact that Ankara performs better in science and technology than İstanbul should not shadow the fact that both cities are not very successful in this field. The data in this subject in Turkey reveals that significant steps should be taken in this area. For example, according to 2011 data, the share of software and computer-related non-traditional technologies in total creative employment across the province was 9% in Istanbul and 17% in Ankara, while the same rate was 26% for London and Madrid and 38% for Rome (Lazzeretti et al., 2014: 208). Suggestions regarding the solution to the problems arising in this framework will be mentioned later, but addressing the evaluation of higher education in the context of creative industries in Turkey will be demonstrative.

### **3.2. THE IMPORTANCE OF HIGHER EDUCATION IN THE CONTEXT OF CREATIVE INDUSTRIES**

In the second part of the study, the contribution of creative industries to the economy was evaluated in industries worldwide and their relationship with local development. Within this scope, the share of creative industries in the national economies around the world and their impact on the economy on a regional and global scale were discussed using data in hand and comparisons. It can be seen that creative industries are gaining importance in parallel with the technological, economic, political, and social changes taking place today and increasing their share in the economy. However, it should be underlined that cultural capital and the supply of creative products based on this capital should not be left to the market only due to their immediate importance. At this point, there is a delicate balance; on the one hand, the changes that profoundly affect today's economic and political systems should be taken into account, and policies that will adapt to these changes should be developed, on the other hand, the importance of supporting the creative industries by the state and making public investments in this field should be considered.

The relationship between the creative industries and local development in terms of cities as units where the creative class is clustered, and cultural production is intense, should also be evaluated. Again in the second part of the study, while emphasizing a positive relationship between local development and the development of creative industries, it was tried to reveal the importance of planning and implementation based on a qualified workforce and determining the needs and goals in establishing and maintaining this relationship. The relationship between higher education and creative industries also reach significance in this context.

In this section, I will make a brief evaluation of the content of the “higher education” concept and its functions. Since the historical course of the concept and the wide range of debates on higher education exceed the subject

and scope of this study, only an evaluation of the concept and its essential characteristics will be made here.

The emphasis on the necessity of planning the education process from the beginning to the end, and understanding the higher education institutions as areas where actors such as researchers and investors can establish healthy communication is essential. Such an understanding and the widening of the application area based on this understanding depend on the research and planning activities to be carried out on this subject. In recent years, the necessity of reflecting the information and technology produced in higher education in Turkey to the value-added and the effect of the creative industries on the development has been comprehended. Since 2012, *The Scientific and Technological Research Council of Turkey (TUBITAK)* has published the *Entrepreneurial and Innovative University Index (GYUE)* listing universities based on their entrepreneurship and innovation performance. This index is not a list that evaluates the educational quality or overall success of universities but evaluates universities in terms of how and to what extent they can transform their entrepreneurial and innovative potential.

It can be stated that higher education is a concept that is based on secondary education and expresses post-secondary education. In Turkey, the concept is defined with the legal language in 2547 numbered *Higher Education Law*. Accordingly, higher education is “all education in all levels covering at least four semesters based on secondary education within the national education system” (MBS, ty). Based on this definition, the institutions where higher education is carried out could be considered a whole of institutions that take “university” as the framework such as institutes, faculties, colleges, vocational schools, conservatories, and research and application centers. Undoubtedly, higher education institutions can differ from country to country in terms of naming, content, and functions. The different traditions and political, economic, and social preferences of each country have direct effects on education systems and institutions. However, some common points can be

mentioned in terms of the functions that universities perform throughout the world and the purposes they serve. In this context, it can be said that universities serve three primary purposes, which can be expressed as producing information through research, transferring information to new generations through education, and providing services suitable for the needs of society (Küçükcan & Gür, 2009: 87).

It should be noted that even if it differs from country to country, which of these three main goals are more important and should be prioritized in education policies, these three primary goals constitute a holistic and nurturing structure in terms of the relationship between creative industries and higher education. In the 21st century, the needs of societies differ from the industrial society to the information society, in the context of globalization and neoliberal economic policies. In terms of meeting these needs, creative industries and the products provided by these industries are becoming more critical. The integrity of the three main objectives of universities listed above becomes of greater importance, as they play an essential role in economic activities. Information that is produced through research is transmitted by people whose knowledge is transferred through education. The use of information produced through research in such a way as to produce services that *meet the needs of the society* by people with whom this information is transmitted through education constitutes the necessary condition for the development of creative industries as well as the primary purpose that universities serve.

In UNCTAD's *Creative Economy Report* from 2010, it is stated that as creative industries develop and spread, vocational education for the workforce employed in these industries has become a topic of increasing interest (UNCTAD, 2010: 28). This growing interest in education is understandable. The element that forms the basis of the creative industries is creativity, and the workforce employed in this field must have a certain quality. Education is an essential tool to qualify the workforce by providing people with the skills,

abilities, and equipment they need. In this context, it can be argued that the role given to higher education is serving a function. *Higher education has a pioneering role in providing the technical and artistic expression that individuals need to reveal their creative potential.*

Moreover, from a social perspective, it should be noted that higher education has a vital function to use the welfare creative potential of creative industries effectively. In this context, the idea of creative industries gives a functional role to higher education and provides a direct relationship between education and welfare (Demir, 2014: 102).

The report *Creating Prosperity: the role of higher education in driving the UK's creative economy* (which will be referred to as the “UK University Report” in this study) also draws attention to the direct relationship between welfare and education. In the report, higher education is considered as the primary producer of the talent and skills that feed the creative industries and an essential source of research that informs new ideas, practices, and business models, with applicability within and beyond the creative sectors. (Universities, 2010: iii). As it is seen, higher education is considered as an essential resource and a functional element for creative industries. Countries competing at a global level in today's knowledge-based economy must develop creative industries to take the lead in the competition. The critical role of higher education becomes more evident at this point in the process of developing creative ideas and transforming them into outputs within the creative economy.

The power that is at the core of art education is the development of high disciplinary creative and technical abilities, mostly through intensive and tight studio experiences. Still, entrepreneurship in art, which is considered the development of skills related to the application, sharing, and distribution of creative works, tends to occupy a little place in art curricula (Bridgstock, 2013). Once this view is accepted, it becomes clear that higher education

cannot serve the development of creative industries only through developing technical and artistic abilities. In this respect, it can be stated that the approach of handling creative abilities and skills adopted in the UK Universities Report, together with their applicability, is critical in terms of ensuring theory-practice compatibility. Only with such an approach, the creative potential of individuals can be revealed as products within the framework of creative industries, and the reproduction, distribution, and sharing of creative works at different levels can be ensured healthily. The primary function of higher education in the context of creative industries is expressed as follows:

*“Higher education nurtures and develops creative talent, and produces graduates with deep specialism and, increasingly, the ability to work in multidisciplinary teams. It is this talent that will innovate new products, processes and business models to drive the creative economy of the future.”* (Universities, 2010: v).

The above passage points to establishing the relationship between skill, employability, and entrepreneurship through higher education. In today's world, where creative industries have a significant impact on markets and the economy, it seems quite explanatory to think of the concepts of creativity and entrepreneurship together and complementing each other. The approaches in which the activities in the fields of art culture and the market, entrepreneurship, and product are considered together, suggesting that this refers to commodification in the fields of art and culture, and corruption related to arts, may have deep philosophical roots. But since this study looks at the relationship between creative industries and higher education, an approach that mainly deals with the concepts of creativity and entrepreneurship together is meaningful in the conceptual framework. An essential issue in this context is establishing the relationship between deep expertise and entrepreneurship mentioned in the report. It will be an

incomplete and erroneous attitude to treat higher education as a phenomenon where only talent development and expert knowledge will be provided.

Moreover, such an attitude will be the main obstacle to developing creative industries with a narrow perspective. Higher education should be considered a holistic unit where creative skills will be developed, and expert knowledge will be provided. It will be conveyed in an integrated way of how these advanced skills and expertise will be used in practice. Bridgstock stated that entrepreneurship should be embedded within the context of higher education in the context of higher education, in a way to support such a point of view that entrepreneurship is not a secondary subject of business-related curricula, but a complex set of qualities, beliefs, behaviors, and talents that support all areas of working life, and emphasizes the need to focus on developing and promoting an entrepreneurial culture and way of thinking (Bridgstock, 2013).

As it is seen, the importance of higher education for creative industries should not be considered only within the framework of studies on knowledge production and development of individuals' abilities. The main issue is contributing to the development of a cultural climate and a world of thinking that is in line with the requirements of the age. To the extent that universities adapt and contribute to such a requirement, their role in developing creative industries is gaining an activity parallel to its importance. Thus, the development of national economies accelerates through the production of services suitable for meeting the needs of the society and the contribution of creative sectors. Therefore, the relationship mentioned above of creative industries and higher education has an undeniable importance in economies with high competitiveness, which develop themselves within the competitive world economy. In this context, the support of public resources plays a critical role in ensuring the adequacy of higher education programs in terms of the curriculum in arts, culture, and humanities, and the development of the physical, technical and infrastructural equipment of the relevant units. In the first part of the study, the importance of cooperation and harmony between

public and private sectors was emphasized on the supply of creative products. The situation is similar in terms of higher education. Even if higher education systems differ from country to country, basically, the role of the state, especially financially, is useful in a wide range of fields, from the quality of education to the opportunities of the creative class to meet the market.

### **3.3. METHODOLOGY**

In this study, the relationship between creative industries and higher education and what kind of effect higher education has on the development of creative industries and local development have been revealed. While investigating the effect of higher education in the formation of the creative class, it has been revealed whether higher education institutions are also a creative industry actors.

While studying the research question, a literature review was conducted, and Abdullah Gul University was examined as a case study. Case study, can be defined as an intensive study about a person, a group of people or a unit, which is aimed to generalize over several units (Gustafsson, 2017). Qualitative research, face-to-face interviews were executed. These in depth interviews in case study were carried out with 5 people. These key informants in this interviews, which we can define as, in a sense, a proxy for partners in the organization or group, about a particular organization, social program, problem or interest group, are 4 people from who worked and already working in different fields of Abdullah Gul University and 1 person from one of the stakeholders of "Connect for Creativity", an international project that this university is involved in. Based on the abductive method, theory and case study cyclically fed each other. In abductive reasoning, data are collected simultaneously for theory construction, which means at least a "back and forth" direction between a learning cycle or theory and empirical work. This interactive aspect between theory and empirical work is quite similar to action

research methods and can also be seen in case study research (Alvesson and Sköldberg, 1994).

### **3.4. THE CASE OF ABDULLAH GUL UNIVERSITY (AGU)**

In this section, in addition to the literature review, the results obtained within the framework of various face-to-face interviews regarding the case of Abdullah Gül University will be shared. In the part of the thesis so far, the theoretical framework has been explained, the definitions of the concepts have been made, and the basic concepts have been scanned to find an answer to the research question. Subsequently, by examining the relationship between creative industries and the economy, the role of creative industries in local development was revealed. This is the final part of the creative industries in Turkey that have investigated the relationship to higher education, and a method taken up here by way of the literature was performed. In this subtitle of the third part, face-to-face interviews are also included and the literature review. In this subtitle, specific to Abdullah Gul University, how creative industries and creative classes are related to higher education, and its relationship with local development, are examined.

Abdullah Gul University, a first in Turkey, was established as a foundation-supported public university. With this feature, it defines itself as a 3rd generation university. In addition to transferring information, claims to be a modern university that produces knowledge, educates, conducts research, and shares the projects with society. AGU has adopted the vision of pioneering 3rd generation universities in its academic design studies for nearly three years. (Promotional Catalog, p.15)

In its strategic plan for the year 2018-2022, AGU emphasizes as one of its strategic objectives: to be a pioneer of AGU's vision of becoming the leader of new generation universities, contributing to the society with all of its

activities, and ensuring required education and attention in research activities (Strategic Plan, p.54).

Assoc. Prof. Oğuz Babüroğlu, as a leading researcher of the design process of the university, explains how the university design process was performed as 3 study phases. “These working phases were funded by three different institutions. These were AGU Foundation, Ministry of Development, and AGU's funds. The first phase of this process, which is action research as a whole, is “Positioning” the second phase is the “Socio-technical system model,” and the third phase is the “Capsule model.” In the first phase, it was essential to introduce a third-generation model. Blending education, research, and social contribution is the issue here. The whole 3rd Generation meaning comes from the blending of these three. For example, a core curriculum has been created. These core courses are an approach that takes into account what should be in the culture of the university. These are the lessons that all departments take. Generally, such courses are given in the first year. This is the case in the American system. For example, these courses are compulsory at Sabancı University. Everyone takes the same lessons in the first year. This is the case at the University of Columbia too. At AGU, we put it vertically, not horizontally, in the curriculum design. The core curriculum is compulsory not only in grade 1, but also in grades 2, 3, and 4. So far, no example has approached the core curriculum in this way. It does not exist in the world. Why did we do that? Because we have considered social contribution not as a year, but as a program spread over the entire four years. We have also indexed them to UN Sustainable Development Goals (SDGs).” (O. Babüroğlu, personal interview, September 17, 2020).

Social contribution is strongly emphasized in the university's mission and educational design. AGU has determined its target areas as global responsibilities. Global responsibilities also function as fuel for students' professional ideas and passions. These global responsibilities that will guide research, education, and applications; It will be one of the issues affecting all

over the world. Global responsibility areas that AGU plans to take on its agenda include (i) Sustainability, (ii) Economic Order, (iii) Population and Urbanization, (iv) Health and Food, (v) Democratic Order, (vi) Innovation, and (vii) Peace and It is security. AGU aims at providing qualified human resources in these areas, developing technology, producing patents, establishing start-up companies, conducting industrial projects, developing economic and social policies, contributing to cultural life, and spreading science to society. Academic studies continue in this direction, and various activities are carried out at the university and outside the university. (AGU Strategic Plan, p.17)

AGU entered the top 50 in the 2020 "Real-Impact World Universities (WURI)" ranking (AGÜ News, 2020). "WURI evaluates the university's real contributions to our society. WURI highlights creative and innovative approaches to university research and education that focus on: Industrial applications, rather than the traditional ways of counting research papers and lecture-type teaching; Value-creating startups and entrepreneurship, rather than a traditional focus on the number of jobs filled; and Social responsibility, ethics, and integrity, rather than a focus on knowledge and skills just for material success. Student mobility and openness for exchange and collaboration between schools and across national borders, rather than an independent yet closed system (WURI Web Site, access date: 10.09.2020)."

Last two years, Abdullah Gul University was placed among the 200 most impactful universities worldwide by the world-renowned rating agency Times Higher Education (THE) and has become the only Turkish university in the top 200 (AGÜ NEWS, July 2020).

Mr. Babüroğlu explained the 2nd and 3rd phases as "To combine digital technologies that we are trying to do in the second phase. On the one hand, we designed a lesson on the learning approach. It's called AGU Ways. Design and implement. It's a cyclical approach like build-learn, design-build-learn. And

this is implemented in AGU. Stage 3 is the capsule model. The European credit system and the US system are different from each other. When it comes to 3 credits in the USA, it is the content time of the student. It determines the time the student and faculty member meet. In the European credit system (ECTS), the credit also includes extracurricular activities. When we designed the lessons with an ECTS approach, we looked at what kind of innovation it could be. The Bologna system takes a broad look at the issue. In this respect, we also included learning by doing. So we put it in the capsule. It's like getting into the design right away if you're an engineering student. We do not wait for the 4th year for this. We have designed these application processes with capsules that sometimes take one period and sometimes three periods. The focus here is learning by doing. Learning based on project and problem-solving." (O. Babüroğlu, personal interview, September 17, 2020).

AGU, designed by consulting the valuable opinions of more than 600 local and foreign scientists, representatives of business and industry world, non-governmental organizations, and public employees, was established as an innovative and entrepreneurial university (Promotional Catalog, p.15).

Many stakeholders took part in the design process of AGU. Among them were the public, private sector, NGOs, YÖK, universities, creative professionals. Mr. Babüroğlu stated that during the ARAMA conference, outputs that make up the fundamental values and differences of AGU, such as learning by doing and social benefit, emerged; and states that the design process was carried out in a fully participatory manner, nourished by the social conditions and needs of the period. Asked about the positioning of the creative industries in determining the stakeholders, Mr. Babüroğlu' s response, "One of the essential criteria in selecting stakeholders was that they were made up of people who were familiar with the concept of design and innovation, not to reflect stereotypical thoughts. It was a criterion that they had lived, understood, and demonstrated this point of view before. Here, creative people

were selected very deliberately, but not based on whether they belong to sectors that fall under the definition of creative sectors. "

Sumer Campus, one of the two campuses of AGU, is an excellent example of the preservation and functioning of industrial, cultural heritage. Why AGU preferred Sumer Cloth Factory as its campus, Head of Architecture Department Prof. Dr. Burak Asılıskender explains: "It was chosen because it matches the mission of the university. AGU has a concern about making a difference in its environment. There is a pattern to increase the values of the city in terms of education, research, and social benefit. As a university, we especially attach great importance to social benefits. The high impact area of the Sumerian campus at the point of social benefit strengthened this choice.

Another thing is, of course, its historical value, its memory in the city. The Sumer cloth factory has an important place in the development of the city, especially after the Republic. It is one of the important actors in the modernization of the city. This is a feature that overlaps with AGU's mission as a newly established university at that time. We chose to use the space as it is. The significant restoration was possible, but it was intended to use the campus as a document value and to create a new icon. The leadership role of AGU in its founding story coincided with its concern to make a new voice, and Sümerbank's innovative aim to rebuild the whole of Kayseri. The fact that many people who supported the establishment of AGU emphasized that this place has some values in a national or international view, accelerated the acceptance of this place." (Asılıskender B., personal interview, September 14, 2020).

When we consider the university campus, the question is whether the relationship established with this place creates a transformation in the city; Mr. Burak Asılıskender answers: "There is an exciting relationship. For five years, the children of former employees, if some survivors worked in specific periods, we meet and come together on the campus every year. We bring them

together with the students. The dormitories they stay are the homes of the employees. They meet in these houses. They drink tea or do activities in the garden. The memory of the place is kept. We are trying to make contact with people and the place. Sümerbank is a place that has recreated its economy in Kayseri. We always keep this place alive with the events we organize on campus. So, there is constant contact with the students. There is contact with the employees. There is still storytelling about Sümerbank. That state of being home has changed our lives a lot; the story that we existed here has started to spread among our students. Thus, the campus became a trendy place. (Asılıskender B., personal interview, September 14, 2020)

When we say creative industries, we talk about specific departments and professions. Still, when we look at the education and departments provided by AGU, although the departments are not included in the sector in the first sense, they raise a creative class here. As Florida mentioned in its definition of the creative class (2004), the creative class is a working-class whose job is to create meaningful new forms. In AGU, there is no department defined within the creative industries other than architecture. On the one hand, we're talking about are things that serve the creative industries. Can we say that there is something directly serving the creative industries in AGU's approach?

“The definition of the creative industry should be made more liberally. Universities should also be accepted as creative industry actors with their reasons for existence and identity. At AGU and Sabancı University, there is an understanding that we are raising people who will transform society. These universities focus more on training creative people. As a university mission, they are more of a research university than a teaching college. This is a separator.” (Babüroğlu O., personal interview, September 19, 2020).

“We can talk about the formation of a creative class with the education we provide. As of the Architecture department, we are different from other architectural education in Turkey. In the first year, we build lessons on

creative design. For a year, we are going through an education process in which we abstract from architecture, whose main fiction is focused on design, and where we teach to use media tools in different ways. Also, we spend a year understanding and explaining today's architecture and creative production styles. They spend their first years to understand and explain the place and the present. We have concerns such as making videos, producing posters, and installations. We also support the lessons by hosting the artists. We try to get artists, cinema directors, painters, or someone related to art into this work and see and think differently. There is a series of courses that we define as AGU signature courses, starting with creative thinking and focusing on the city, health, etc. Departments take mixed classes and work as a group. They also worked with Syrian immigrants; they also work on the water problem or through the production of culture and art. These are all connected with the SDGs. Our design issues in architecture are based on SDGs. (Asılıskender B., personal interview, September 14, 2020).

When it is investigated what the students who graduated from AGU do afterward, it can be seen from the social media channel called LinkedIn that 330 AGU graduates (albeit with a small sample) had become professionals in different fields. While considering these examples, it is founded that a creative job is challenging to define. This is a faint line that these people, who are involved in many different professions such as designer, researcher, architect, entrepreneur, design engineer, team coach, Youth SDG coordinator, whether they are included in the creative class or not. Burak Asılıskender said that some graduate students started working in the cultural industry. Asılıskender also mentions that there are graduate students who go abroad to do a master's degree in creative sectors. He states that a significant portion of the students also started to stay and work in Kayseri.

Having essential contributions in the internationalization of AGU, Dr. Burak Arıkan said, "The university tries to bring culture to the students and encourages them to creativity. This started to add important things to the

culture of the city. Also, the presence of international students in both the campus and the city is situations that have the potential to create a significant transformation" (Arıkan B., personal interview, September 7, 2020).

Many projects that were born with different collaborations in AGU have been implemented and continue to be implemented. One of them is the Connect for Creativity Project. Connect for Creativity project led by the British Council, in partnership with ATÖLYE and Abdullah Gül University in Turkey, Bios in Greece, and Nova Iskra in Serbia. Connect for Creativity; It offers a range of opportunities for students, academics, artists, creative professionals, policymakers, and the general public to exchange knowledge and experience, develop skills, and develop new partnerships. The activities in the project are conferences, residence, research, and exhibition. About the project, Burak Asılıskender stated the following: "The impact of collaborations is essential. Connect for creativity allowed us to talk about youth mobility. I am especially telling you about the engineering faculty, who are close to working with companies. TUBITAK projects, international studies, and more scientific studies have a perspective on turning them into products. For those who work in creative industries like us, it is essential to develop the idea. Connect for Creativity contributed to the university in explaining how important the idea is in product development. It showed the university how important multidisciplinary work is. It enabled the Technology Transfer Office (TTO) to open the vision of very technical places, such as the activation of the Creative Hub, the rescheduling of the Model Factory. The environment of discussion that arises at the event at the university was important. (Asılıskender B., personal interview, September 14, 2020). Emre Erbirer, ATÖLYE's Connect for the Creativity project manager, said about AGU's involvement in the project, "Since there is a research process in the project, it has been an academic collaboration. We had collaborations with AGU before this project. Also, this cooperation was established as we preferred a university outside of

Istanbul. The relationship of higher education with creative industries is possible with collaborations with the industry.

Internship opportunities, joint programs, and projects, etc. In this context, I think it is essential for AGU to be in contact with creative sector stakeholders by participating in these kinds of projects" (Erbirer E., personal interview, August 20, 2020). Zeynep Tuğçe Çitçibaşı Güç, AGU's coordinator in the project and the coordinator of the Youth Factory, said, "I can say that the Connect for Creativity project is a good result of cooperation with institutions and organizations. We used to organize a thematic summer school with ATÖLYE focusing on SDGs. Our cooperation with them paved the way for us to take part in this multi-stakeholder and international project. We are the only local university in the project. Also, we have been studying Creative Hubs for a while. Our know-how on this subject has also increased with our collaborations. We are continuing to establish a creative hub at AGU." (Çitçibaşı Güç Z., personal interview, September 8, 2020).

"Higher education has a direct relationship with the development of creative industries. Young people are involved in higher education. It's critical to portray different points of view. The university used to be a place where we get information; now, information is everywhere. How we use it is the main issue. Creative industries are in a critical place. Offers a study that shows how to think differently. The university should meet and be intertwined with more culture and arts, more contemporary productions so that everyone can create creative ideas in their field. (Asılıskender B., personal interview, September 14, 2020).

What role do the existence of the university, its educational policy, cultural and artistic activities, and its graduates play in the development of Kayseri? Central Anatolia Development Agency (ORAN), which is the regional development agency of the TR72 region, states the vision of the Region (including Kayseri, Sivas, and Yozgat) in the 2014-2023 Regional Plan as

follows; "To be competitive at the national and international level, developed human and social capital, transformed its potential into value, increased the quality of life by improving its urban and social infrastructure, and accessible Central Anatolia." In line with realizing this vision, the principles of participation and governance, sustainability, transparency, compliance with national and international policies, and complementarity have been taken into account. The vision determined consists of 4 essential elements: competitiveness, high quality of life, accessibility, developed human and social capital. The Regional Plan has been created on four axes: "Competitiveness," "Social Development," "Sustainable Environment and Energy," and "Urban and Rural Infrastructure," taking into account sustainable development and human-oriented development approaches. Looking closely at these four axes; "Improving R&D and Innovation," "Improving Entrepreneurship Infrastructure and Culture" under Competitiveness; Under Social Development, "Improving Human, Social Capital, and Institutional Capacity and Governance," "Improving Quality of Life," "Increasing the Quality of Education"; Under the title of Sustainable Environment, we can say that the objectives of "Protection of Natural Habitats and Cultural Heritage" (2014-2023 Region Plan, ORAN) are in line with the values and policies of AGU.

Asılıskender states that the university, which provides education to train creative professionals, will have a hundred percent impact on the development of the city. "It is essential to bring an idea together with the industry. We are talking about production. When we put culture and art and creative industries into that production, that idea becomes completely different. " (Asılıskender B., personal interview, September 14, 2020)

Burak Asılıskender states: "When you go out on the streets in Istanbul, you may encounter a part of the creative industries. Istanbul is a place that ensures production and being at the center of that production. Students living in Kayseri stay away from art and artistic production. You can see it when you

follow the culture and art life in the city. We are trying to explain how to think and see differently. Our main fiction is about how they can reflect this with different media tools and meet it with art. We give this a lot in design matters. This is a return to the city. Because we don't do this with our students. We have a children's university. We take the children to the campus; we provide similar training according to their ages. We held a few exhibitions about how children perceive the city, for example. We feed it with theater, bring exhibitions to the campus. We have been working with the Dutch Consulate for a while. We collaborated with the Robert Bosh foundation on theater. We are now doing culture and art activities and interviews returning to online. Although we care about the connection with the place, we carried the events online for a while due to the pandemic. When someone wants to do something, we say come in, especially to NGOs. Therefore, the campus is always alive. Young people and children come across all those media that we produce. We have an open exhibition layout. It is not very common in a state university in Anatolia to say come to the campus like this, to be so open to the public. Our campus has become popular. It has become an important place in the city. Also, we bring high school students and middle school students to the campus. We try to bring the students together with the venue. By doing these, offers began to come from schools. We are camping on holiday; can we use your classes? We are happy to give it. An exciting environment, perception occurred throughout the city regarding AGU. This was also something we wanted. The library is also open to everyone. We especially allow high school students to work there. How far can the campus be in the city? We experience this. "

Burak Arıkan, "One of the important things I see in Anatolia is that people can be convinced about innovation. NGOs can be persuaded and also local governments as long as the interaction channels are set up correctly. In other words, let it be more horizontal rather than top-down. I think it will have a severe effect. There are also technology companies in Kayseri, expect a

different and creative perspective, and meet young people who graduate from AGU. There are high schools that follow the projects we do and local NGOs that see international students taking part in these projects. This is surely its effect in Kayseri. The effect of this is generally felt in that country too. AGU is a known example in Turkey. I ask why it is known. Someone says, I know from the British council project, someone says I know from your X project, so this creativity brings something to the city. For example, an institution that enhances the image of the city. It raises the image of the city with its creative perspective and participatory perspective. The municipality says, let me give you a place here, do such projects. Other schools also say that if you do a project in our school, our students also benefit. It sure helps" (Arikan B., personal interview, September 7, 2020)

When it was questioned AGU's relationship with Kayseri's development, Mr. Babüroğlu approached the subject in reverse. He stated that Kayseri created the AGU as a city and with its citizens. He stated that with the vision and support of business people and leaders of Kayseri, such a university had the chance to come to life. (Babüroğlu O., personal interview, September 17, 2020). If to talk about development, it seems possible to talk about joint driving forces and interaction in this example.

## CONCLUSION

Universities are an essential factor in the creative industries. This role of the university is not just about having departments for fields that are included in the creative industries and providing training in this manner. Universities, with all their assets, enable a new creative class to grow, from their culture to their approach to educational design, from their extracurricular activities to their national and international collaborations. While the university plays a vital role in raising the creative class, it also contributes to social development and its economic development in the city where it is located. Considering Florida's approach, which assumes that the creative class prefers to feed and produce in cities to develop and progress, the development in the cities where universities are located will create alternatives for this creative class to exist outside the big cities of the country.

During the interviews, it was stated that universities that provide education to train creative professionals have an impact on the development of the city. Throsby's Cocentric Circle model is based on the claim that creative industries offer two types of value, one economic and the other cultural. According to Thorsby, it is a model that determines creative ideas as the driving force of creative industries and places them in an economic system different from other industries. Relates the economic and cultural value of the creative sector with each other.

The development of an understanding of the effects of creative industries on economic development and social welfare impacts Turkey's higher education system. In recent years, some universities consider entrepreneurship and creativity as the necessary qualities to be improved. In parallel with the creative industries gaining worldwide importance, significantly since the 1990s, the interest in this field has also increased in Turkey. However, the 2000s culture was considered with a sectorial approach, and creative industries were included in central and local planning. The steps are taken to

develop creative industries, both within the cultural and media programs of the European Union and since the SPO's 9<sup>th</sup> Development Plan, have had significant consequences. However, the data reveals that Turkey has not reached the desired level in terms of developing creative sectors and their contribution to economic development.

In the related literature, the prevalence of unrecorded economy in Turkey and the lack of legal infrastructure are considered as the main reasons for not being able to reach the desired level. This situation leads to the inability to obtain healthy data. Moreover, the lack of research and studies that will provide comprehensive data across the country are also decisive in this regard. Despite this, it should be noted that Istanbul, especially in the film industry, and Ankara in science and technology are the provinces that create points of concentration of the creative industries in Turkey.

In the case of AGU and Kayseri, although we cannot mention that this has reached the ideal level in the relationship between creative class and city, it is possible to talk about a significant interaction and progress. Here, the existence of mutual development and exchange is seen. Findings obtained from face-to-face interviews and the relationship between the projects developed by AGU and the local people and local institutions are examined. The university's activities that encourage creativity contribute to local development. We can mention that this relationship impacts social development, which is one of the priority titles in the regional development strategy plan prepared by the Development Agency.

Some suggestions can be made to bring creative industries to the desired level and affect local development in Turkey. Steps should be taken to ensure university-industry cooperation by making the curricula and functioning of universities sensitive to the needs of the markets. Universities should strengthen their relations with developed sectors and establish strong cooperation, especially in their regions. Carrying out such cooperation in a

healthy way will ensure the necessarily qualified workforce in the field and will decrease the unemployment through the employment it provides. Universities should be dedicated to innovation centers for creative classes and different actors, and career centers within universities should be made functional and widespread. Finally, boards should be established in each province to reveal the creative potential and comparative advantage of that province and take steps towards this goal. Similar boards should be established so that representatives of both groups take part in university-industry cooperation to function correctly. When such practices are disseminated, the added value created by the development of the creative industries in the country can be achieved to reach the desired level; the domain of higher education, which is an essential factor in the formation and development of the creative class, can be strengthened.

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