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DOCTORAL THESIS

Doctor of Philosophy (PhD)

**CREATIVE CLASSES AND CREATIVE INDUSTRIES
AS DRIVERS OF SUSTAINABLE COMPETITIVE ADVANTAGE:
POTENTIAL OF IZMIR AS A CREATIVE CITY**

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İZMİR-2019

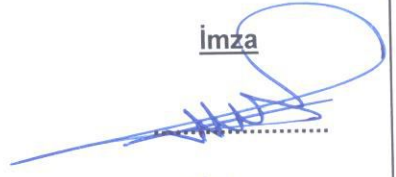
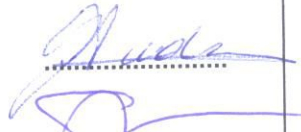
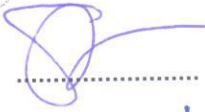
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ABSTRACT

Doctoral Thesis

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**Creative Classes and Creative Industries
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Potential of Izmir as a Creative City**

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The global rise of the creative economy has led to the transformation of cities industrially. Creative industries as a strategic reinforcer of competitive and sustainable growth increase the global importance of cities by providing economic value through individual capability. This situation has also increased the curiosity about understanding what creative atmosphere requires in cities. Although there are many definitions in the literature on the classification of creative industries, it is not possible to make a single classification accepted by the alliance. One of the most important reasons is the fact that the data calculation methods vary by country. Therefore, in this study, after the theoretical framework has been put forward by discussing of creative industries, city and creative class relations in the context of sustainable urban competition, the classification methods of the creative industries are examined and the most appropriate classification method for the research has been designed. According to the local unit data obtained by the Turkish Statistical

Institute which is an institution that produces data related to the sector, classification of creative industries appropriate for the research has been conducted and location coefficients have been calculated based on the number of people working in these industries in the context of Turkey's statistical territorial units. There are only three cities represented as a single city in the classification of statistical territorial units in Turkey and the location coefficients of these three cities have been evaluated separately in the study because they represent only one city. As a result, Izmir, which has a creative city potential and has fluctuations in the location coefficients over years, has been determined as the research area.

The aim of the study is to determine the conditions in the city for creative industries as factors that make cities competitive. In this context, determining the elements that nourish the creativity of creative class working in creative sectors in Izmir, the creativity potential of the city was examined. In order to examine the creative potential of Izmir, semi-structured and face-to-face interviews were conducted with the people working in the creative industries in the city as employees and managers. Data obtained from 32 participants were evaluated by content analysis. According to the findings, 69 categories are defined under classifications of "role of the city", "business culture and market structure", "factors effecting employment", "co-operation, collaboration and networks", "opportunities and threats" and "location factors". The results of the study show that the capacity of Izmir in the context of creative city creates a strong and necessary potential for the development of the sectors in these industries. Participants representing the creative class of Izmir associated the success of the city as a creative city with the original values and location factors of the city. However, it is determined that the city needs to produce urban policies that will enable the realization and strengthening of the creative potential of the city in order to become a city of attraction for creative talents.

Keywords: Creative Cities, Creative Industries, Creative Class, Sustainable Competitive Advantage, Izmir.

ÖZET

Doktora Tezi

Sürdürülebilir Rekabet Avantajı Kazanmada Yaratıcı Sınıflar ve Yaratıcı Endüstriler: İzmir'in Yaratıcı Şehir Potansiyeli

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Yaratıcı ekonominin küresel olarak yükselişi kentlerin de endüstriyel olarak dönüşümüne sebep olmuştur. Rekabetçi ve sürdürülebilir büyümenin stratejik güçlendiricisi olarak yaratıcı endüstriler, bireysel kabiliyet yoluyla ekonomik değer üretmeye imkân sağlayıp kentlerin küresel önemini artırmaktadır. Bu durum kentlerde yaratıcı atmosferin neleri gerektirdiğini anlamaya olan merakı da arttırmıştır. Yaratıcı endüstrilerin sınıflandırılmasına ilişkin alanyazında pek çok tanımlama bulunmasına karşın, ittifakla kabul gören tek bir sınıflandırma yapabilmek mümkün olmamaktadır. Veri hesaplama yöntemlerinin ülkeler bazında değişiklik göstermesi bunun en önemli sebeplerinden biridir. Bu nedenle, çalışmada, yaratıcı endüstriler, şehir ve yaratıcı sınıf ilişkisinin sürdürülebilir kentsel rekabet bağlamında tartışılması ile teorik çerçevenin ortaya konulmasının ardından, yaratıcı endüstrilerin sınıflandırma yöntemleri irdelenerek araştırmaya en uygun

sınıflandırma yöntemi kurgulanmıştır. Sektör ile ilgili veri üreten Türkiye İstatistik Kurumu tarafından elde edilen yerel birim verilerine göre araştırmaya uygun yaratıcı endüstriler sınıflandırması yapılmış ve bu endüstrilerde çalışan kişi sayıları baz alınarak Türkiye'nin istatistiksel bölge birimleri bağlamında yerellik katsayıları hesaplanmıştır. Türkiye'de istatistikî bölge birimleri sınıflandırmasında tek bir kent olarak temsil edilen yalnızca üç şehir bulunduğundan, söz konusu üç kentin yerellik katsayıları çalışmada ayrıca değerlendirilmiştir. Buna bağlı olarak, yerellik katsayısı yıllar bazında dalgalanmalar gösteren, ancak yaratıcı kent potansiyeline sahip olan İzmir; çalışmada araştırma sahası olarak belirlenmiştir.

Çalışmanın amacı, kentleri rekabetçi kılan unsurlar olarak yaratıcı endüstriler için şehir koşullarının tespit edilmesidir. Bu kapsamda, İzmir'de yaratıcı sektörlerde çalışan yaratıcı sınıfın yaratıcılığını besleyen unsurların neler olduğu belirlenerek, kentin yaratıcılık potansiyeli incelenmiştir. Sözü edilen potansiyelin incelenmesi için ise, kentteki yaratıcı endüstrilerde çalışan ve yönetici olarak bulunan kişiler ile yarı yapılandırılmış, yüzyüze görüşmeler gerçekleştirilmiştir. 32 katılımcıdan elde edilen veriler içerik analizi ile değerlendirilmiştir. Elde edilen bulgulara göre, “kentnin rolü”, “iş kültürü ve pazar yapısı”, “istihdamı etkileyen faktörler”, “işbirliği, ortaklıklar ve ağlar”, “fırsatlar ve tehditler” ile “lokasyon unsurları” sınıflandırmalarının altında 69 kategorinin oluştuğu tespit edilmiştir. Çalışmanın sonuçları; İzmir'in yaratıcı şehir bağlamında sahip olduğu kapasitenin, bu endüstrilerde yer alan sektörlerin kentteki gelişimi için güçlü ve gerekli bir potansiyel oluşturduğunu göstermektedir. İzmir'in yaratıcı sınıfını temsil eden katılımcılar, kentin yaratıcı şehir olabilmesindeki başarısını kentin sahip olduğu özgün değerleri ve lokasyon faktörleri ile ilişkilendirmiştir. Bununla birlikte, kentin yaratıcı yetenekler için cazibe şehri olabilmesi amacıyla mevcut yaratıcı kent potansiyelinin gerçekleştirilmesini ve güçlendirilmesini sağlayacak kent politikalarının üretilmesine ihtiyaç duyulduğu tespit edilmiştir.

Anahtar Kelimeler: Yaratıcı Şehirler, Yaratıcı Endüstriler, Yaratıcı Sınıf, Sürdürülebilir Rekabet Avantajı, İzmir.

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ABBREVIATIONS

CD	Compact Disc
CISAC	Confédération Internationale des Sociétés d'Auteurs et Compositeurs
DCMS	Department for Culture, Media and Sport
DVD	Digital Versatile Disc
EC	European Commission
ECIA	European Creative Industries Alliance
EU	European Union
EUROSTAT	European Union Bureau of Statistics
EY	Ernst & Young
FCS	Framework for Cultural Statistics
IZKA	Izmir Development Agency
LQ	Location Quotient
NACE	Nomenclature statistique des activités économiques dans la Communauté européenne
NUTS	Nomenclature of Territorial Units for Statistics
SIC	Standard Industrial Classification
SOC	Standard Occupational Classification
SRE	Statistical Regions
TR	Turkey
TURKSTAT	Turkish Statistical Institute
TV	Television
UIS	UNESCO Institute for Statistics
UK	United Kingdom
UN	United Nations
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organization
U.S.A.	United States of America
VCR	Video Tape Recorder
WIPO	World Intellectual Property Organization
YEKON	Yaratıcı Endüstriler Konseyi
TRY	Turkish Lira

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INTRODUCTION

The increasingly fragile global economic factors and the rapidly changing population structure push the cities into a development race. Cities are forced to reconsider their growth strategies in order to optimize their resources and produce solutions that provide competitive advantage in meeting dynamic demands. In this context, cities that determine their values distinguishing themselves from other cities and developing strategies for them are gaining from the competition. Today, when the cities enter the development race as an attraction place, the importance attributed to creativity is increasing. Works which have a talent and value-generating structure produced in the city affect the positioning of cities in global competition. Therefore, in order to increase and maintain the competitive advantage of cities, it would be appropriate to reveal the values that will support creativity in the city and to differentiate these values from the values produced by other cities.

The capacity of a city to develop creativity and innovation, in other words, the ability of the city to convert its resources to products with economic value, has a great importance in achieving sustainable competitive power and positioning itself as different and attractive from other cities. For this reason, it is becoming increasingly important to define the physical, social, cultural and economic factors that determine the creativity of the people and employees of a city and to create a city perception that allows these elements to be developed. This increases the need for measuring the creativity capacities of cities, regions and countries. Accordingly, with the assumption that individual creativity will provide prosperity, the concept of creative industries is becoming increasingly important in economic and urban development discourses. Due to the rapid dissemination of ideas, the capacity of creativity increases in cities where talented and creative people live together. This leads to the fact that cities with a combination of talent, creativity and culture are more advantageous in terms of economic growth and urban competitiveness.

Promoting creativity, entrepreneurship and innovation and strengthening the city's value creation capacity have become an economic tool in urban competition. In fact, the share of creativity-based industries in the world trade is increasing day by day. The concept of creative industries that serve the economic development of cities is defined as the industries that involve individual creativity and talent. Variety of reputable sources in the scope and classification of the industries identified as creative industries prevents a unique classification that is generally accepted in the literature. However, sectors such as design, fashion, architecture, film, music, advertising, software, performance and crafts, which take their economic value mainly from cultural values and host talent, are frequently included in the classifications of creative industries.

Creative industries are considered as strategic tools for economic growth, employment, social cohesion and sustainable urban competition for developed and especially developing countries. For this reason, economic and social policies are produced and action plans and reports are prepared by the stakeholders of the field in order to support the development of creative industries. It is not possible to use a single measurement method to measure the creative potential of cities because of the reasons such as the differentiation of creative industries classifications in the context of reports and studies and the use of different country-based data sets in the sectors data. On the other hand, only the interpretation of industrial data may be incomplete in the measurement of the creativity potential of the cities because the creative class working in those industries does not reflect the viewpoints about the city. Therefore, it is aimed in the study to reveal the creative potential of the city in the context of creative industries and to get the views of the creative class about the creative potential of the city.

The main purpose of the study is to determine the conditions in cities for creative industries as the factors that make cities competitive. The research problem will be examined in Izmir locality. In this context, the elements that nourish the creativity of the creative class working in creative sectors will be determined and the creative potential of the city will be examined. For this purpose, firstly, the concept of creative city will be explained by examining the relation between creativity and

city. The debates in the creative urban literature will be examined and the creative industries and creative class concepts will be explained. In the context of sustainable competitive advantage, discussions on creative city discourse will be made and the role of creative industries in urban sustainable competition will be explained.

After explaining the theoretical framework of the study, the classification methods which are frequently applied in the literature in relation to creative industries will be discussed. Subsequently determining the most appropriate classification methods for Turkey based on the data produced industrially, the regional location coefficients of the creative class working in creative industries will be evaluated on a yearly basis in the context of development zones in Turkey locally in Izmir.

In the final part of the study, Izmir's creative potential will be explored in the context of the creative class working in the creative industries of the city. In this direction, the role of Izmir as a location for creative classes and creative industries will be determined by examining the conditions that facilitate or prevent the ability to attract and hold creative classes and creative industries. In this study, the factors that support or threaten the sustainable urban competition of Izmir as a creative city will also be determined. The findings obtained from the field study will be interpreted in the conclusion part and suggestions will be made.

CHAPTER 1

CREATIVE CITY AND RELATED CONCEPTS

1.1. CREATIVE CITY CONCEPT AND DEVELOPMENT PROCESS

Edward de Bono (1996), the well-known guru that requires the development of creative thinking as competition develops, foresees “creativity” as the most effective means of achieving added value from existing values (Bono, 1996: 72). As a matter of fact, when it is considered in the context of cities, it is emphasized that doing the same things is no longer sufficient and that much more is needed in terms of economic development and sustainable competitive advantage. In this context, creativity and city relationship, creative class, creative industries and in parallel, the role of these industries in the local economies of creative cities is discussed in this chapter. On the other hand, in the context of urban creativity strategies, creative economies and cultural economy oriented approaches, culture and creative industry concepts are evaluated in the historical development process. The economic, social and cultural potential created for cities by culture and creativity-oriented sectors is also examined. The importance of the creative economy that enables the existence of creative services, products and environments that are unrivaled in achieving a competitive advantage in cities is also emphasized in this section. In this context, the development process of the creative cities is described and the potential of these cities to guide the cities’ lifestyles, physical spaces and local and regional policies is discussed.

In this section where the concepts of creativity and urban sustainable competition are evaluated from the perspective of urbanization and globalization, the areas where these concepts intersect are also explained. Academic debates about the role of creativity in urban and global competition as shaping the last period societies and the environment are also examined. In this section where the literature is discussed, it is emphasized that the creativity especially handled by the enterprises, is also an indispensable element for the cities because of the economic value it provides to them.

1.1.1. The Concept of Creativity and Its Relationship with The City

From an etymological point of view, the creativity derived from the Latin word “creare” – (creative) and lexicalized from the verb “creat” – (create); means originating, giving birth, generating, discovering, building, bringing something into existence (San, 1985: 9; Oğuzkan et al. 1987: 2). In order for a fact to be created, it must be revealed by using thought or imagination, and be new to the environment and person. The person who sets out a phenomenon or thought that completely new, is never thought out or has never been done before is defined as “creative”. In fact, J. L. Moreno evaluates the ability to cover new phenomena in the world within the concept of creativity (Moreno, 1955: 108). In this case, “the new” is a creative concept that is not available yet and is not known what its existence is. This may be related to the shape of an object and also the changes in the cultural and material environment widely used in industry (Budak, 1998: 7). The fact that it cannot be confined to specific areas also enables the effective use of creativity in thinking life and thought literature. In order to be created, a phenomenon, object or concept must be new and original, and the feature of innovation is due to the unique character of creation. In this sense, creativity is a concept that includes the competences and limits of the creator or creative person. Therefore, instead of just evaluating creativity as a material or individual’s own reflection, it would be a more correct approach to consider them as the interaction of two.

Historically, this concept, which is addressed from many scientific field perspectives, described by scientists such as E. P. Torrence, H. Gough, J. M. McKinnan, J. P. Guilford, and M. D. Dunnette as an attribute of thought in an individual context; it also has been evaluated by C. Argyris, E. Lawler, L. Porter, and R. Hackman as a process that enables the formation of innovation in the context of social and organizational factors (Sungur, 1992: 19). In this form, creativity gives rise to new ideas, thoughts, working systems and even new products and thus creates an added value. In addition, Boden divided creativity into historical and personal creativity (Boden, 1994: 76). In a historical perspective, creativity is realized through the discovery of new knowledge by scientists in a way that will cost the whole culture; on the other hand, personal creativity occurs when the individual creates a new idea

on his/her own. This can only be achieved through creative thinking. It is based on establishing meaningful relationships between ideas, concepts or phenomena. In fact, the essence of creativity is to establish different and previously unconnected links between non-homogeneous inputs. For this reason, it is necessary to consider thought and creativity together and not to construct independently from human life according to Jung's point of view (Jung, 1997: 238). With reference to this perspective, creativity such is a system of thought that establishes new, original or unknown relations between concepts and events. This shows that creativity as a mental process is a means of generating new ideas or creating new relationships between existing concepts.

Creativity is a concept that has been evaluated by many disciplines in various dimensions, without a single and valid definition, which is dealt with in the context of its different features and processes by all disciplines and thought systems it has developed. At first, the creativity that philosophy and the fine arts produce theories on, mostly with a mystical approach, has been accepted as a phenomenon that express a divine and artistic process defined by more creation. The creativity that Plato described through inspiration and accepted as some kind of madness was seen as equivalent to the imagination of Kant (Plato, 1961: 219; Kant, 2000: 43-50). Both anthologies have an impact on their understanding and understanding of popular creativity (Gaut, 2010: 1034). On the basis of science, although there is a lot of science based on creativity, philosophers thinking about creativity, considered the concept as an unpredictable notion beyond science (Kaufman, 2014). This, unfortunately, has led to the tendency of the philosophers working on the subject to ignore the scientific accumulation in the field of creativity. According to Kaufman (2014), although the question of whether creativity is explainable is a problem that requires a philosophical accumulation, the question of whether the concept can be described empirically may involve a partially empirical approach (Kaufman, 2014). Considering that creativity is handled with an interdisciplinary approach, studies on dialogue and cooperation between philosophical thought and the scientists of the field has a richer look with the contribution of disciplines. The enrichment of scientific studies in the field of creativity with philosophical perspectives also contributes to the alteration and transformation of the themes and subjects that have already been discovered.

Creativity has been seen as a cognitive skill that the fields of science, such as art, business, education, economics are interested in different perspectives in the periods when the interdisciplinary approach is dominated, not only from the perspective of thinking people but also from the perspective of scientific fields. With every field of science trying to define and interpret creativity from its own perspective, the concept becomes new meanings for each discipline. Scientists try to explore and define this concept in a variety of ways, integrating the concept in various fields of science. This causes the concept of creativity to take on a very meaningful, mysterious and complex structure, and a general definition cannot be made (Rouquette, 1992: 7; Tahereh and Mahnoush, 2012: 25; Young, 1985: 77).

In the context of cognitive ability, creativity is defined as a new, original, and skill-based product or a concept that uses a unique problem-solving process that has not been transformed into a product yet, and uses a person's intelligence elements as original and production oriented (Aslan, 2001: 15). From a scientific point of view, creativity is basically the production of ideas or original, useful and practical knowledge is defined as the ability to produce (Erez and Nouri, 2010: 351). In this context, creativity is defined as a process that supports the formation of innovation rather than a quality of thought, and a different and original product obtained at the end of this process. Amabile et al. (1996) described creativity as the production of new and useful ideas, as Shalley et al. (2000) conceptualize creativity from a similar perspective and develop new ideas (Amabile et al., 1996: 1154; Shalley et al, 2000: 216). Therefore, creativity is not merely the ability to produce a new idea; it can also be considered as a process that provides problem solving or producing results for the satisfaction of the need. Beyond their definition, there is no consensus on the variables that determine the level of creativity (Drake, 2003: 514). However, it is accepted that fitness, usefulness and feasibility are important elements that differentiate creative thinking and creative ability from other ideas (Shalley and Smith, 2001: 2; Kletke et al., 2001: 219). In this context, to explain creativity with only extraordinary intelligence and thought capacity means to ignore that it is a concept that can be developed and learned over time (Winner, 1997: 355; Edwards, 2001: 684; Rubinstein, 2003: 696). Individuals, organizations and societies who haven't yet discovered their own creative power need a learning and development process to try

out an untried way to discover their talents and turn them into a unique product. Indeed, beyond being a rare talent, creativity is characterized as a cognitive skill that all people, societies have and which can be developed and fed (Davasligil, 1994: 53).

Cities, on the one hand, try to deal with a new and rapidly changing economy as they do around the world, while on the other hand they try to perceive new concepts and methods of thinking as a society. In this context, creativity can be regarded as a key element of this global transformation. Hartley expresses the evolution of the information society on the line of “infrastructure, connectivity, content and creativity” (Hartley, 2005: 20-21). Accordingly, the knowledge-based economy of the new age is based on the creation of a talented, entrepreneurial and creative society in which knowledge is used effectively. Hartley defines the economy as a new economy that provides opportunities for local cultures and initiatives, and also based on lifestyle choices (digital game industry, etc.), enabling infrastructure and space-independent initiatives (Rossiter, 2006: 24; Demir, 2014: 90). From an economic point of view, in the industrial age land, labor and capital were seen as the cornerstones of the capitalist economy; in the information age, information was added to them as a fourth type of capital. However, when the new economy is discussed, this definition, which is no longer stereotyped, is insufficient. Because the literature needs to talk about the existence of a new economic element in the post-modern period: “creativity”. Creative activities are now the main drivers of the economy. Just as creativity for individuals and businesses is a driving force in achieving competitiveness, sustainable economic growth and social welfare, creativity is the prerequisite for cities and for countries in the light of today’s and tomorrow’s world to survive and to have a voice in the world. The economies, in which creativity exists as a means of providing added value to enterprises, progress, develop and gain sustainable competitive advantage both in local and global scale. Therefore, creative value is the most important factor that assures sustainable economic growth, welfare and quality of social life in the societies that host creative industries (Barrowclough and Kozul-Wright, 2012: 3-4). This concept, which contributes to the transformation of knowledge into economic and social benefits, can only be a product of a culture of identification with desire for change, openness to innovation and a spirit of entrepreneurship.

There is a strong relationship between the concepts of culture, creativity and economic development, which form the basis of the thesis study. When the texts that they interpreted together are examined, today, creativity is seen as the basis of cultural capital and economic accumulation; during the history of economic thought, it was accepted that the growth problems caused the idea of human capital and this idea caused creativity. As can be seen in both approaches, creativity is almost a savior. As a matter of fact, in terms of enterprises, creativity is at the heart of a confident, stable growth and competitiveness. Creativity is defined as a form of self-expression in all ongoing approaches. It is considered as an honorary and differentiating part that separates us from others and defines who we are. For this reason, we define people through their creativity, reward businesses for their creative achievements, and even classify cultural communities and societies on their creative values. Therefore, we can say that there are few titles that affect and shape humanity as deeply and widely as creativity. The essence of which is based on humanity and has existed since man, the creativity is versatility.

In recent years, the concept of creativity, which has become more and more important in the economy, has been recognized as an important source of innovation and entrepreneurship. An analysis of the relevant economic literature reveals that the capacity of a city or even a region or country to achieve sustainable competitiveness and to position itself as different and attractive from other cities, the capacity to develop innovation, in other words, the capacity of the city's resources to be converted into products with economic value has a great importance (DiNoto and Merk, 1993: 41-42; Samen, 2008: 376). For this reason, the physical, social, cultural and economic factors that determine the creativity of the people and employees of a city and the creation of a city perception that enables their development are becoming increasingly important (Levickaite, 2011: 82-83). This increases the need for measuring the creativity capacities of cities, regions and countries. Based on the fact that creative activities play a vital role in enhancing the competitiveness of cities, and thus increasing their willingness, cities that are unique, different and perhaps unusual, will also be holding the key to global competition.

1.1.2. Evaluation of Creative Industries: Definitions and Their Importance for Cities

The importance given to the role of creativity in industrial organizations varies according to different periods. It was not taken into consideration in the period of scientific management due to production oriented. Later on, with the increase in the value given to human beings and the importance of human power in the period up to the present day, the subject of creativity gradually started to come up questioned (Akat, 1984: 229). However, in recent years, as a result of the bottleneck in the marketing of the products produced by the enterprises, the concept of creativity has become a necessity to grasp the importance of this issue by coming to the agenda again. For this reason, enterprises and businesses have to start to take various measures in order to develop their creative abilities. In a globalized world, the ability of enterprises to survive, grow and develop, to produce better goods and services and to implement a more effective marketing strategy depend on being creative (Gökçek, 2007: 76). Businesses have to create innovations in organizational structures, manpower planning, material and hardware combinations, technology levels, production and marketing functions. Revealing, inventing, creating innovations, and their commercialization activities are considered as a management function in contemporary business. Creativity in terms of products and services that meet human and industrial needs guarantees the future of enterprises (Sungur, 1992: 52-53; Yurtseven, 2001: 3-4). In addition to this, creative thinking is the most important success factor in the world (Young, 1985: 77). Considering that one of the most important problems faced by executives in our time is to keep up with the rapidly changing environmental conditions, creativity has a vital importance especially for industrial competition. Globalizing world also brings the competition of cities. Creating new approaches and strategies, apart from implementing existing urban management techniques, should be a target for the realization of creativity potential for cities and countries. Clustering of economic growth and prosperity in cities that attract creative talents has led to an increase in wealth and economic production in these centers. These cities, which are places of attraction for creative industries and creative talents, focus on the residual value that these creative industries provide to their cities in maintaining their competitiveness with other cities. Therefore, it is

necessary to comprehend the historical process of creative industries and their importance for cities.

Today, the concept of creative industry has become a concept that is often discussed in academic circles to define sectors related to culture, technology, knowledge and design. It is known that conceptually the idea of creative industry first emerged in Australia in the early 1990s in relation to the concepts of creative arts and cultural industries (Hartley, 2005: 22). In the literature, the concepts of “cultural industries” and “creative industries”, which are frequently used replaceable and considered together in various classifications, have been transformed together in the historical process and have found themselves in a variety of sources with different qualifications. Nevertheless, it is generally accepted in the theory that it was born as an output of cultural industries at the core of the idea of creative industries (UNESCO and UNDP, 2013: 22). Cultural industries were first addressed by Adorno and Horkheimer (1947). In this context, it can be said that the term was first described by the Frankfurt School philosophers. Although the term “mass culture” was first used in the book *Dialectics of the Enlightenment* published by Adorno and Horkheimer, the culture industry expression was chosen in order to please the advocates of the concept of culture industry and to more accurately explain the narrative more accurately (Horkheimer and Adorno, 2002: 121-123). Thus, it was wanted to prevent the creation of interpretations that the culture industry was something that emerged spontaneously from the masses and was a modern form of folk art.

Toffler (1980), which is called the futurist, stated that in the post-industrial societies he referred to as the third wave, the classical industries would be replaced by the cultural riches based on the production of services (Toffler, 1980: 138). Adorno (2003) states that the art and industry have gained a different quality by combining each other and that the word industry does not express a production process in terms of direct production (Adorno, 2003: 76). According to Adorno, cultural products and services are valued in the market as an economic value rather than an artistic value as it provides income to the creative individual who produces it (Adorno, 2003: 79-82). Bourdieu (1986) argues that these industries, which he defines as cultural capital, derive their income from creative minds, suggesting that cultural capital exists in three

forms: (a) embodied form (long-term mental and physical tendencies), (b) objectified form (books, paintings, machines and etc.), and (c) institutionalized form (educational qualifications) (Bourdieu, 1986: 243). In this context, cities with cultural industries have a significant advantage in art, technology, science and economy. In fact, important characteristics of the culture industries are (i) deriving their values from their symbolic content, (ii) increasing the wealth and prosperity of the country, as well as facilitating the circulation of the increase in the expenditures of cultural products and products in the global market, and (iii) increasing the accumulation in the expertise or industrial zones (Power and Scott, 2004: 21; Scott, 2004: 464).

From a conceptual point of view, “cultural industries”, “information-based industries” and “creative industries” with ambiguities are sometimes used interchangeably (Galloway and Dunlop, 2007: 17-18) and have similarities in the sectors they contain. These sectors, which are almost impossible to define separately, have actually been revealed by the new global economic system. The characterization of the culture industry, which was first used by Horkheimer and Adorno in 1947 as a reference to industrially produced commercial entertainment (such as broadcasting, film, printing, music); although originally separated from museums and galleries, visual arts, performance arts and creative arts, it becomes a part of the creative arts in the process (Adorno, 2001: 27). Cultural industries and creative industries as industries that take their economic value from cultural values, deal with the production, distribution and consumption of symbolic products (art, film, television, interactive games, and etc.) based on individual creativity and accumulation. These industries include traditional cultural products such as visual arts, performance arts, music and literature, as well as activities based on information technologies, design and architecture that require creative talent and skills. The reason why these sectors have become so popular in recent years is the rising level of education in developed countries, the transportation of heavy industry to overseas, the need for spatial and economic restructuring and revival.

In the studies collected under the new economics and creative industries literature, it is seen that there is a variety of terminology and concepts such as creative industries and cultural industries are frequently used transposable. While some writers

use only the expression of “cultural industries” (Adorno, 2003; Anderson, 1987; O’Connor, 2000; Coish, 2004; Bassett et al., 2002; Camauër, 2002; Pratt, 2005; Gibson, 2003; Power and Scott, 2004; Coe and Johns, 2004; Hesmondhalgh and Pratt, 2005; Eisenberg et al., 2006); a number of scientists also refer to the expression of “creative industries” (Blythe, 2001; Roodhouse, 2006; Foord, 2008; Higgs and Cunningham, 2008; Lazzeretti et al., 2008; Baum et al., 2009; De Propriis, 2013) for similar sectors. However, definitions are also available in the literature such as “culture products industries” (Scott, 2004), “copyright industries” (Siwek, 2002), “creative sector” (Wiesand and Söndermann, 2005), and “cultural sector” (Reeves, 2002). Cultural industries are described as being at the forefront of post-industrial, communication and information-based economies at the intersection of innovative, flexible, creative, local and global (Kong, 2005: 61-64). In this context, these industries combine content production, creation and production functions with greater industrial functions such as manufacturing, commercialization, and material support or communication technologies and also the output of these industries is a set of economic activities shaped by copyright (Weckerle et al., 2007: 18). There is no broad debate on the meaning and sub-meaning of the concepts of culture and creativity. However, Higgs and Cunningham (2008), emphasizes that culture refers not only to the sectors defined by law or to the subsidies, but also to a number of commercial and cultural industries such as media, music industry, photography, graphic design, publishing, design, and architecture (Higgs and Cunningham, 2008: 9-10). The common features of all these sectors are that creativity is the source of added value. Creativity gives rise to new ideas, new forms of work, even new products, and contributes to the work features that shape the urban economy. The expectation for urban economies is local production, which is strengthened by connecting culture and creativity to the economy.

When considered as a process, the definitions that emerged as the arts industries and cultural industries in the 18th century were first noticed by policy makers in England in the late 1990s and led to the idea of creative industries (Hartley, 2005: 18). In 1997, the Creative Industries Task Force (CITF) was constituted by the Department of Culture, Media and Sports (DCMS), in which the new economy concept was discussed in the United Kingdom and the value-added sectors were used to create

new jobs and to provide economic growth and development. On the same time, for the first time in the field of creative industries, a document as “Creative Industries Mapping Document” was published (DCMS, 1998). The fact that the creative industries enter the state policy and economic growth plans of the countries in this way has attracted attention by many countries and academic and practical studies and reports related to the field have started to be important. In the first “Creative Economy Report” of the United Nations Conference on Trade and Development (UNCTAD) in 2008, creativity was defined as a factor that encourages entrepreneurship, strengthens the capacity for innovation development, increases productivity and accelerates economic growth (UNCTAD, 2008). In this respect, creative industries have become an increasingly important economic factor and the share of creative industries in world trade has increased day by day.

The concept of creative industries, serving the economic development of cities, is defined by DCMS, according to its most well-known definition; it is expressed in the form of industries that create employment and prosperity based on intellectual property, involving individual creativity and talent (DCMS, 2001). Business areas that require knowledge-based expertise such as science and engineering, research and development, technology intensive works, art, music, culture, design, health, finance and law, which are now defined as creative industries, seen as a strategic tool to revitalize economic growth, employment and social cohesion in both developed and developing countries. In the context of all this information, it can be said that the positive effects of creativity on sustainable development are accepted all over the world. Therefore, economic and social policies are produced and action plans are developed by all stakeholders in the field to support the development and expansion of creative industries. The importance of the issues highlighted as a necessity of the development of creative industries in terms of Turkey, can be observed clearly in the prepared inventory of Istanbul (Özkan, 2009; Enlil and Evren, 2011), Ankara (Güran and Seçilmiş, 2013) and Izmir (Sanul, 2012; İZKA, 2013; Mengi, 2015). Within the scope of the GREAT Campaign by the Government of United Kingdom, the third of Business and Tourism Seminars on Creativity to be held in Izmir, Turkey in February 2016, also reveals the necessity of developing trade and investment relations, and

generate policies aimed at developing the creative potential in Turkey and especially in locally Izmir.

The sectors, which are classified under many headings such as cultural industries, creative industries and knowledge based industries, are based on the transformation of individual and intellectual accumulation into products, and are now interpreted as urban and economic development tools (Sanul, 2012). At the end of the last century, societies transforming their manufacturing industry based economies into a knowledge based economy, evolve into an economy based on culture and creativity at the stage they came in the globalized world. The shifting of weight in economic structure from production to services has also changed the social composition of cities and this transformation has transformed cities into cultural and creative centers. The economy of cities is transformed into a dynamic structure, which is now defined as the third sector, including cultural and creative industries. Cultural and creative industries based on creativity, innovation and inventiveness in the globalizing world and therefore considered to be one of the sectors with the highest competitiveness, are used as tools to restructure the economy and space, attract capital, investment and qualified workforce.

Creative industries make cities attractive for capital, create jobs, strengthen international image of the cities, and create an environment that fosters creativity in the city (Kerimoğlu, 2011: 52-54). Today, the development of individual forms of production based on creativity also triggers the development of these industries in cities. In addition to providing direct economic benefits, these industries increase the quality of life, provide identity formation, strengthen the image of the city, contribute to the preservation of the cultural heritage, and establish economic, social and cultural relations between the city and the urban residents. The term creative industries are used throughout the world in a wide geography, and the range of uses also varies. This wide range; copyright, patent, brand or design producing all kinds of industries. In this context, it can be thought that the classical culture industries were born from the technological development of the 20th century, and that the concept of creative industries was the product of the technological change of the 21st century.

1.1.3. Creative City Concept and Theories

The concepts of cultural industries and creative industries, which exhibit similarities to the industries they contain, have been used interchangeably to illustrate similar policies and fields of activity in many academic papers for many years (Galloway and Dunlop, 2007: 17; Garnham, 2005: 15; Pratt, 2005: 35). However, these industries mainly cover economic activities focused on the production and consumption of products and services that are shaped by the focus of knowledge, skills and talent. Although there is a contradictory link between culture and industry for Adorno and Horkheimer, who state that the concept of culture industry is based on mass culture (Horkheimer and Adorno, 2002: 94); according to Flew, which advocates that creative industries cannot be considered independent of the culture industries, the development of creative industries (i) is largely related to the development of cultural industries as a requirement of public policies, (ii) the promotion of knowledge based economies, and (iii) the change from manufacturing to service sector (Flew, 2002: 1-2). In this context, the creative cities, which can be defined as the places where creative gains and creative assets are met by the creative and cultural values of the city, can be considered as the facilities where culture and economy intertwine. In fact, according to Smith and Warfield, who examined the existence of a mutual and strong relationship between creativity and cities on the basis of value; there are two different conceptual definitions of creative cities (Smith and Warfield, 2008: 288). According to the “culture-centered” approach, value is first placed in creative actions that increase the quality of life of citizens; then economic benefit is determined as secondary. In this context, the basic values of the creative city; is the access to, and inclusion of, cultural and social welfare and cultural activities. On the other hand, according to the “economy-centered” approach, economic development and growth are seen as priority values and then artistic values are considered as secondary. According to this understanding, basic values are urban economic sustainability and prosperity through creative initiatives or industries. In other words, according to the “culture-centered” approach, the creative city is defined as the place of different and comprehensive arts and culture; according to the “economy-centered” approach, the creative city is defined as the place of economic innovation, creative talent and creative industries. However, explaining the creative urban discourse by reducing it to a single understanding causes

the conceptual framework to be presented with a narrow perspective. Because creative cities based on cultural elements of economic value, providing direct economic benefits, social welfare increases and urban identity formation is established by strengthening the image of the city. Thus, on the one hand, while the arts, media and culture industries are concerned with the institutional dynamics of the new economy that they do not care about (Cunningham, 2002: 24), they also serve as a bridge for the creation of a sensible connection between the city and its inhabitants, contributing to the observance of the creative heritage of the city.

Creativity is seen as an important value in urban innovation and renewal (Landry, 2008: 165). Since the beginning of the 21st century, the development of new economic activities in developed economies (Musterd and Murie, 2010: 3-4) together with the increasing economic value of intellectual property has caused the creativity to begin to be seen in urban studies. In addition, the necessity of defining the cultural and creative values of cities and the importance of the development of creative industries have been included in the workspaces of urban policy makers. However, according to the notion that the signifiers that make the cities unique and special are related to the creative class they have largely (Florida, 2002: 11), creativity is an economic value in the regions where talented people live together (Florida, 2005: 87) and the main element of global competition between cities is to attract the creative class (Florida, 2005: 53). Therefore, there is an increasing need for critical class leading to the development of creative climate in cities and its interaction with other creative sector classes. Nowadays, all these debates on creative classes, spaces and sectors show that creativity and industry cannot coexist with each other and the conditions under which they can live together are becoming a primary and critical factor in the competition of cities.

The cities where the dynamics of the creative economy are created are seen as the places of the investment preferences by the intermediaries of the economy. Called “hard location factors” such as labor, rental rates, office facilities, accessibility, local and national tax regime, legal regulations affecting the preferences of the company, used to determine where companies and investments will focus were the main factors. It was important for companies to be in the important cities of economically strong

countries and to be located in global financial centers. Therefore, they would compete to settle in cities with strong international ties, telecommunication and other infrastructure services and rich in customer pool. But over time, “soft position factors” have become more effective (Murphy and Redmond, 2009: 73-74). Factors such as an attractive living space, tolerance to alternative lifestyles and ethnic groups, a live mainstream and subculture life, the availability of public meeting spaces, urban atmosphere, and social structure, if possible, to spend work time and free time are the factors of this soft position (Musterd et al., 2007). Even though it is not possible to talk about the complete change in the modes of production, the shift of production towards knowledge based economies was influential in this transformation. This, in turn, reveals that the practices or plans based on the creative economy can increase the soft position factors in the city, that is, by creating creative cities.

“The Cultural Creativity Index”, which has been criticized for incorporating the idea of eliminating the city, has led to the popularization of Florida’s ideas. Richard Florida (2002) made “creative cities” a hot topic in the world with his academic writings but he was not the first scholar to study the relationship between creativity and economic development. Ake E. Andersson discussed this concept for the first time in a book published as “Kreativiet – Storstadens Framtid” in 1985. In this book, published in Swedish, he emphasized that “creativity represents the future of the metropolis” (Andersson, 1985). According to Andersson et al. (2011), “the creativity of individuals forms the creative core of a city” and from this point of view, the relationship between city and its residents and their interactions can be thought as a process that develops creativity (Andersson et al., 2011: 51). In addition, Andersson states that a city should contain seven important factors to be defined as a creative city (Andersson et al., 2011: 51). These are as follows;

1. Positive signs of cultural and creative value accumulation and economic growth.
2. A population that is constantly migrating and increasing in number.
3. Human potential with creative knowledge and background.
4. A strong communication network with other cities and an industrially diversified trade structure.

5. An accessible, tolerant, open society with a flow of new ideas.
6. Excessive demand of both private and public goods and services in the context of qualitative and quantitative.
7. Organizational and structural imbalance for the creation and development of philosophical, artistic and scientific urban perceptions.

The concept of creative cities is conceptually depicted in the literature by different authors and institutions. According to Florida (2002), the creative city is described as the city that attracts and attracts the creative class. For this reason, he emphasizes that the place to be designed as the creative city should be designed in accordance with the 3T rule as (i) *technology*, (ii) *talent*, and (iii) *tolerance* which constitute three important pillars of this rule. According to Florida (2005), which claims that the key to economic growth and competitiveness revolves around the global competitiveness of the talent, today's global economy suggests that cities attracting this ability will win, while cities that cannot hold the creative class will lose. Indeed, in today's global economy, cities and regions that have a high level of innovative power and creative industry have the power to guide the world economy. The concentration of this creative class, defined as the tectonic forces of the economy, makes these cities more competitive than others. According to the report published by the World Intellectual Property Organization (2002), there are 300,000 patents in more than 100 countries around the world and the majority of them (approximately 85%) are given to people living in Japan, America, South Korea, Germany and Russia (Florida, 2011: 24). Although this does not suggest that other countries are not creative and innovative, these creative people often show that they are gathered in certain countries and even in megacities. For example, many creative people want to be involved in the innovative and creative ecosystems of Silicon Valley to make their ideas economically feasible and commercialized and to be combined with creative classes as their own. These people and companies are clustered in these regions due to strong productivity, information flow and economies of scale. From this point of view, Florida's creative class approach is used in many ways to define the creative city and region. According to Florida, the old forms of production have lost their validity in developed countries. He argues that economic mobility by designers, engineers, architects, artists, academic institutions; advertisers, media outlets, and fashion and

design industries will stimulate and stimulate cities. Contrary to the views of Florida, there are views that the creative class described by it does not lead to an increase in the wealth of cities and the wealth of individuals in the city. In contrast to Florida, according to Swyngedouw (2011), the creative city needs to be designed as a confrontational urban space not confined to the ideas of the creative class. However, it is said that this counter-conflict has nurtured original creativity and made urban creativity visible. The views against Florida argue that the cities did not enrich with the arrival of artists and other creative people to the cities. According to them, this class prefers cities with economic order in which they can generate income. In this case, according to these opinions, it can be said that a city cannot be defined as a creative city because the creative class lives there. Where this economic order does not exist, the creative class's preferences for living in those cities may depend on some personal factors, such as family ties, the fact that they were born in that city, or their professional lives on the basis of their business networks in the city.

In addition to Florida's creative class definition, many scientists have devised creative cities from different perspectives. McCreery (2001) defines creative cities as being possible to discover new possibilities and facilities and as place where fed by myths, memories and imagination. For this reason, creative cities are considered as places that create the sensation of urban space, which is experienced bodily/physically and completed with psychological perception. In addition, Landry (2006) sees creative cities as a place for decision makers and residents to turn their existing potentials into concrete products, services and urban qualities. According to this approach, there are open positions for the city's decision makers and participants in creative cities where they can rethink their potentials and perform themselves. Hall (2000: 636), defining the creative cities through the social relations of the citizens, argues that creative urban images cannot be produced from conservative and stagnant societies. According to this approach, the views of the citizens and their viewpoints on the world cause the creation of striking transformations that shape the creative values of the city. He also argues and predicts that such creative places attract creative people and creative class. Thackara (2006) describes the creative city as the places where even the ordinary people, who reflect the creativity of their daily lives, even signify extraordinary and innovative inventions. Goldberger (1996) likewise identifies creative cities as creative

production centers and characterizes the original spaces as creative, rather than the consumption of culture. It also evaluates the places where diversity is present as a population and has unique and distinctive physical features. As it can be understood from the given definitions and different creative urban approaches, it is difficult to make precise and clear descriptions of the creative city. Instead, it is more preferred in the literature to define the elements that make up the creative city and to discuss the creative industries and concepts of creative class and their basic components that point to the creative urban context.

According to Landry (2004), in the 21st century, during which the paradigm shift took place, the global cities that want to develop have to use the creativity to shape their social, physical and political environments. This capability, which means the capacity to produce fresh ideas, is only possible through a total of social, political, cultural, economic and technological creativity perspectives. Decision makers of the cities should create power to achieve this and use that power to influence creativity in a framework of guiding strategic principles of flexible tactics. This creative model and network structure in the creative cities with all these actors brings with it not only economic but also social and cultural relations. This also makes the cities and the industries they occupy, unlike mass production, not only related to production and design, but also to the relationship between different dynamics such as tourism, contemporary art and education. According to Landry (2004), creative cities should have a number of characteristic features that need to be defined in detail in their creative areas. These are as follows;

- be clear of urban goals and ambitions,
- intend to take risks,
- being open minded and visionary,
- act strategically and be tactically flexible,
- be determined to make planning,
- be willing to discover and work with local cultural resources and authenticities,
- securing the spread of leadership and creativity culture,
- to pass from a high accusatory culture to a low accusatory culture.

A creative city is formed in accordance with common objectives such as commercial cooperation, education and training, innovation and technology, culture production in a particular place. The requirements for the formation of a creative city and its later development can be summarized under the titles of infrastructure, proximity, cooperation, flexibility, efficiency and competitiveness. Cities with these characteristics do not merely mean the presence of companies or industries. More importantly, it is the clustering of human creativity and talent in a suitable place. Indeed, Jacobs (2011) describes the strong economic gains achieved when intelligent and talented people are located in close proximity to each other, as the main power that revitalizes big cities and urban areas (Tokatlı, 2011: 1258). Economic activities based on individual creativity, accumulation, skill and ability form the creative sectors (Mandić et al., 2017: 336). Hence, these sectors have the potential to create wealth and employment, which gives rise to intellectual property rights and are based on these rights (DCMS). The sectors based on creativity include activities that are concerned with the production, distribution and consumption of products that are mainly based on their cultural value (Aksoy and Enlil, 2011: 17). As Aksoy and Enlil (2011) pointed out, the creative urban discourse has become a superstructure for many researchers who have been questioning the relationship between culture, creativity and city over the last decade (Aksoy and Enlil, 2011: 17-18). According to this framework, which sees creativity as an instrument of local economic development and growth, the creative city is perceived as the place of creative sectors, talents and economic inventions. In this process, the concept of creativity has become popular because its acceptance in the world has increased and its economic, social and cultural structure has been differentiated. According to Geniş (2011), economic development processes and strategies are increasingly integrated into each other through cultural policies; urban policies cause this deepening of the articulation (Geniş, 2011: 53). These policies, also known as creative city management, present the city as a commodity to be marketed to new capital fractions, high income groups and elite tourists. According to this critical assessment, cities are becoming attractive to capital; urban spaces come to the fore as commodities offered.

In recent years, creative city discourse attracts increasing interest in the fields of economics, sociology, planning, geography, anthropology and even psychology,

especially in cultural studies (Power and Scott, 2004; Cooke and Lazzeretti, 2008). The positive impacts of the creative industries and classes on the region, in particular, are observed in the sectors of tourism and culture (music, design, arts, fashion, and etc.). However, the positive aspect of creative industries compared to purely commercial industries is that they do not see the city as tools or commodities. Basically, it is based on the relations that make the place as a city anthropologically. With this approach, the creative city is not an object produced by a group in order to be bought or even used by others, but it is defined as an environment shaped by the interaction and integration of the different habits present (Cooke and Lazzeretti, 2008; Ötkünç and Coşkun, 2012). When creativity and city based definitions are examined, it is seen that creative class and creative industries become economic and political targets for cities and new urban planning and management descriptions are made from these targets. These concepts are seen as a part of a construction process that includes the creative class, but also includes the citizens of different sections, and will stimulate urban life. However, the link between the creative producers settled in the city and the development of the city is not so direct relations. That is, it would not be right to say that for every region and city where the creative class clusters together as Florida advocates, creative. Indeed, Markusen (2004), in his study of art cities, shows that some of the most successful American cities are not cities with a fast growing economy. However, many European cities have carried out long-term studies focusing on creative industries, creative economics, and creative classes, and have sought to evaluate these cities through economic development strategies. For this reason, considering the approaches of creative cities on the perspective of Florida's creative class discourse alone will be incomplete in understanding and explaining the subject. Indeed, there are no concrete indicators that prove that the open and cosmopolitan/mega cities where creative people settle by following the existence of talent, tolerance and technology, also demonstrate that they realize themselves in economic growth and development. There are two perspectives in the thesis and literature, which are evaluated as American and European approaches. The first and the American perspective is the approach that Florida's creative class has developed in the economic sense of creative cities. However, the European approach, as stated in the Accommodating Creative Knowledge-Competitiveness of European Metropolitan

Regions within the Enlarged Union (ACRE) project, which was led by Sako Musterd from 2006 to 2008 for 48 months, is the second approach that evaluated the creative city (ACRE, 2006). This approach is built on the presence of creative industries or clusters / networks of personal life that attract the creative class and be more decisive for a place / city to be preferred by creative people (Musterd and Murie, 2010). In other words, the most important and dominant factor in attracting a creative class to a city is the existence of creative sectors in that city. This approach is particularly valid approach in the central system managed countries like Turkey and in cities where governance is not only influenced by the administration of that city, but also by state policies. In countries where a government plays a major role in promoting industrial development in cities such as Turkey, it is also affected by the economic policies of countries where the industry will be established.

According to Florida (2011), the reason why creative people gather in one place is not to be close to each other or to choose cosmopolitan centers that offer many conveniences (Florida, 2011: 25). These individuals and companies clustered due to the strong productivity advantages, economies of scale, and the distribution of information resulting from such intensity. Florida, observing American cities in particular, concluded that economic development largely depends on lifestyle factors and urban infrastructure such as tolerance, diversity and entertainment (Peck, 2008). The bohemian index and the homosexual index developed by Florida is often questioned in the literature due to the uncertainty of the methodological frameworks, and it should not be overlooked that this conceptualization through the creative class has been heavily criticized in the creative urban literature (Peck, 2005; Peck, 2009). On the contrary, Musterd et al. (2007) associates the most dominant factor in the choice of city where the creative people will be located, with the availability of job opportunities in the city of creative industries. In addition, other factors that determine the creative people to choose the cities they will settle are as follows:

- existence of informal and professional networks between personal, institutional, local characters, and interacting them nationally and internationally,
- sharing culture and transportation facilities,

- the structure of universities integrated with local, national and international networks and exchange programs involving students and highly skilled international migrants,
- supporting system for creative industry networks organized from top to bottom and from bottom to up,
- potential of increasing private, public and third sector relations.

Creative industries exhibit a synergistic combination that combines a wide range of urban and social environments and production order (Scott, 2004). Thus, the accumulation in different creative industries across the globe is increasingly linked to each other through the global network of joint production and creative collaborations, and certain production units and creative classes are spreading worldwide (Power and Scott, 2004; Scott, 2004).

Creativity itself is an economy and inter-urban dialogue is rapidly changing in this world, a large part of the population lives in cities. This century is referred to as a century that the formation of a monolithic economic and cultural network structure where the borders disappear. In this formation, it is obvious that the global economy and the importance of creative industries for cities which are the focal points and nodes of global culture and which are both places where production is realized and where there is a great deal of consumers.

1.2. CREATIVE CITY AND SUSTAINABLE COMPETITIVE ADVANTAGE

In the developing and changing world, there are changes in the area of urbanization as in every other subject. The development of creativity and creative industries in cities has raised the issue of sustainability and competitiveness of cities. In today's world, cities as well as firms are competing with each other. Cities that consider each other as competitors and adopt a competition based on knowledge economy; they want to attract more skilled and original talented employees to the city, to attract new investments and to attract high quality employment opportunities and to have high contribution to the economy. In this context, the concept of sustainable development and competition and their relations between creative cities are examined

in this part of the study. Nevertheless, the dynamics of competitive conditions that lead cities to produce different, unique and original products and services in global competition and the indispensable role of creativity in ensuring sustainable competition for cities are examined. In addition, in today's world, where creative industries and the creative class go beyond national boundaries, the role of the policies to be created for the creativity of cities is evaluated in providing urban sustainable competitive advantage.

1.2.1. Sustainable Competition and City Relationship from Urban Development Perspective

Although sustainability as a concept has been developed due to the discussions within the framework of the concept of eco-development in Stockholm World Environment Report in 1972; as a world view, it can be traced back to ancient Greek mythology (Bozdoğan 2005: 1012). Recently, sustainable city and competition have become an important issue of most of the national and international academic discussions between urban planners and environmentalists because cities have increasingly become the main hosts for the rising population of the world. Misuse of resources, global climate change, environmental pollution to reach irreversible dimensions and economic crises have played a role in the emergence of sustainability concept (Çahantimur and Yıldız, 2008: 3). In the 21st century, humanity concluded that there was a balance between development and environment, and sustainable development emerged as a new concept. The traditional urban policies carried out with a centralized understanding have failed to adapt to the new conditions brought about by globalization and have not produced the desired results in achieving the expected economic momentum. Now cities have to make the competition more sustainable in order to use their resources more effectively, create habitable spaces, and transform them into centers of attraction. The aim is to make the city more sustainable, livable and preferable by certain creative classes. Accurate creation of a marketing mix that provides a sustainable competitive advantage for the city means increasing the number of visitors to the city, encouraging investment requests and expressing value by solving the problems of residents in the city (Deffner and Liouris, 2005: 1-2). The successful execution of this process differentiates the product, service, institution, person, and

city and positively affects the news about the city, and increases the per capita income of the residents of the city.

The concept of city has been the subject of different definitions of history as a dynamic concept. For Aristotle, cities are defined as places where individuals gather to increase their quality of life; Ibn Khaldun accepted the cities as an environment in which the nomadic and rural life of the people ended. Adam Smith defined the cities as the places where craft-related trades such as tailoring, carpentry, jewelry, shoemaking, and handcrafts, labor, experience and mastery were met, where the substance-related needs of people were met (Topal, 2004: 277). In defining the city, the historical events that guided the living conditions of that day were influenced and the concept of city was the subject of different approaches depending on factors such as economic activities, population and employment structures. From an economic perspective, it is possible to qualify cities as crowded places in terms of population, which includes non-agricultural activities, ecological conformity, technological development and social organization (Yahyagil, 1998: 105; İçyer, 2010: 6-7). The society formed by individuals in the 17th and 18th centuries and cities began to form different lifestyles and unique cultures. In the following 19th and 20th centuries, cities became settlements that accommodated major industries and continued to develop without slowing down (Ertürk, 1997: 36-37; Niray, 2002: 7; Yılmaz, 2004: 252).

The cities allow the people who have common aims to communicate with each other, and thus, the distribution of knowledge, the formation of new ideas and production techniques contributing to the economy as places providing opportunities. (O'Sullivan, 2003: 40). The first of the important events that make cities an important actor of the economy is the industrial revolution and the second is the phenomenon of globalization. It is known that only 3% of the world population lived in cities until the beginning of the 19th century, but this rate increased to 39% between 1800 and 1970 (O'Sullivan, 2003: 34). The main reason behind this increase is the industrial revolution. As a result of industrial revolution, the cities have entered into a process of change in physical space, density and operation with the result of the move of production from small facilities to big factories, mass production, and increasing division of labor and specialization. With globalization, there is an increase in the

frequency and interconnection of the circulation of cultures, industries, trade goods, services, information and people between different regions/cities of the world. (Beckford, 2003: 119). Together with globalization, which represents the multifaceted and interrelated links of countries and societies in today's world economic system, individuals are both global consumers and operate as global producers. This leads to competition in producing and creating products and services that are different in regions, countries and even cities. In this context, as the building blocks, which take the most important role in ensuring the sustainability of competition on regional and national basis, cities are seeking to exploit the opportunities of globalization and the unique locality that it brings with it, and to avoid the threats as much as possible. In this process, being different and creative than other cities in economic development for cities is becoming an important competitive advantage to become a center of attraction in urban global competition. For the people living in cities that have sustained sustainability in this competition, it becomes a vital importance and meaning to express them economically.

In the context of regional competitiveness and the provision of innovative and creative capacity, Porter (2001) emphasized that the high economic target and standard of living for the regions create a good work environment and a driving force for strong and competitive clusters (Porter, 2001: 30). However, the well-being of a region is dependent on the productivity of all and stated that the existence of a high-quality business environment increases innovation, creativity and efficiency. The concept of competitive advantage is explained the relation between competitive levels by the existence of a global connection or a close connection of a product, a firm, a exported product, an industry or a sector in the context of a region, a nation or a commercial block. Most importantly, it is possible for a company to show the quality of the products or services produced by a city. Competitiveness is the most important goal is to increase the welfare of individuals of the cities. The source of competitiveness is represented by firms operating at national and city level (Altunbaş, 2007: 157).

In the competitive process, cities are involved as partners of interest in achieving some of the objectives of central governments. The vision that is targeted in the cities is that it is a city that is constantly productive, learning, evaluating the information it has learned, and being a city capable of competing and competing. While some cities come to the forefront with globalization, some remain in the background. In this direction, cities are in the process of competing with other cities in order to achieve higher quality of life. In this case, by analyzing the current situation of the cities, taking into account the weaknesses and strengths of the city, opportunities and threats, they are trying to develop an understanding of management by paying attention to the changes (Tezcan, 2011: 47-123). The most important thing in the competitive process is the factors that determine regional competitiveness. These factors are (a) infrastructure and accessibility, (b) human resources, and (c) productive environment. Within the scope of infrastructure and accessibility, factors such as easy and convenient accessibility, strong infrastructure of basic and technological infrastructure, being reliable in the cities and providing a reliable urban environment for the people, and meeting the housing needs have an important place in the competitiveness of the city. In the context of human resources, factors such as the presence of highly qualified personnel, improved knowledge skills, and even qualified workers' migration were considered. In terms of the productive environment, the competitiveness of a city or region depends on the specialization of qualified personnel in the fields of innovation, the realization of innovations towards creative and productive ideas, the city's entrepreneurship culture and the openness to innovations. According to this view, some features such as being easy and comfortable to transport, being a city that creates and produces continuous innovations, and to always provide differences with qualified and expert workforce; constitute the elements that bring the rivalry between cities. Consequently, it is possible to examine the factors that determine regional and city-based competitiveness in detail as in the Table 1 (Martin, 2004: 23):

Table 1: Factors Determining Regional Competitiveness

Productive Environment	Infrastructure and Accessibility	Human Resources
Entrepreneurial Culture - risk-taking culture - low entry barriers	Basic Infrastructure - road, rail, air - property	Work Force Characteristics - productivity - flexibility
Internationalization - investment and foreign direct investment - business culture - exports and global sales	Knowledge Infrastructure - education facilities	Management Skills and Demographic Trends - migrant workers - internationalized and diversified workers - professionalism and efficiency
Sector Based Concentrations - high value-added activities - employment intensity	Technological Infrastructure - information and communication technologies - telecoms - internet	High Skilled Labor Force - knowledge-intensive skills - scientists and engineers - analysts
Innovation and Technology - patents - research and development levels - research institutes and universities - technology transfer between companies and research institutes	The Quality of Location - housing - natural environment - cultural and historical amenities - security	Educational Infrastructure - tertiary education - vocational training - post school education - skilled workforce
Structure of Capital		
Competition Capacity		

Resource: Summarized and modified from Martin, 2004: 23-32.

The cities are competing with each other by highlighting some features. At this point, factors that determine the regional / inter-city competitiveness come into play an important role. The fact that competition has spread to all areas in economic and political sense has created the necessity of having competitiveness in certain branches for cities and various studies have been done to determine this power. The basic characteristics of these researches, which have different perspectives, determine the position of the cities among the other cities in the direction of the sustainable creative criteria and levels. In short, competitiveness is of vital importance to be the dominant city in the global economy and to survive in this process. The concept of competitiveness is expressed as the ability of a city, region or nation to produce goods and services demanded by the international market in free market conditions and to increase or sustain the income of its inhabitants (Türker, 2009: 56). Competitiveness, which is a relative criterion, serves to reveal the current situation of sectors and cities. As a result of the use of the concept, which is interpreted as a sustainable competitive power, for different units (firm, sector, city, country, region, and system), different meanings and indicators related to this concept have emerged? It is important to measure and understand the competitiveness levels of competitors in order to increase the competitiveness of economic regions. These economic regions, as well as countries or even countries can be on the scale of a city, district or an organized industrial site (Çukurçayır, 2010: 623). In other words, the main objective in competitiveness is to ensure that the regions become self-sufficient through internal dynamics and solidarity mechanisms (Çukurçayır, 2010: 624). In order to make the regions more innovative and competitive, increasing the awareness of the company employees and the public sector is an important factor for the importance of linking information at the regional level. This new approach manifests itself in various policy areas. In this context, regional and city-based policies are shaped and evolved by the evolution of science and technology policies and industrial entrepreneurship policies. One of the tools used to achieve these goals is perhaps to support cities with creative clusters in the region.

The opportunity to trade beyond the boundaries brought by globalization has led to the creation of a new economic system by not taking into account the current order of the international actors. However, the key to surviving in this economic system brought about by the new world is to achieve superiority in global competition. The importance of such factors as gaining advantage in global competition, differentiating and providing the most attractive conditions for investors has increased and it has been perceived as a necessity for the cities to establish such elements (Özer, 2008: 389). Regional Development Agencies, which started to become widespread after the 1990s, grew as the creative power of the regions and offered some opportunities and advantages to the institutions involved (Özer, 2008: 390). The functions of these agencies are; (a) to give information to the entrepreneur considering investing in the region; (b) to deal with technology transfer from the region to other places or from other places to the region; (c) to provide consultancy services to all companies in the region; (d) to play an active role in infrastructure improvement activities such as road, water, sewerage, and garbage collection (Kaya, 2007: 25; Özer, 2008: 389-390). In other words, the issues that fall under the jurisdiction of regional development agencies are; (i) economic development and improvement, (ii) developing competitiveness, investments and efficiency policies for the private sector, (iii) development of employment opportunities and the realization of sustainable development (Çukurçayır, 2010: 636). In Turkey, in this respect, with regional development agencies find new application areas, it is aimed to accelerate regional development, ensure sustainability and achieve equality in the dimension of development between regions in accordance with national development objectives (Keleş, 2006: 177). With these agencies it is also aimed to strengthen the relationship and cooperation between public, private and civil society sector which is also defined as the third sector; and promote the creative and innovative potential of locally owned sources for the efficient use of resources.

Especially in the 1980s, the mandatory competitive tendencies implemented by the conservative government in the United Kingdom in all local administrations and then to be disseminated to all the public/city management based institutions and began to be widely accepted in the international arena (Eren, 2003: 85). Although the company-based competition is qualitatively different, there has also been a strong

competition market among the cities on an industrial basis. Cities are rich in rural areas in terms of opportunities, and facilities. A wide range of alternative and quality services in education, health and culture are available in cities. High quality of life, high level of income and comfort make cities attractive places (Kaya, 2007: 98). One reason for the attractiveness of the city is the existence of the so-called creative sector. This situation led to the employment of a significant portion of the population in these jobs. The new dynamics brought about by globalization, as mentioned earlier, brings with them a number of transformations all over the world. These transformations take place in many economic, political and cultural areas. One of these areas is urban spaces. More broadly, the effects of the spatial dimensions of globalization push the cities to radically change. Because, due to the fact that there are places that are most affected by all developments throughout the history, the units that are located at the focal point of global competition are also cities. In other words, the competitiveness of nations in the new world is shaped according to the competitiveness of their cities. The process affects every area, from the investments in cities to the projects produced for the city. However, the most affected cities are the new views, the service offering, the adjectives, i.e. the missions. In order to be considered as a world city, cities need to create a city vision. Cities that can stand up from this crush without being crushed, compete and become a center of attraction can only be a world city. The criterion for the cities that have a living space to open up to the world and become a global city is determined by their ability to attract global capital. Thus, the idea of world cities has emerged with an approach that organizes economic activities around the world, where global capital is directed, production and distribution are coordinated.

1.2.2. The Role of Creative Industries and Creative Cities in Providing Sustainable Competitive Advantage

Globalization, which began with the industrial revolution and brought about the whole world, has led to an interaction across regions and countries. In this process, cities have been in contact with each other and have taken part in competition. In this period, where the economy does not recognize borders, every city has to create its own policy in order to survive and face the consequences of these policies. This process, which is considered as the period of globalization and information society, which is

one of the stages of social and cultural development, refers to a stage in which cities using the potential of technology and specialization transform themselves economically and socially (Pugh and Hickson, 1993: 5; Castells, 2005: 6). As a matter of fact, the basis of the rationalism that led to the industrial revolution, not only the feelings and experiences in the correctness and formation of knowledge; the idea that there is also thought (Gellner, 1992: 170). Today, creativity and knowledge, which are used as the main factors of production processes, provide a significant advantage in urban competition and sustainability at local, national and international scale. As a matter of fact, cities that possess this cultural and creative class constitute a superiority based on technological and intellectual progress and competitiveness besides the material interests (Gouldner, 1993: 21). According to Uçkan (2006), the most important elements of urban and national competition are supporting the creative transformations brought by the new economy and laying the foundations of a society composed of talented, flexible and creative people (Uçkan, 2006: 27). However, Castells also defined cultural, creative and knowledge-based industries as centers of interaction based on network organization, where creative accumulation is produced and processed (Castells, 2005: 99). In other words, creative industries are the way in which knowledge and subjectivity relate to production, and the urban sustainable competitive advantage is achieved through this network of interactions.

The strong relations and connections between the concepts of knowledge, art, culture and creativity lead to the use of industry definitions that are associated with these concepts in today's academic literature. In this context, some scientists defined the information sector independently from the cultural industries and presented it as a fourth sector. For example, Masuda described press industry, advertising, painting, music and theater as "ethics and scientific information industries" (Masuda quoted by Dura and Atik, 2002: 52). However, Adorno and Horkheimer identified similar sectors under the name of "culture industries" (Adorno and Horkheimer, 2010: 164-165). With the transformation of culture from a social superstructure represented by ideology and symbols into an economic value, the concept of culture industries has emerged. In this respect, products and services, which are defined as art, media, leisure activities, have become a commodity, transforming them into goods and services (Hesmondhalgh and Pratt, 2005: 3).

In today's world of competition, creativity is one of the most important issues that should be given importance in terms of countries, regions and cities as well as organizations that want to survive and achieve superiority in the context of globalization and increasing competition. Cities are becoming more and more important as economic activity intensifies with the development of information and communication technologies, industrialization, the increase in integration between countries and globalization. Given the rapid urbanization of world societies, the value of researches about cities, of course, is increasing in recent times. According to United Nations data as shown in Table 2, 54% of the world's population lives in cities as of 2014 globally. This rate is estimated to be 66% in 2050, while it was 30% in 1950. According to this, it can be foreseen that the world population lives in cities more than rural areas and this tendency will continue. However, in 1990, there were 10 cities with a population of more than 10 million, including mega-cities, home to 153 million people, representing 7% of the world's global city population; today, this number is almost threefold with 28 megacities and 453 million inhabitants and this corresponds to 12% of world urban settlements (UN, 2015).

Table 2: Population Size and Ranking of the Top 10 Urban Clusters with more than 5 Million Populations from 1 July 2014

1990			2014			2030 (Estimated)		
<i>Urban Agglomeration</i>	<i>Country or area</i>	<i>Population (thousands)</i>	<i>Urban Agglomeration</i>	<i>Country or area</i>	<i>Population (thousands)</i>	<i>Urban Agglomeration</i>	<i>Country or area</i>	<i>Population (thousands)</i>
Tokyo	Japan	32 530	Tokyo	Japan	37 833	Tokyo	Japan	37 190
Kinki M.M.A. (Osaka)	Japan	18 389	Delhi	India	24 953	Delhi	India	36 060
New York – Newark	United States of America	16 086	Shanghai	China	22 991	Shanghai	China	30 751
Ciudad de Mexico (Mexico City)	Mexico	15 642	Ciudad de Mexico (Mexico City)	Mexico	20 843	Mumbai (Bombay)	India	27 797
Sao Paulo	Brazil	14 776	Sao Paulo	Brazil	20 831	Beijing	China	27 706
Mumbai (Bombay)	India	12 436	Mumbai (Bombay)	India	20 741	Dhaka	Bangladesh	27 374
Kolkata (Calcutta)	India	10 890	Kinki M.M.A. (Osaka)	Japan	20 123	Karachi	Pakistan	24 838
Los Angeles-Long Beach-Santa Ana	United States of America	10 883	Beijing	China	19 520	Al-Qahirah (Cairo)	Egypt	24 502
Seoul	Republic of Korea	10 518	New York – Newark	United States of America	18 591	Lagos	Nigeria	24 239
Buenos Aires	Argentina	10 513	Al-Qahirah (Cairo)	Egypt	18 419	Ciudad de Mexico (Mexico City)	Mexico	23 865

Resource: Adapted and summarized from United Nations, “World Urbanization Prospects: The 2014 Revision”.

As can be seen, metropolises and mega cities as a form of urban settlement lead to new significant quantitative changes in urban systems with the development of information and communication technologies. When it is considered structurally, the city has a kneadable nature, different from the villages and small towns, as a structure that invites the people living in the city to resurrect and pour the city into the living space (Harvey, 2014: 17). Cities, as the structured forms created through the mobilization and geographic intensification of the creative potential of society, serve as a mirror reflecting that society in terms of sociological, psychological, historical, cultural, political and economic aspects. According to Jacobs (1969), a factor that is important for a country's economic growth performance may not always be important for cities in that country; however, a factor that is important for the economic growth performance of a city is always important for the country it is located in (Erdem and Tuğcu, 2013: 2). This view has always encouraged researchers working on the urban and urban growth dynamics to study the effects of cities and urban growth dynamics on economic growth performance. This approach also shows that; nowadays countries will receive their competitive power from the cities they own and will compete with each other through their differences and uniqueness. What is important here is to reveal the values that will support creativity in the city in order to increase the sustainable competitive advantage of cities and to differentiate these values from its competitors. Here, by taking the support of the stakeholders, the priorities of the city should be determined and then the implementation of the re-creation process should be carried out by developing a specific component of the city.

In recent years, a lot of research has been done to address the contribution of the cultural and creative activities of cities to urban and regional development and to gain a competitive advantage in cities. Although there are many studies on the focal point of these studies and the relationship between them, it is possible to talk about the lack of academic studies that reveal the connection between them typologically. Of course it is not entirely possible to examine all the works one by one and reveal the relationship between them. However, from the perspective of regional and urban development, there is a typological study that examines the cultural and creative sectors, economies and activities according to the approaches they adopt (Costa et al., 2008: 404; Costa, 2013: 193-196). According to this tentative study, there are four

distinct and broad approaches to addressing creative cities from the perspective of regional development on a cultural and creative basis. These are;

Table 3: Basic Approaches to Cultural and Creative Regional Development

APROACHES	DYNAMICS
Creative City Based Approach	- use creativity as a tool kit for urban/city-based development (e.g. Landry, Comedia) - focus on the improvement of creative industries (e.g. Pratt, DCMS, NESTA) - support the appeal of creative-talented class (e.g. Florida, Trimagli)
Urban/Regional Development Policies Based Approach	- events, cultural venues, international exhibitions, cultural capitals, festivals, and etc. - the role of local and regional development agencies in cultural presentation and urban revitalization - urban renewal, urban regeneration, city vitalization (e.g. Expo98) (e.g. Bianchini and Parkinson, O'Connor, UNESCO, OECD, Wynne, and etc.)
Urban Development and Competition Based Approach	- creative/cultural based localized dynamics or productive systems (e.g. Hollywood) - cultural neighborhoods and quarters - urban and intra-urban location of cultural activities, inner-city organizations - cultural/creative clusters - innovative systems - innovative milieus in cultural/creative resources - art cities - cultural regions - symbolic cultural facilities, institutions, organizational models (e.g. Guggenheim, museums complexes) (e.g. Scott, Hutton, Camagni, Maillat and Matteaccioli, Costa, Lazzeretti, Santagata)
Urban Value Based Approach	- cultural identity and heritage as territorial assets (regional differentiation with internal beings) - regional image and city marketing - verification of urban space in the inner and outer images of the city

Resource: Edited from Costa et al., 2008: 404; Costa, 2013: 195-196.

All approaches somehow focus on the creative and cultural activities and dynamics of cities. The first approach tries to explain the concept from a narrower perspective. According to this approach, there is a need for a series of open actions to build the creative city and it is also needs to be encouraged. According to this approach, which defines urban growth on the basis of culture and creativity, at least one of the three perspectives has to be adopted in order to create a creative city: (i) using creativity as a toolkit for urban/city development, (ii) focusing on the improvement of creative industries or (iii) attractiveness of creative class and talented people (Costa, 2013: 193). This involves the initiative to introduce creative cities at the local, regional and national level, and in this approach, creativity and its impacts on urban development are assumed and monitored.

According to the first approach, the second one takes the subject from a much wider perspective. In this approach, which sees cultural/creative activities as an instrument of urban development, policy actions are needed to support urban and regional development such as (i) preparation of cultural events, (ii) creation of cultural spaces, (iii) inclusion of cultural activities in urban regeneration plans or local development agencies' policies and incentives (Costa, 2013: 193-194). The priority given in this approach is the promotion of cultural and creative activities to produce policies encouraging urban and regional development. It also argues that an institutional approach should be dealt with in order to realize the role of creativity in urban or regional development.

The third group approach accepts both of the previous approaches and treats the issue from a wider perspective. According to this approach, cultural and creative activities without public supports and incentives should be considered as important factors for regional and urban development and competitiveness. In addition to the previous approaches, it also assesses the role of these activities in urban growth within cultural clusters. It assumes that the activities of these local and creative resources influence regional dynamics without public policies (Costa, 2013: 194). This approach also explains that the regional positioning of innovative industries and activities based on cultural and creative resources is an important competitive advantage in urban development.

The fourth and last approach evaluates the issue from a broader and more inclusive perspective than all other approaches. This approach makes assumptions about urban and regional valorization of identity and culture in the dimension of culture and creativity. This approach, which emphasizes the intrinsic aspects of development and evaluates creativity from a wider perspective, focuses on particular issues: (i) urban image and city marketing concepts, (ii) analysis of cultural identity and heritage assets for competitiveness, and (iii) perceptions of people about the city for determination of cultural areas (Costa, 2013: 196).

The four categories of approaches for the analysis of regional development and development-based studies based on culture or creativity, all relate to one another. Although it is not possible to distinguish one from the other by sharp lines, such a typological study facilitates the reading of the literature in order to see the approaches in general terms. The concept of creativity has been deliberately taken into the center with the concept of culture, and it has been clearly seen as a factor in providing urban visualization and sustainable competitive advantage for cities in all approaches.

The capacity of a city or even a region or country to develop sustainable competitiveness and to position itself as different and attractive from other cities, in other words, the capacity of the city to convert its resources to products with economic value has a strategic importance for gaining sustainable competitive advantage for the cities. For this reason, the physical, social, cultural and economic factors that determine the creativity of the people and employees of a city and the creation of a city perception that enables their development are becoming increasingly hot topic. This also increases the need for measuring the creativity capacities of cities, regions and countries. Consequently, the creative industries, which were formerly involved in the literature as cultural industries and knowledge-based industries, are increasingly important in the idea of contemporary economic development, with the assumption that individual creativity will create prosperity. As the ideas are rapidly spreading, creativity is transformed into economic value in areas where talented people live together. Accordingly, it is clear that in the forthcoming period, as stated by Florida, will be more advantageous in terms of economic growth in cities that bring technology, talent and tolerance together (Seçilmiş, 2015: 2). We can say that the key element of

global competition for cities is to attract the creative class and industries because the economic competition of global cities has become more decisive than the competition of the countries.

Considered especially in terms of Turkey, acquiring a place of creative industries and creative cities in urban policy covers the last ten-year period. The effects of the economic crises, unbearable urban economic policies and the decline in industrialization have great effect. The deterioration in the social and spatial structures of cities, especially the increasing immigration, and the changes in their social and spatial structures has created the need for sustainable policies for cities. Although temporary policies based on sectors such as real estate and tourism had short-term effects on the branding of cities, these transformation projects were not effective in achieving sustainable competitive advantage of cities. With the new economic approach under the influence of the whole world in ensuring urban transformation and sustainability, culture, creativity and knowledge-based economies and industries began to attract attention in Turkey. The cities have started to return to their own inner potential instead of taking visitors from outside and catching the change with the social and spatial texture of the city. With the incentives provided by the Regional Development Agencies, the industries that have projected their potential with rational and correct steps have supported the development of the regions and more specifically the cities. These cultural products and creative designs, expressed as a branch of the new economy, include a group of industries such as music, film, design, literature, art and so on. These industries can be defined as a variety of products and services offered to global markets, but locally produced in specific industrial regions or clusters. In this respect, these industries make significant contributions to local employment, physical infrastructure, urban identity and image formation compared to large manufacturing industries.

Creative industries are faster than the rest of the economy in many countries shows a growth (UNCTAD, 2008, 2010; BOP Consulting, 2010; Potts et al., 2008; Howkins, 2001). DiNoto and Merk (1993) stated that in urban economies focusing on economic development in order to improve the level of prosperity and to achieve urban sustainable competitive advantage, they emphasize that the creation of sustainable and

stable growth policies by excluding creative industries cannot be regarded as a rational approach. Therefore, cities that want to attract these new and creative economies are trying to build and develop their urban policies on rising values such as culture and creativity. As a matter of fact, according to Storper and Scott (Scott, 2004), individual enterprises operating in these creative industries make more efficient production when they tend to coexist and accumulate together compared to large industrial enterprises. This co-production environment contributes to their competitive advantage by creating a number of benefits that do not apply to initiatives that are not within geographic concentrations (Belussi, 2004). Similarly, the creative industries within the same city or cluster benefit from a number of external economies through these clusters that provides spatial proximity to other activities (Dicken and Lloyd, 1990; Isbasoiu, 2006). As the concepts of competition and creativity come to the fore in urban studies, the dynamics of urban economic development are changing rapidly. Creative industries, one of the most important segments of the growing new economy, are taking place in urban politics as a field that exposes urban values and makes a significant contribution to the city economy. Creative industries, however, contribute to this transformation of cities in the axis of creativity and provide a redefinition and improvement of urban image through culture and creativity. In this context, it is necessary to define creative industries as a strategic sector in the future of the city and to be supported with local and central policies in order to manage this transformation in a healthy way and to reveal the city potentials for gaining sustainable competitive advantage.

CHAPTER 2

CREATIVE INDUSTRIES CLASSIFICATIONS AND CREATIVE INDUSTRIES IN TURKEY AND IN IZMIR

2.1. CLASSIFYING CREATIVE INDUSTRIES

There is no common methodology adopted in the literature for the classification of activities with qualifications required to be called creative industries. The inadequacy of data sources related to creative cities often forces researchers to derive various combinations of data sets, use different definitions and integrate various institution outputs (Bassett et al., 2002: 15). In addition to the creative industries classifications methods, which are generally in demand, such as Department for Culture, Media and Sport (DCMS), World Intellectual Property Organization (WIPO), United Nations Conference on Trade and Development (UNCTAD), United Nations Educational, Scientific and Cultural Organization (UNESCO), and European Commission (EC) classification models, there are also other systems that are preferred less frequently by researchers such as Association of Creative Industries Council's classification, Americans for the Arts' classification, UNESCO Institution for Statistics' classification, Symbolic Texts Model and Concentric Circles Model. In this section, these classification methods which are frequently used and included in the literature related to creative industries will be mentioned.

Based on these classifications, the method of classification of creative industries in the thesis study will be introduced. In addition, it will be explained which of these classification methods are preferred for what purpose and the limitations of data collection will be indicated. This section also will be discussed the structure of the creative industries in the context of the development zones in Turkey and creativity potentials of Izmir's creative industries will be mentioned on the basis of years based on data from Turkish Statistical Institute (TURKSTAT).

2.1.1. DCMS Classification

DCMS, established by the UK government, aims to accelerate growth and enrich life in the country while helping to promote the UK. DCMS is working to bring the country to a unique position in the global arena by investing in innovation in the UK, as the economic success of the UK passes through the protection and promotion of the cultural and artistic heritage. The institution also supports the growth of businesses and clusters working in these areas in the country by placing the UK as an indispensable place for the creative class to visit. With more than 900 employees, supported by 43 public institutions, DCMS conducts prioritized work in areas such as ensuring the links between the creative industries of the country, the revitalization and growth of the new economy, and the promotion of these industries for the sustainability of excellence. The DCMS classification focuses on the concept of creative density in determining which sectors are considered to be creative industries. According to this formulation, which calculates the creative intensity as the ratio of the people doing creative works to all people working in that sector, if the percentage of people doing creative works in a sector is above the threshold of 30%, that industry can be considered as the creative industry.

Although there were several ideas about the classification of creative industries, the first mapping of these industries was carried out by DCMS in the UK in 1998. In the mapping study published by DCMS, DCMS identified the inclusion criteria for industries that could be classified in the creative industries as “industries based on individual creativity and capabilities and with the potential to create business and wealth through the production and use of intellectual property” (DCMS, 1998). This study, which includes a comprehensive analysis of the impact of creativity on the economic development and competition of countries, was also considered as the first detailed resource in the classification of creative industries. With this mapping study, awareness has been created globally about the contribution of creative industries to the economy and the business lines of these industries in all countries. According to this first mapping document published in 1998, the industries defined as creative industries are as follows (DCMS, 1998):

Table 4: DCMS Creative Industries Classification in 1998

Advertising	Leisure Software
Antiques	Music
Architecture	Performing Arts
Crafts	Publishing
Design	Software
Fashion	Television and Radio
Film	

Resource: Edited from DCMS, 1998.

After this mapping document published in 1998, these industries, which have the potential to generate economic wealth based on creativity, expertise and flair, and have the capacity to construct business based on intellectual-property, started to attract attention all over the world. In this period, when concepts such as the new economy, knowledge economies, and cultural industries are often discussed in the literature, the concept and classification of creative industries have begun to be recognized as important industries for the wealth of nations. The importance of creative industries and their potential in the UK has led to a global response to the importance of creative industries for countries and even cities. Thus, the special needs of these industries and their employees were discussed and policies started to be developed on an urban, regional and national basis. DCMS has contributed to the awareness of the creative industries with this momentum. In 2001, by supporting these industries to carry out their potential, a re-mapping document was published to help accelerate the creative industries. This new document which is mapping the success of the creative industries in the UK emphasizes the contribution of the growing industries on the basis of creativity to the development of the knowledge economy.

Creativity was defined by the Secretary of State of that period as the most important source of the successful economies and societies of the 21st century (DCMS, 2001). From the DCMS's point of view, creativity makes possible a structure in which the historical foundations of nations are interspersed with contemporary developments. In this context, creative industries offer new ways to solve economic problems and improve the quality of life for cities, communities and nations that want to make a difference and provide competitive advantage on a global stage. In the new

creative industries mapping document published in 2001, the definition of creative industries is preserved as is in the document in 1998. The classification of the sectors covered by the creative industries is largely similar. The small changes to the classification are as follows (DCMS, 2001):

Table 5: DCMS Creative Industries Classification in 2001

Advertising	Interactive Leisure Software
Architecture	Music
Art and Antiques Markets	Performing Arts
Crafts	Publishing
Design	Software and Computer Services
Designer Fashion	Television and Radio
Film and Video	

Resource: Edited from DCMS, 2001.

In the creative industries mapping that DCMS revised in 2001, creative industries where 1.3 million people were employed in the UK generated around £ 112.5 billion in that period (DCMS, 2001: 10). In these reports, the emphasis on increasing the number of people working in creative industries both in the economy of the country and in the development of the country's competitiveness against other countries has led to the increasing need for creative industries and monitoring the potential of these industries. Based on the critiques of the studies carried out by DCMS for the monitoring of creative industries in the UK, the organization published another study in 2013 and created a text on how these industries determine their boundaries and value. A Council was established, opinions were taken and the framework of creative industries was discussed again, especially in order to explain how crafts sector were defined. This renegotiation is organized to determine the limit of how sectors are measured, without attempting to define creative industries differently. The classification of creative industries, which was first produced by DCMS in 1998 and started to be used in various ways all over the world, was rearranged in 2013 to respond to international comparisons. Creative industries, defined as the sectors in which creative people are employed in a creative profession, have been revised to include the simplest of industrial or occupational classifications available (DCMS, 2013). In this

case, creative industries and professions were regrouped in a narrower classification as follows (DCMS, 2013):

Table 6: DCMS Creative Industries Classification in 2013

Advertising and Marketing
Architecture
Crafts
Design: Product, Graphic, and Fashion Design
Film, Television, Video, Radio and Photography
Information Technology, Software, and Computer Services
Publishing
Museums, Galleries, and Libraries
Music, Performing and Visual Arts

Resource: Edited from DCMS, 2013.

In determining the occupations and industries included in these classifications, the UK has benefited from the 4-digit Standard Occupational Classification 2010 (SOC) and the 4-digit Standard Industrial Classification 2007 (SIC) codes calculations. The process of classifying methods used in the classification of creative industries in the UK by DCMS and the creative industries included in each classification method are summarized in the Table 7 of vaccination on a yearly basis.

DCMS has also benefited from this latest classification (DCMS, 2013) when measuring the contribution and value of creative industries to the UK economy in the reports published from later periods to the present. Nevertheless, the DCMS classification, which is the most preferred and used in the literature, has been the classification of the creative industries in which 13 different sectors were identified in 2001. The creative industries were defined and classified in DCMS's 1998 mapping document as the first in the literature in which creativity is the input and intellectual property is considered as the output (Cunningham, 2002; Hesmondhalgh and Pratt, 2005; Galloway and Dunlop, 2007). Thus, creative industries have begun to be represented as an important sector that draws the attention of urban and national policies as a fast-growing sectoral cluster of knowledge economies and the new economy (DCMS, 2001; Florida, 2002; Garnham, 2005; Higgs et al., 2007).

Table 7: Creative Industries Classifications by DCMS

DCMS Creative Industries Classification in 1998	DCMS Creative Industries Classification in 2001	DCMS Creative Industries Classification in 2013
Advertising	Advertising	Advertising and Marketing
Antiques	Architecture	Architecture
Architecture	Art and Antiques Markets	Crafts
Crafts	Crafts	Design: Product, Graphic, and Fashion Design
Design	Design	Film, Television, Video, Radio and Photography
Fashion	Designer Fashion	Information Technology, Software, and Computer Services
Film	Film and Video	Publishing
Leisure Software	Interactive Leisure Software	Museums, Galleries, and Libraries
Music	Music	Music, Performing and Visual Arts
Performing Arts	Performing Arts	
Publishing	Publishing	
Software	Software and Computer Services	
Television and Radio	Television and Radio	

Resource: Edited from DCMS, 1998; DCMS, 2001; and DCMS, 2013.

2.1.2. WIPO Classification

With the development of digital technologies and the penetration of the Internet into every aspect of our lives, traditional copyright perspectives have been replaced by many innovations. Together with the international internet agreements offered by WIPO, it has become easier to use and distribute their works in digital media for artists, composers, writers and even all authors. WIPO has approached the creative industries through the concept of copyright. Today, copyright is a concept that affects the daily life of many people in the world. The concept of copyright protection, which affects the global trade of many creative industries from cinema to music, to software, to broadcasting, is the golden key to global trade for manufacturers operating in these creative industries and contributes to the growth of the urban and national economy through the jobs they create for these industries (WIPO, 2003). The issue of copyright, in which only legal aspects were discussed at the beginning, has moved away from addressing the issue only from a legal and technical perspective, with the contribution of creative industries to the economy.

The document, “Guide on Surveying the Economic Contribution of the Copyright-Based Industries” published by WIPO in 2003 also helped address the economic benefits of copyright protection. WIPO frequently uses the copyright-based industries mentioned in this report, together with the concept of creative and cultural industries. However, it acknowledges that there are some differences of meaning among these industries, although there are not very clear and sharp differences. According to WIPO, cultural industries refer to industries where products are produced on an industrial scale, taking their content from culturally meaningful activities. Creative industries have a broader meaning than cultural industries. It is mostly based on creative activities that can be produced as individual or community, which are expressed as high art (WIPO, 2003). In this respect, the document examines the value of creative industries through the interaction of cultural and economic activities.

According to WIPO's 2003 study, several approaches have been addressed and "core copyright industries" have been identified as follows (WIPO, 2003):

Table 8: WIPO Core Copyright Industries Classification

Advertising Services	Press and Literature
Copyright Collective Management Societies	Radio and Television
Motion Picture and Video	Software and Databases
Music, Theatrical Productions, Operas	Visual and Graphic Arts
Photography	

Resource: Edited from WIPO, 2003.

These industries, which are defined by WIPO as the core copyright industries, cover sectors that are entirely concerned with the creation and distribution of works such as creation, production, performance, communication, publication and exhibition.

WIPO has also defined industries that have a functional relationship with the core copyright industries but are not the key part of these core copyright industries (WIPO, 2003). According to WIPO, these industries are called as "interdependent copyright industries" and have been identified as follows (WIPO, 2003):

Table 9: WIPO Interdependent Copyright Industries Classification

Core Interdependent Copyright Industries <i>(includes manufacture, wholesale and retail of)</i>	Partial Interdependent Copyright Industries <i>(includes manufacture, wholesale and retail of)</i>
TV sets, Radios, VCRs, CD Players, DVD Players, Cassette Players, Electronic Game Equipment and other similar equipment	Photographic and Cinematographic Instruments
Computers and Equipment	Photocopiers
Musical Instruments	Blank Recording Material
	Paper

Resource: Edited from WIPO, 2003.

The interdependent copyright industries in this classification are defined as industries such as "the providers of the production and sales of the necessary and functional equipment to facilitate the creation, production and use of the works required to be protected" (WIPO, 2003: 33). These industries can be seen as a facilitator for the core copyright industries to perform their main functions. For this

reason, it can also be defined as multi-purpose industries with areas outside the scope of copyright-related business.

WIPO also went to a classification under the name of “partial copyright industries”. It has defined the industries in this classification as industries that involve the creation and distribution of activities based on creation and production, where only a part of their activities relate to the work required to be protected (WIPO, 2003). Here are the industries involved in this classification (WIPO, 2003):

Table 10: WIPO Partial Copyright Industries Classification

Architecture, Engineering, Surveying	Jewelry and Coins
Apparel, Textiles, and Footwear	Museums
Furniture	Other Crafts
Household Goods, China and Glass	Toys and Games
Interior Design	Wall Coverings and Carpets

Resource: Edited from WIPO, 2003.

Finally, industries identified as “non-dedicated support industries” by WIPO also refer to industries that are not included in the core copyright industries, but which facilitate the publication, distribution and sale of works produced by these industries (WIPO, 2003). These are classified as follows:

Table 11: WIPO Non-Dedicated Support Industries Classification

General Wholesale and Retailing
General Transportation
Telephony and Internet

Resource: Edited from WIPO, 2003.

In 2003, WIPO published the concept of creative industries through the scope of copyright industries. Accordingly, it is possible to summarize the defined copyright industries as described in Table 12 in a regular format.

These industries, defined by WIPO as copyright industries, have led to an increase in the value of copyright for the production, distribution and consumption of cultural works. This has pointed out that these industries, also known as creative and cultural industries, have contributed to the economy and to encourage new models of business in the digitalizing world. This classification is also an important classification

in terms of causing the issue of copyright to be discussed not only with the legal dimension but also with its contribution to the economy.

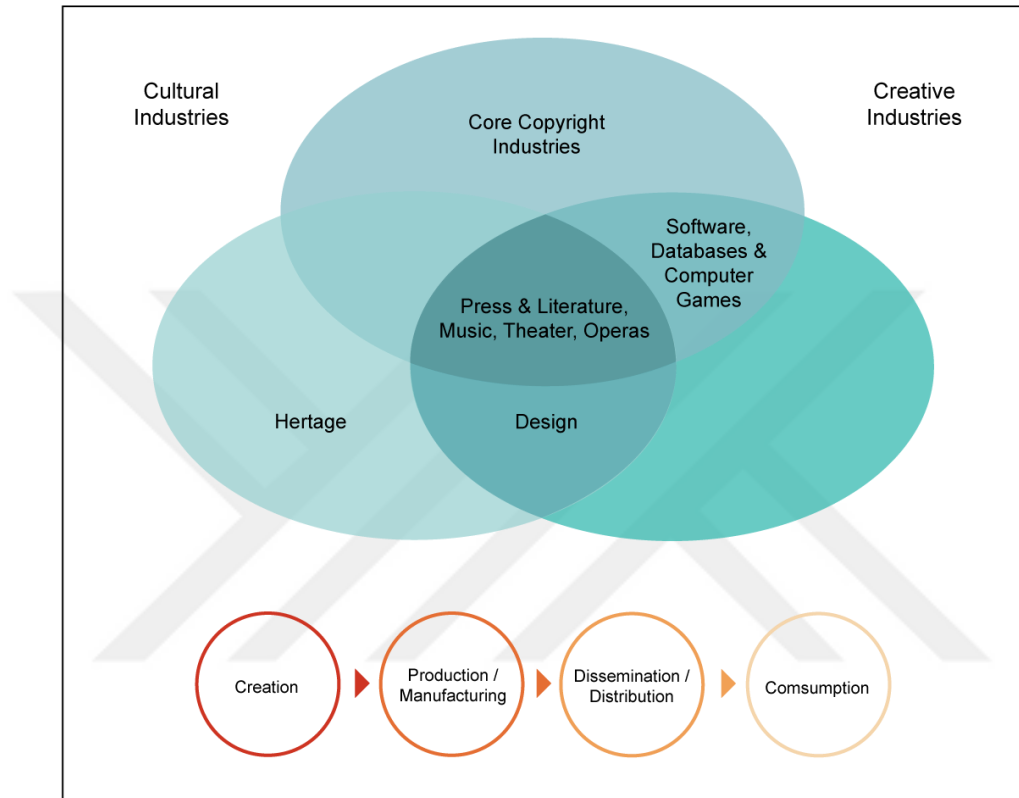
Table 12: WIPO Copyright Industries Classification

Core Copyright Industries	Interdependent Copyright Industries	Partial Copyright Industries	Non-Dedicated Support Copyright Industries
Advertising Services	<u>Core Interdependent Copyright Industries</u>	Architecture, Engineering, Surveying	General Wholesale and Retailing
Copyright Collective Management Societies	TV sets, Radios, VCRs, CD Players, DVD Players, Cassette Players, Electronic Game Equipment and other similar equipment	Apparel, Textiles, and Footwear	General Transportation
Motion Picture and Video	Computers and Equipment	Furniture	Telephony and Internet
Music, Theatrical Productions, Operas	Musical Instruments	Household Goods, China and Glass	
Photography	<u>Partial Interdependent Copyright Industries</u>	Interior Design	
Press and Literature	Photographic and Cinematographic Instruments	Jewelry and Coins	
Radio and Television	Photocopiers	Museums	
Software and Databases	Blank Recording Material	Other Crafts	
Visual and Graphic Arts	Paper	Toys and Games	
		Wall Coverings and Carpets	

Resource: Edited from WIPO, 2003.

In 2017, another WIPO report called as “How to Make a Living in the Creative Industries” describes the creative industries as follows (WIPO, 2017):

Figure 1: Creative Industries Mapping by WIPO



Resource: Edited from WIPO, 2017.

According to this report, the industries within the class of creative industries are as follows (WIPO, 2017):

Table 13: WIPO Creative Industries Classification in 2017

Advertising Agencies and Services	Press and Literature
Copyright Collective Management Organizations	Radio and Television
Motion Picture and Video	Software and Databases
Music, Theatrical Productions, Operas	Visual and Graphic Arts
Photography	

Resource: Edited from WIPO, 2017.

2.1.3. UNCTAD Classification

UNCTAD's 2008 Creative Economy Report, the first report of the United Nations to point out the concept of the creative economy, which is the hot topic of the period, places creativity at the center of sustainable development (UNCTAD, 2008). According to this report, which defines creative industries as the heart of the creative economy, creativity in urban, national and global competition is an important competitive advantage. In the report, which examines several classifications of creative industries, UNCTAD's definition of creative industries includes the following factors (UNCTAD, 2008):

- the creation, production and distribution of goods and services that include intellectual capital and creativity as basic input,
- information-based activities that are art-oriented but not limited to art, but also generate commercial income from intellectual property rights,
- activities that produce concrete products and intangible ideas or artistic services, including economic value and creative elements that are appropriate to market demands,
- economic activities between the tradesmen and service or industry sectors,
- sectors that bring a new, dynamic structure to world trade.

UNCTAD has four creative industry groups according to the creative industries classification. These and the sectors they contain are as follows in the Table 14.

In its report, UNCTAD has devoted the creative industries to various sub-sectors by addressing the approaches produced by various institutions related to creative industries. It can be mentioned that there are various interactions of 9 sub-creative sector groups in 4 main creative industries. These sub-sectors range from traditional cultural industries based on handicrafts, culture and art activities to the knowledge-oriented information industries, including visual and audio media to technology (UNCTAD, 2008).

Table 14: UNCTAD Creative Industries Classification

HERITAGE	ARTS	MEDIA	FUNCTIONAL CREATIONS
<u>Traditional Cultural Expressions</u>	<u>Visual Arts</u>	<u>Publishing and Printed Media</u>	<u>Design</u>
Arts and Crafts	Painting	Books	Interior
Festivals and Celebrations	Sculpture	Press	Graphic
<u>Cultural Sites</u>	Photography	Other Publications	Fashion
Archaeological Sites	Antiques	<u>Audiovisuals</u>	Jewelry
Museums	<u>Performing Arts</u>	Film	Toys
Libraries	Live Music	Television	<u>New Media</u>
Exhibitions	Theatre	Radio	Software
	Dance	Other Broadcasting	Video Games
	Opera		Digitalized Creative Content
	Circus		Creative Services
	Puppetry		Architectural
			Advertising
			Cultural and Recreational
			Creative Research and Development
			Digital and Other Related Creative Services

Resource: Edited from UNCTAD, 2008.

2.1.4. UNESCO Creative Cities Classification

The creative class as founders and employees of creative industries began to be discussed as a popular topic in the world, and the discourse of Florida (2002) that countries and cities would gain advantages in global competition from their bar within creative classes was also spreading rapidly and being spoken in academic and institutional circles. However, more and more cities and countries are trying to hold their own creative talents and attract creative class from other countries and regions. The creative class prefers places that inspire them, which are affordable, and which excite them culturally and socially (Florida, 2002: 222). This brings cities, regions and

countries to a position that promises freedom and inspiration and competes for global talents to realize the dreams of the creative class. As a matter of fact, a Creative Cities Network was established in 2004 by UNESCO in order to strengthen cooperation and sharing among the cities that regard creativity as an important competitive advantage of sustainable development (UNESCO, 2017). For cities accepting to be a member of this network, creativity is seen as a means of economic, cultural, social and environmental development. The cities included in the network accept and undertake to develop collaborations that promote these industries, to promote participation in the social and cultural life of the city, and to see culture and creativity as a means of urban economic development in order to sustain and develop creative and cultural activities that lead to membership (UNESCO, 2017). The UNESCO Creative Cities Network covers seven creative industries. These are as follows (UNESCO, 2018):

- Crafts and Folk Art,
- Design,
- Film,
- Gastronomy,
- Literature,
- Media Arts,
- Music.

The cities and countries included in these themes are as shown in Table 15 (UNESCO, 2018). This network, which includes many cities from various countries of the world, is a system that contributes to the economic, cultural and social development of cities in developed and developing countries and supports the visibility of cities' creativity. The member cities involved in this network ensure the promotion and visibility of their local creativity by committing to sharing UNESCO's views on promoting cultural diversity. This network, which is located in 180 cities in 72 countries, is also a strategic partner of the development targets in 2030 Agenda for Sustainable Development and the New Urban Agenda (UNESCO, 2018).

Table 15: UNESCO Creative Cities Network

Theme	Cities		Theme	Cities	
Crafts and Folk Art	Al-Ahsa	Kanazawa	Design	Bandung	Kortrijk
	Aswan	Kütahya		Beijing	Mexico City
	Baguio City	Limoges		Berlin	Montréal
	Bamiyan	Lubumbashi		Bilbao	Nagoya
	Barcelos	Madaba		Brasilia	Puebla
	Cairo	Nassau		Budapest	Saint-Étienne
	Carrara	Ouagadougou		Buenos Aires	Seoul
	Chiang Mai	Paducah		Cape Town	Shanghai
	Chordeleg	Pekalongan		Curitiba	Shenzhen
	Durán	Porto-Novo		Detroit	Singapore
	Fabriano	San Cristóbal de las Casas		Dubai	Turin
	Gabrovo	Santa Fe		Dundee	Wuhan
	Hangzhou	Sasayama		Geelong	
	Icheon	Sheki		Graz	
	Isfahan	Sokodé		Helsinki	
	Jacmel	Suzhou		Istanbul	
	Jaipur	Tétouan		Kaunas	
	Jingdezhen	Tunis		Kobe	
	João Pessoa			Kolding	
Film	Bitola	Rome	Media Arts	Austin	Košice
	Bradford	Santos		Braga	Linz
	Bristol	Sofia		Changsha	Lyon
	Busan	Sydney		Dakar	Sapporo
	Galway	Terrassa		Enghien-les-Bains	Tel Aviv-Yafo
	Łódź	Yamagata City		Guadalajara	Toronto
	Qingdao			Gwangju	York

Theme	Cities		Theme	Cities	
Gastronomy	Alba	Macao Special Administrative Region, China	Music	Adelaide	Kansas City
	Belém	Östersund		Almaty	Katowice
	Bergen	Panama City		Amarante	Kingston
	Buenaventura	Paraty		Auckland	Kinshasa
	Burgos	Parma		Bogota	Liverpool
	Chengdu	Phuket		Bologna	Mannheim
	Cochabamba	Popayán		Brazzaville	Medellin
	Dénia	Rasht		Brno	Morelia
	Ensenada	San Antonio		Chennai	Norrköping
	Florianópolis	Shunde		Daegu Metropolitan City	Pesaro
	Gaziantep	Tsuruoka		Frutillar	Praia
	Hatay Metropolitan City	Tucson		Ghent	Salvador
	Jeonju	Zahlé		Glasgow	Seville
	Baghdad	Manchester		Hamamatsu	Tongyeong
	Barcelona	Melbourne		Hanover	Varanasi
Literature	Bucheon	Milan		Idanha-a-Nova	
	Dublin	Montevideo			
	Dunedin	Norwich			
	Durban	Nottingham			
	Edinburgh	Óbidos			
	Granada	Prague			
	Heidelberg	Québec City			
	Iowa City	Reykjavik			
	Krakow	Seattle			
	Lillehammer	Tartu			
	Ljubljana	Ulyanovsk			
	Lviv	Utrecht			

Resource: Edited from UNESCO, 2018.

In 2015, another document supported by UNESCO has mapped the cultural and creative industries. The concept of cultural and creative industries is defined by UNESCO as the production, promotion, distribution and commercialization of creative activities based on artistic or cultural heritage (EY, 2015). According to EY classification presented by CISAC and UNESCO, cultural and creative industries divided as follows:

Table 16: Cultural and Creative Industries Classification by CISAC and UNESCO

Advertising	Newspapers and Magazines
Architecture	Performing Arts
Books	Radio
Gaming	Television
Music	Visual Arts
Movie	

Resource: Edited from EY, 2015.

According to this study carried out in 5 global regions (Europe, North America, Latin America and the Caribbean, Asia-Pacific, Africa and the Middle East), the cultural and creative industries that allowed the employment of 29 million people in the world in 2013 made 2.250 billion dollars revenue (EY, 2015).

2.1.5. Classifications of European Commission and European Creative Industries Alliance

The European Commission positions culture and creativity in the heart of the new economy in many respects. Many funds and cooperation programs created by the commission emphasize cultural and creative industries. These industries, which are at the center of the creative economy, serve to produce economic riches based on knowledge, based on individual creativity and abilities, and to protect European identity, culture and values (KEA, 2011). These industries, classified as the strategic key to urban economic and social development and transformation, are shown in Table 17:

Table 17: Creative Industries Classification by EC

Architecture	Online Games and New Media (Videogames, Software, Computer Animation)
Crafts	Performing Arts
Design	Publishing
Fashion	Television and Radio
Film and Video	Visual Arts
Music	

Resource: Edited from KEA, 2011.

In addition to this classification by European Commission, creative industry groups classified by the ECIA (European Creative Industries Alliance) platform, another European tool for creative industries, are as follows:

Table 18: Creative Industries Classification by ECIA

Advertising	Graphic Design
Architecture	Media and Entertainment
Art	Music
Fashion	Product Design
Gaming	Theatre

Resource: Edited from ECIA, 2013.

ECIA also suggests that creative industries also nurture innovation in other sectors. These can be exemplified as follows;

- *Smart Highways*: design meets construction,
- *City Branding*: art meets tourism,
- *3D Printed Canal House*: architecture meets technology,
- *Calming Projections*: digital design meets health care.

As can be seen, each sector exemplified contributes to the transformation of a creative idea into innovation. These innovations and creative ideas contribute to the growth of cities and countries, thus contributing to a competitive advantage in the global arena.

2.1.6. Classification of Association of Creative Industries Council from Turkey

A study leading to different classification methods given in the literature regarding the classification of creative industries in Turkey does not yet exist. Subject to date in Turkey as recently discussed in the literature with reference to the generally accepted in academic and institutional environment refers to the accepted classification method. However, in 2012, the Association of Creative Industries Council was established as a supreme council with the participation of foundations and unions in order to make the lobby of creativity in Turkey, to create a relationship between the value of creativity and innovation, and to promote positive discrimination in creativity in public policies (YEKON). The institution has become an interdisciplinary association platform established to bring together different institutions and organizations in the creative industries ecosystem. Although the classification of creative industries does not go into a specific classification method, it is seen that there are 5 headings in the statutes and objectives of the institution. The sectors that use the classification of this remarkable organization as an association conducting special studies and projects in Turkey are grouped as follows (YEKON):

- Advertising,
- Communication,
- Design,
- Production,
- Television, Cinema, Performing Arts.

The association is a platform that brings together companies, employers, employees, local governments and universities that produce policies specifically related to these industries, and develops collaborations and produces joint projects with them. Carried out practical work, creating awareness in the public about the scale of Turkey in creative industries and aims to create awareness of the added value they provide the industry and also their contributions to the local and national economies.

2.1.7. UNESCO Institution for Statistics (UIS) Classification

In the 2009 UNESCO Framework for Cultural Statistics (FCS) publication, the occupational and product based classifications of the cultural industries were studied and the areas related to the main cultural areas were grouped separately (UNESCO and UIS, 2009). According to this classification, we can foresee the cultural and creative industries as follows:

Table 19: Creative Industries Classification by UIS

CULTURAL DOMAINS	RELATED DOMAINS
Cultural and Natural Heritage	Tourism
Museums (also virtual)	Charter Travel and Tourist Services
Archeological and Historical Places	Hospitality and Accommodation
Cultural Landscapes	Sports and Recreation
Natural Heritage	Sports
Performance and Celebration	Physical Fitness and Well Being
Performing Arts	Amusement and Theme Parks
Music	Gambling
Festivals, Fairs and Feasts	
Visual Arts and Crafts	
Fine Arts	
Photography	
Crafts	
Books and Press	
Books	
Newspaper and Magazine	
Other Printed Matter	
Library (also virtual)	
Book Fairs	
Audio-Visual and Interactive Media	
Film and Video	
Television and Radio (also internet live streaming)	
Internet Podcasting	
Video Games (also online)	
Design and Creative Services	
Fashion Design	
Graphic Design	
Interior Design	
Landscape Design	
Architectural Services	
Advertising Services	

Resource: Edited from UNESCO and UIS, 2009.

2.1.8. Americans for the Arts Classification

Creative industries, defined by Americans for the Arts, are referred to as art-based businesses. Companies in these industries operate in the fields of art production and distribution. This classification and reporting system has been designed by the institution to draw attention to the local, regional and national importance of art and its contribution to the economy. As a matter of fact, according to the latest creative industry report published by the institution in April 2017, 673,656 enterprises, in which a total of 3.48 million people are employed, are mentioned. The contribution of this sector, which consists of 4,01% of all enterprises established in that period and 2,04% of total employment in U.S.A., is also included in the same report. Business classes reported by Americans for the Arts in 2004 and included in the definition of creative industries are as follows:

- Film, Radio, and Television
- Design and Publishing
- Museums and Collections
- Performing Arts
- Schools and Services
- Visual Arts / Photography

2.1.9. Symbolic Texts Model Classification

A classification method has also been used by Hesmondhalgh for cultural industries, which is a frequently used expression with creative industries (Hesmondhalgh, 2007: 11-15). According to this classification method, various industries are tried to be grouped as mediators in the formation and transfer of culture of a society. These are as shown in Table 20 (Hesmondhalgh, 2007; UNCTAD, 2008):

Table 20: Symbolic Texts Model Classification of Cultural and Creative Industries

Core Cultural Industries	Peripheral Cultural Industries	Borderline Cultural Industries
Advertising	Creative Arts	Consumer Electronics
Film		Fashion
Internet		Software
Music		Sport
Publishing		
Television and Radio		
Video and Computer Games		

Resource: Edited from Heshmondhalgh, 2007; UNCTAD, 2008.

2.1.10. Concentric Circles Model Classification

According to this classification method, which suggests that creatively distinctive feature of cultural industries and related industries originates from cultural values, the specificity of the cultural foundation of a product or service is also the hallmark of the industry that produces it (Throsby 2001; Throsby, 2008). According to this approach, the industries that take their creative ideas from the basic cultural values are in contact with various industries from one center to the other. The cultural and creative industries proposed by this classification are grouped as follows (Throsby 2001; Throsby, 2008; UNCTAD, 2008):

Table 21: Concentric Circles Model Classification of Cultural and Creative Industries

Core Creative Arts	Other Core Cultural Industries	Wider Cultural Industries	Related Industries
Literature	Film	Heritage Services	Advertising
Music	Museums and Libraries	Publishing	Architecture
Performing Arts		Sound Recording	Design
Visual Arts		Television and Radio	Fashion
		Video and Computer Games	

Resource: Edited from Throsby 2001; Throsby, 2008; UNCTAD, 2008.

2.1.11. Classifications of Creative Industries In Terms Of Different Approaches

The fact that creative industries are increasingly popular and often discussed in academic writing has increased the need to define the concept of creative industries and to define its boundaries globally. As a result, various authors, institutions and organizations have tried to analyze and classify creative industries within the context of their respective sectors. Some institutions and writers discussed the creative industries in the context of cultural industries by approaching the subject from the perspective of art and culture, while some institutions and writers evaluated the concept of creative industries from the perspective of individual creativity and discussed the contributions of these industries to the economy. In addition to the expression of these classifications in the literature, which are often shown as reference sources, a combination of all the classifications mentioned in relation to creative industries is also available in Table 22.

Table 22: Creative Industries Classifications According to Different Approaches

DCMS Creative Industries Classification	WIPO Copyright Industries Classification		
Advertising Architecture Art and Antiques Markets Crafts Design Designer Fashion Film and Video Interactive Leisure Software Music Performing Arts Publishing Software and Computer Services Television and Radio	Core Copyright Industries Advertising Services Copyright Collective Management Societies Motion Picture and Video Music, Theatrical Productions, Operas Photography Press and Literature Radio and Television Software and Databases Visual and Graphic Arts	Interdependent Copyright Industries <u>Core Interdependent Copyright Industries (includes manufacture, wholesale and retail of)</u> TV sets, Radios, VCRs, CD Players, DVD Players, Cassette Players, Electronic Game Equipment and other similar equipment Computers and Equipment Musical Instruments <u>Partial Interdependent Copyright Industries (includes manufacture, wholesale and retail of)</u> Photographic and Cinematographic Instruments Photocopiers Blank Recording Material Paper	Partial Copyright Industries Architecture, Engineering, Surveying Apparel, Textiles, and Footwear Furniture Household Goods, China and Glass Interior Design Jewelry and Coins Museums Other Crafts Toys and Games Wall Coverings and Carpets Non-Dedicated Support Industries General Wholesale and Retailing General Transportation Telephony and Internet

UNCTAD Creative Industries Classification				WIPO Creative Industries Classification
Heritage <u>Traditional Cultural Expressions</u> Arts and Crafts Festivals and Celebrations <u>Cultural Sites</u> Archaeological Sites Museums Libraries Exhibitions	Arts <u>Visual Arts</u> Painting Sculpture Photography Antiques <u>Performing Arts</u> Live Music Theatre Dance Opera Circus Puppetry	Media <u>Publishing and Printed Media</u> Books Press Other Publications <u>Audiovisuals</u> Film Television Radio Other Broadcasting	Functional Creations <u>Design</u> Interior Graphic Fashion Jewelry Toys <u>New Media</u> Software Video Games Digitalized Creative Content Creative Services Architectural Advertising Cultural and Recreational Creative Research and Development Digital and Other Related Creative Services	Advertising Agencies and Services Copyright Collective Management Organizations Motion Pictures and Video Music, Theatrical Productions, Operas Photography Press and Literature Radio and Television Software and Databases Visual and Graphic Arts

UNESCO Creative Cities Network Creative Industries Classification	CISAC and UNESCO Cultural and Creative Industries Classification	EC Creative Industries Classification	ECIA Creative Industries Classification
Crafts and Folk Art Design Film Gastronomy Literature Media Arts Music	Advertising Architecture Books Gaming Music Movie Newspapers and Magazines Performing Arts Radio Television Visual Arts	Architecture Crafts Design Fashion Film and Video Music Online Games and New Media (Videogames, Software, Computer Animation) Performing Arts Publishing Television and Radio Visual Arts	Advertising Architecture Art Fashion Gaming Graphic Design Media and Entertainment Music Product Design Theatre
Association of Creative Industries Council (Turkey) Creative Industries Classification	Americans for the Arts Creative Industries Classification	Concentric Circles Model Cultural and Creative Industries Classification	
Advertising Communication Design Production Television, Cinema, Performing Arts	Film, Radio, and Television Design and Publishing Museums and Collections Performing Arts Schools and Services Visual Arts / Photography	Core Creative Arts Literature Music Performing Arts Visual Arts Other Core Cultural Industries Film Museums and Libraries	Wider Cultural Industries Heritage Services Publishing Sound Recording Television and Radio Video and Computer Games Related Industries Advertising Architecture Design Fashion

UIS Creative Industries Classification	Symbolic Texts Model Cultural and Creative Industries Classification
Cultural Domains <u>Cultural and Natural Heritage</u> Museums (also virtual) Archeological and Historical Places Cultural Landscapes Natural Heritage <u>Performance and Celebration</u> Performing Arts Music Festivals, Fairs and Feasts <u>Visual Arts and Crafts</u> Fine Arts Photography Crafts <u>Audio-Visual and Interactive Media</u> Film and Video Television and Radio (also internet live streaming) Internet Podcasting Video Games (also online) Design and Creative Services Fashion Design Graphic Design Interior Design Landscape Design Architectural Design Advertising Design <u>Books and Press</u> Books Newspaper and Magazine Other Printed Matter Library (also virtual) Book Fairs Related Domains <u>Tourism</u> Charter Travel and Tourist Services Hospitality and Accommodation <u>Sports and Recreation</u> Sports Physical Fitness and Well Being Amusement and Theme Parks Gambling	Core Cultural Industries Advertising Film Internet Music Publishing Television and Radio Video and Computer Games Peripheral Cultural Industries Creative Arts Borderline Cultural Industries Consumer Electronics Fashion Software Sport

Resource: Edited from DCMS, 2001; Throby, 2001, 2008; WIPO, 2003, 2017; Heshmondhalgh, 2007; UNCTAD, 2008; UNESCO, 2009, 2018; YECON, 2014; EY, 2015; KEA, 2011; ECIA, 2013.

2.2. CREATIVE INDUSTRIES IN TURKEY AND IN IZMIR

Considering the contribution of creative industries to the economy at the national and urban levels as discussed in the literature and the importance of these issues in the academic and institutional frameworks, which is frequently debated by experts and writers, there is a need to discuss creative industries and creative classes in terms of the national basis in Turkey and the city of Izmir at locally. Cities are becoming more and more important as economic activity intensifies with the development of information and communication technologies, industrialization, the increase in integration between countries and globalization. According to data from the World Urbanization Prospects by United Nations, the number of people who will live in cities in 2050 will constitute 68% of the world population (UN, 2018: 2). This also shows that; nowadays countries will receive their competitive power from the cities they own and will compete with each other through their differences. For this reason, it is important for opinion leaders and policy-makers to ensure that the urbanization process is guided in a healthy way and that the contributions of the cities to economic development are maximized. When we examine the prospects for Turkey report prepared for the urban population, the urban rate was 73% in 2014, while in 2050 the ratio is expected to rise to 84% (UN, 2015: 22). World urbanization continues to evolve, the need for sustainable development and successful management of urban growth and development will increase in terms of developing countries such as Turkey. In particular, urban strategies that will strengthen and harmonize economic, cultural, social and environmental ties between the urban and rural population will be needed.

Today, at the national and international level, an approach that emphasizes the concept of creative economy has gained importance in economic growth and development policies (Kumral, 2010: 3). Consequently, the concepts of creative industry and creative city have become increasingly important both in business area and academic literature with the assumption that individual creativity will create prosperity (Demir, 2014: 87). There is creativity in the origins of the concepts of creative industry, creative city and creative economy, and these concepts have definitions that define the focus of economy and development as creativity. Charles

Landry and Franco Bianchini, who work on the concept of creative city, define creativity as “being free from prejudices and being open to complex events that cannot be explained by only one logical framework” (Sanul, 2012: 13). According to Florida, which has important work on the creative class, our economy is transformed in every day and with the new methods, from an old industrial system based on raw materials into a creative economy based on the limits of human ability and imagination (Florida, 2011: 63). In this context, it is obvious that the contributions of the sectors which include creativity to the economy will also have a positive effect on the city they are in.

In the academic literature, the growing interest in the definitions of creative industry and creative economy has also created the concept of creative city. Charles Landry first used creative city expression for Glasgow in the 1970s and he touched on the importance of creativity, culture, cultural heritage, art, design and cultural background of cities in the future (Landry, 2006: 164). When the academic studies conducted in this field are examined, it has been reached that the values that will support the creativity in the city and the differentiation of these values from competing cities are of vital importance for the future of the cities in order to increase the competitive advantage of the city in a global arena. In this context, it can be said that the changes in the economy increase the importance of cities and local governments have a voice in the future of cities as a more effective actor. Here, the critical point for local governments is to determine the priorities of the city by taking the support of the stakeholders and then to implement the re-creation process by developing a city-specific component. From Stockholm to Amsterdam; From Berlin to London; city governments make arrangements to encourage creativity to be a center of attraction for their cities in the global competition. As the ideas are rapidly spreading, creativity is transformed into economic value in areas where talented people live together. Accordingly, it is evident that in the coming period, as stated by Florida, countries that bring technology, talent and tolerance together will become more advantageous in terms of economic growth of the cities (cited in Seçilmiş, 2015: 12 from Florida, 2002). According to this approach, it can be said that the key element of global competition for cities is to attract the creative class because the economic competition of global cities has become more decisive than the competition of the countries.

In the 2008 Creative Economy Report published by UNCTAD, creativity was defined as a factor that promotes entrepreneurship, strengthens innovation development capacity, increases productivity and accelerates economic growth (UNCTAD, 2008). The concept of creative industries serving the economic development of cities is expressed by the most known definition of DCMS as the industries that “create employment and prosperity based on intellectual property, involving individual creativity and talent” (DCMS, 2001). In this respect, creative industries have become an increasingly important economic factor and the share of creative industries in world trade has increased day by day. Business areas that require knowledge-based expertise such as science and engineering, research and development, technology intensive works, art, music, culture, design, health, finance and law now defined as creative industries, is seen as a strategic tool to revitalize economic growth, employment and social cohesion in both developed and developing countries. In light of all this information, it can be said that the positive effects of creativity on sustainable development are accepted all over the world. Therefore, economic and social policies are produced and action plans are developed by all stakeholders in the field to support the development and expansion of creative industries.

The importance of the creative industries in terms of cities clearly seen in urban inventory reports of Turkey (Enlil and Evren, 2011; Güran and Seçilmiş, 2013; İZKA, 2013). Also, the third of the business and tourism-themed seminars on creativity held in Izmir in 2016 on behalf of the GREAT campaign carried out by the UK Government shows how important it is to determine the creativity potential of Izmir at the local level. Izmir in Turkey and to determine the potential and creativity to produce policies for the development and the necessity of developing trade and investment relations also requires a worthwhile endeavor at this point. The needs to produce policies for the determination and development of creativity potential of Izmir and Turkey and to develop trade and investment relations require a valuable effort in this sense.

2.2.1. Classification Method of Creative Industries for Turkey and Izmir

The fact that there are too many data sets and classifications in the field related to the creative industries are forcing researchers to evaluate which of these datasets will be used. The classification method produced by DCMS is generally in demand in the studies carried out in relation to creative industries all over the world. Although this is also true in studies conducted in Turkey, when only the DCMS classification is used, creative industries such as gastronomy are excluded from the category. However, two of the four creative cities represented in the UNESCO Creative Cities Network have been selected as the creative industry in gastronomy (UNESCO, 2018). These cities which are Gaziantep and Hatay Metropolitan City contain the culinary riches of Turkey's southeast. Other Turkish cities represented in the UNESCO Creative Cities Network are Kutahya in the field of "crafts and folk art" and Istanbul in "design" theme. Therefore, in addition to the DCMS classification, the classification of creative industries defined by the UNESCO Creative Cities Network will be used to identify creative industries in Turkey and Izmir. Hereunder, the creative industries classification categories determined by DCMS and the UNESCO Creative Cities Network are as follows:

Table 23: DCMS and UNESCO Creative Cities Network Classifications of Creative Industries

DCMS Creative Industries Classification	UNESCO Creative Cities Network Creative Industries Classification
Advertising	Crafts and Folk Art
Architecture	Design
Art and Antiques Markets	Film
Crafts	Gastronomy
Design	Literature
Designer Fashion	Media Arts
Film and Video	Music
Interactive Leisure Software	
Music	
Performing Arts	
Publishing	
Software and Computer Services	
Television and Radio	

Resource: Edited from DCMS, 2001 and UNESCO, 2018.

As seen in Table 23, similar categories are included in both classifications. UNESCO's Creative Cities Network uses the 7 categories of creative industries to classify it in comparison to creative industries of 13 categories proposed by DCMS. The reason for this difference is that data collection methods differ according to countries. In the UK, where the DCMS classification is produced, the most important factor in the categorization of creative industries is the existence of data sets such as income distribution, number of employees, production amount of these industries in the country. There is no method in which these data are obtained in the same system in each country. For this reason, for example, in the DCMS classification, “film and video”, “performing arts”, “television and radio” were considered as separate categories, while the UNESCO Creative Cities Network classified the film industry as separate and other sectors under the name of “media arts”. Therefore, the thesis is based on the DCMS classification as a method of classification of creative industries due to the fact that it is a current method produced by a leading institution in the field. In addition to this, the classification of thesis study also includes the gastronomy theme of UNESCO Creative Cities Network’s creative industry classification because it is a different theme from the other classifications in the area. Accordingly, the creative industries included in the proposed classification method can be categorized as follows:

- Advertising,
- Architecture,
- Art and Antiques Markets,
- Crafts,
- Design,
- Designer Fashion,
- Film and Video,
- Gastronomy,
- Interactive Leisure Software,
- Music,
- Performing Arts,
- Publishing,

- Software and Computer Services,
- Television and Radio.

For the purpose of collecting the data to be obtained in the new classification of these 14 creative industry-groups, Rev2 which is the current version of NACE codes used by the European Union for the statistical classification of economic activities is based on. The most important reason for choosing the data obtained from these codes is also the use of these codes by the data producing agencies in Turkey. Also, industrial data related to these codes can be compiled from TURKSTAT which is a source of reference in obtaining crowded and complex data in Turkey.

There is no upper data collection tool for creative industries in Turkey. In fact, there is no parent institution that compiles data such as number of employees, number of enterprises, production rate relating to the creative industries in Turkey. Turkey Statistical Institute is considered the top of the institutions that we can obtain data on the industrial base in Turkey. In line with the new development approach, TURKSTAT distinguishes the industries which are the actors of development according to regional units and obtains the data at these micro-levels. In this context, TURKSTAT is the only institution that gives some basic indicators (number of local units, number of employees, salaries and wages, revenues, gross investments for tangible goods) for local units operating in Turkey. Unfortunately, however, these data are obtained among only be arranged according to NACE Rev.2 2-digit codes for the Development Zones in Turkey. This makes hard to access to 4-digit codes, which are widely accepted in general use in creative industries, it leads to an industrial classification obtained from 2-digit datasets. This unfortunately causes the evaluation of the creative industries for Turkey with 9 categories instead of a classification of 14 sectors derived from creative industries classifications by DCMS and UNESCO Creative City Network. In this case, the creative industries classification determined for Turkey, the new classification method is organized in accordance with the limitations in the compilation of data to be evaluated in the context of Development Zones in Turkey and the corresponding NACE Rev.2 codes are as follows:

Table 24: Creative Industries Classification Method for Turkey and NACE Rev.2 Codes and Definitions

Creative Industries Classification According to DCMS and UNESCO Creative Cities Network	Creative Industries Classification According to Data Obtained From TURKSTAT	NACE Rev.2 Codes and Definitions
Advertising	Advertising	73. Advertising and Market Research
Architecture	Architecture	71. Architectural and Engineering Activities; Technical Test and Analysis Activities
Art and Antiques Markets	Art and Antiques Markets Crafts Performing Arts	90. Creative Arts, Performing Arts and Entertainment Activities 91. Libraries, Archives, Museums and Other Cultural Activities 92. Gambling and Joint Betting Activities 93. Sports Activities, Entertainment and Leisure Activities
Crafts		
Performing Arts		
Design	Design Designer Fashion	74. Other Professional, Scientific and Technical Activities
Designer Fashion		
Film and Video	Film and Video Music	59. Motion Pictures, Video and Program Production, Voice Recording and Music Publishing Activities
Music		
Interactive Leisure Software	Interactive Leisure Software Software and Computer Services	62. Computer Programming, Consultancy and Related Activities
Software and Computer Services		
Publishing	Publishing	58. Publishing Activities
Television and Radio	Television and Radio	60. Television and Radio Activities
Gastronomy	Gastronomy	56. Food and Beverage Services

Resource: Edited from TURKSTAT, 2015.

Based on this information, NACE Rev. 2 codes given in the Table 24 are used in order to make creative industries classification in the context of Turkey and Izmir. This classification method should be used due to the fact that the data obtained by TURKSTAT are based on 2-digit codes within the scope of provinces and regions. Unfortunately, it is not possible to make a classification with 4 digits and a more detailed classification because lack of reporting of data sets on the basis of producing creative industries in Turkey. Based on the data sets of some cities such as Istanbul and Ankara, some authors have also classified creative and cultural industries into 10 categories/sectors (Lazzeretti et al., 2014). However, in the thesis study, the creative industries classification method, which includes 9 sectors in Table 24, is used to reveal the structure of creative industries in the context of regions in Turkey, and to determine the potential of creative industries in Izmir particularly.

For the creative industries involved in this method, some basic indicators created by TURKSTAT according to local unit activities are based on 2-digit NACE Rev. 2 codes are also seen in the same table. This is due to the fact that the data on the number of employees are only obtained by 2-digit NACE Rev. 2 codes. Unfortunately, the data to be obtained from the 4-digit code provides a clearer picture of the creative class that makes creative work in each sector; data provided by TURKSTAT which is the unique institution able to obtain information about the creative sphere in Turkey is produced only for the 2-digit NACE Rev. 2 codes.

However, as stated in the data requested by TURKSTAT, detailed information on hidden sector data cannot be obtained. Hidden sector data, with the sum of the three or dual level sector codes of the related sector are shown in total of cities and Turkey. In accordance with Article No. 5429 of Turkey Statistics Law related to confidential/hidden data, some information is not provided as the number of enterprises is less than three. If the number of enterprise in any sector code is less than three; or one or two of enterprises are dominant even if the enterprise is three or more, the data are not given (such as television and radio) by law No. 5429 as in stated by TURKSTAT. For this reason, although the data on the number of employees given by the institution do not reveal the net number as a result of the hidden data, it is accepted as a reference for making estimations about the creative industries. Therefore, the most

recent data set for local economic activities edited by NACE Rev. 2 standards was requested from TURKSTAT. New data sets have been created for the creative industries according to the codes in Table 24 from the data organized by TURKSTAT between 2009 and 2015.

2.2.2. Identification of Creative Industries for Turkey and Izmir

In this part of the study, it was quoted as how to determine the regions in the context of Turkey according to the creative industries classification which consists of 9 sectors for Turkey and Izmir. The method used to calculate the regional densities of creative industries is also indicated. Thus, by determining the density of the creative industries according to the determined region classifications, the potential of the creative industries has been demonstrated for Turkey and Izmir.

2.2.2.1. Determination of Regions and Selection of Method

The concept of region, which is frequently included in regional development studies, is defined in many ways by many disciplines. As the actors of national development, regions are now classified under regional planning. Nomenclature of Territorial Units for Statistics (NUTS) has been developed by the European Union (EU) Bureau of Statistics (Eurostat) to create a specific structure in regional statistics to be produced in the EU (Şengül et al., 2013: 76).

In Turkey, Statistical Region Units Classification created by the TURKSTAT is used in order to determine differences in regional development levels and to enable comparison with the regions in the EU Member States. Classification of Statistical Region Units consists of three levels. The first classification group is a classification based on the regions previously made by the country. In the second level classification, areas with similar potential are designed together. In the third stage, a classification is made on the basis of provinces in accordance with the administrative structure (Oğuztürk, 2012: 274; Taş, 2006: 191). Accordingly, 12 units in Level 1, 26 units in Level 2, and 81 units in Level 3 are identified in Turkey in the context of NUTS regions. These are as in Table 25:

Table 25: Classification of Statistical Regions (SRE) in Turkey

Level I (12 Units)	Level II (26 Sub-Units)	Level III (81 Units)
TR1 – Istanbul	TR10 – Istanbul	TR100 – Istanbul
TR2 – West Marmara	TR21 – Tekirdag, Edirne, Kırklareli	TR211 – Tekirdag
		TR212 – Edirne
		TR213 – Kırklareli
	TR22 – Balıkesir, Canakkale	TR221 – Balıkesir
		TR222 – Canakkale
TR3 – Aegean	TR31 – Izmir	TR310 – Izmir
	TR32 – Aydın, Denizli, Muğla	TR321 – Aydın
		TR322 – Denizli
		TR323 – Muğla
	TR33 – Manisa, Afyonkarahisar, Kütahya, Uşak	TR331 – Manisa
		TR332 – Afyonkarahisar
		TR333 – Kütahya
		TR334 – Uşak
TR4 – East Marmara	TR41 – Bursa, Eskişehir, Bilecik	TR411 – Bursa
		TR412 – Eskişehir
		TR413 – Bilecik
	TR42 – Kocaeli, Sakarya, Düzce, Bolu, Yalova	TR421 – Kocaeli
		TR422 – Sakarya
		TR423 – Düzce
		TR424 – Bolu
		TR425 – Yalova
TR5 – West Anatolia	TR51 – Ankara	TR510 – Ankara
	TR52 – Konya, Karaman	TR521 – Konya
		TR522 – Karaman
TR6 – Mediterranean	TR61 – Antalya, Isparta, Burdur	TR611 – Antalya
		TR612 – Isparta
		TR613 – Burdur
	TR62 – Adana, Mersin	TR621 – Adana
		TR622 – Mersin
	TR63 – Hatay, Kahramanmaraş, Osmaniye	TR631 – Hatay
		TR632 – Kahramanmaraş
		TR633 – Osmaniye
TR7 – Central Anatolia	TR71 – Kırıkkale, Aksaray, Niğde, Nevşehir, Kırşehir	TR711 – Kırıkkale
		TR712 – Aksaray
		TR713 – Niğde
		TR714 – Nevşehir
		TR715 – Kırşehir
	TR72 – Kayseri, Sivas, Yozgat	TR721 – Kayseri
		TR722 – Sivas
		TR723 – Yozgat

Level I (12 Units)	Level II (26 Sub-Units)	Level III (81 Units)
TR8 – West Black Sea	TR81 – Zonguldak, Karabuk, Bartın	TR811 – Zonguldak
		TR812 – Karabuk
		TR813 – Bartın
	TR82 – Kastamonu, Cankiri, Sinop	TR821 – Kastamonu
		TR822 – Cankiri
		TR822 – Sinop
	TR83 – Samsun, Tokat, Corum, Amasya	TR831 – Samsun
		TR832 – Tokat
		TR833 – Corum
		TR834 – Amasya
TR9 – East Black Sea	TR90 – Trabzon, Ordu, Giresun, Rize, Artvin, Gumushane	TR901 – Trabzon
		TR902 – Ordu
		TR903 – Giresun
		TR904 – Rize
		TR905 – Artvin
		TR906 – Gumushane
TRA – North East Anatolia	TRA1 – Erzurum, Erzincan, Bayburt	TRA11 – Erzurum
		TRA12 – Erzincan
		TRA13 – Bayburt
	TRA2 – Agri, Kars, Iğdir, Ardahan	TRA21 – Agri
		TRA22 – Kars
		TRA23 – Iğdir
		TRA24 – Ardahan
TRB – Central East Anatolia	TRB1 – Malatya, Elazığ, Bingöl, Tunceli	TRB11 – Malatya
		TRB12 – Elazığ
		TRB13 – Bingöl
		TRB14 – Tunceli
	TRB2 – Van, Mus, Bitlis, Hakkari	TRB21 – Van
		TRB22 – Mus
		TRB23 – Bitlis
		TRB24 – Hakkari
TRC – South East Anatolia	TRC1 – Gaziantep, Adıyaman, Kilis	TRC11 – Gaziantep
		TRC12 – Adıyaman
		TRC13 – Kilis
	TRC2 – Sanliurfa, Diyarbakır	TRC21 – Sanliurfa
		TRC22 – Diyarbakır
	TRC3 – Mardin, Batman, Siirt	TRC31 – Mardin
		TRC32 – Batman
		TRC33 – Siirt
		TRC34 – Siirt

Resource: Edited from Council of Ministers, 2002.

According to these regional classifications, the current version of the data set of “Some Basic Indicators by Local Units” is requested from TURKSTAT. The most recent version of the data set requested from TURKSTAT covers the period 2009-2015. The following data were obtained in the 2-digit NACE Rev.2 codes for each region: (i) the number of local units, (ii) the number of employees, (iii) salaries and wages, (iv) turnover and (v) gross investments of tangible goods. There are several debates in the literature about which of these data will be used in determining the agglomeration of creative industries. There is no generally accepted method of identifying agglomeration for researchers. However, there are different approaches to agglomeration in the regions. While each data provides valuable information on creative industries, there are three basic approaches to identifying and prioritizing agglomerations in the literature. These are (Turkey Ministry of Economy, 2013: 15-18):

- Location Quotient Method: This method is calculated by the ratio of the dominance of a sector in the region to the dominance of the same sector in the country. Turnover, employment, export or firm number data can be used in the calculation. However, employment data is often used.
- Input – Output Analysis: This analysis is used to identify networks between actors of sectors with a high potential for the cluster and gives an idea of how the system will change when an element changes within the system. This analysis, which is applied for a certain period of time, enables the sectors in the region to see input relations to each other.
- 3-Star Analysis: This analysis suggests quantitative data analysis in the areas of size, dominance and specialization to identify clusters. This method is also proposed in Europe Cluster Observatory Project. Size is the comparison of sector employment with European employment. Dominance is achieved by the ratio of employment provided by the cluster to the general employment in the region. Specialization gives the degree of concentration of the sector in a certain region. In this respect, the specialization and location quotient are the same analyzes.

The location is recently at the center of research in the social sciences (Yakar, 2013: 498). The use of the location coefficient in the analysis has gained importance in order to determine the regional accumulation in employment and regional specialization due to the accumulation. Location Quotient method is frequently used in the determination of creative and cultural sectors especially in studies conducted on national basis (Lazzeretti et al., 2014; Seçilmiş, 2015). For this reason, the regional aggregations of the creative industries were calculated through location coefficients. For each creative sector, LQ (Location Quotient) coefficients were calculated, which shows the concentration of the sector by region. In the literature, the LQ agglomeration method is used to calculate the ratio of the density of an industry in a given region to the national level at the macro level. The location coefficient was developed by Florence in 1939 and is the most widely used statistical method for evaluating industrial aggregation among regions (Figueiredo et al., 2009: 856). In the formulation of the LQ method, the ratio of the share of creative industrial employment within the regional employment to the creative employment within the national employment is used. The method used in the calculation is as follows (Turkey Ministry of Economy, 2013: 15):

$$\text{Location Quotient} = \frac{\frac{\text{Regional Employment of the Sector}}{\text{Total Employment of the Region}}}{\frac{\text{Employment of the Sector in the Country}}{\text{Total Employment of the Country}}}$$

There are different opinions and reference values in calculating the coefficient value. According to one view, the coefficient value of 1 and above indicates that regional agglomeration in this sector is higher than other regions, and according to this view, the region is an industrial concentration (Hildebrand and Mace, 1950: 243). According to another view, the reference value is 1.25 (Bergman and Feser, 1999). It argues that the boundary value for regional concentration starts from 1.25. Another classification value was carried out by Miller et al. (1991) as follows: (a) $LQ < 0.70$ - very low regional agglomeration, (b) $0.70 \leq LQ < 0.90$ - low regional agglomeration, (c) $0.90 \leq LQ < 1.10$ - moderate regional agglomeration, (d) $1 \leq LQ < 1.30$ - medium-high level regional agglomeration, and (e) $LQ \geq 1.31$ - high level regional agglomeration (Çiftçi, 2018: 556). In this case, it is possible to evaluate a lower level of industrial agglomeration for the sectors where the aggregation is smaller than 1.

2.2.2.2. Development of Creative Industries in Turkey and in Izmir

In order to perform the analysis of location quotient, which is frequently conducted in the literature, the number of employees in the creative industries between 2009 and 2015 period in Turkey and in Izmir are given in Table 26 and in Table 28.

Accordingly, as shown in Table 26, the number of people working in the creative industries in Turkey showed 79% increase in 2015 compared to 2009. When the increase rate of the number of employees between 2009 and 2015 on the basis of industries is examined, it is seen that the biggest increase rate is in the architectural sector with 128%. This is followed by the film and music industry with 114%, and publishing with 103%. The sector with the lowest rate of increase in the number of employees is the advertising sector with 43%.

Considering the year 2015, the largest share in total employment of creative industries is in the gastronomy industry with 61%. This was followed by the architecture with 15%, while the creative industries which are publishing and film-music industries had the lowest employment rate of 2% in 2015.

Table 26: Number of Employees in the Creative Industries in Turkey, 2009 – 2015

Economic Activities of Creative Industries	Number of Persons Employed						
	2009	2010	2011	2012	2013	2014	2015
Advertising	49 995	57 546	66 600	69 440	79 812	81 723	71 330
Art and Antiques Markets – Crafts – Performing Arts	34 226	34 891	38 460	48 700	54 450	63 486	65 373
Architecture	81 538	100 249	114 516	126 831	151 869	156 370	185 623
Design – Designer Fashion	24 283	22 837	20 567	21 731	26 724	34 027	42 913
Film and Video – Music	-	9 143	9 883	12 044	14 136	18 760	19 573
Interactive Leisure Software – Software and Computer Services	39 331	45 175	55 120	58 375	64 204	71 993	72 760
Publishing	13 787	15 033	17 254	20 279	22 189	26 895	27 991
Television and Radio	-	-	-	-	-	-	-
Gastronomy	457 484	513 604	609 219	670 790	696 912	723 029	768 131
Total	700 644	798 478	931 619	1 028 190	1 110 296	1 176 283	1 253 694

Resource: Created by author from TURKSTAT, Annual Industry and Service Statistics: Some Basic Indicators by Local Units.

If it is needed to make a general assessment of the development of the creative sector in Turkey, a decline in the number of employees has not been determined for any creative industry. This shows that the creative industries are increasingly grow in Turkey. Therefore, the creative potential of the city is to be determined in terms of encouraging talented and creative people work in Turkey. As a matter of fact, the number of local units shown in Table 27 indicates that the number of enterprises in the creative sectors in Turkey increased by years. It is an important development for Turkey that the number of enterprises in the creative industries and the number of people working in these industries increase over the years. However, the number of employees within the total number of employees should also be examined on a yearly basis. Thus, it is determined whether there is a meaningful agglomeration in the context of creative industries by calculating the ratio of employment in the creative industries to total employment.

Table 27: Number of Local Units in the Creative Industries in Turkey, 2009 – 2015

Economic Activities of Creative Industries	Number of Local Unit						
	2009	2010	2011	2012	2013	2014	2015
Advertising	10 090	8 588	10 628	12 178	13 398	14 163	11 863
Art and Antiques Markets – Crafts – Performing Arts	14 988	12 110	14 739	16 756	20 702	22 645	23 956
Architecture	26 625	23 399	27 574	30 025	34 511	35 043	38 442
Design – Designer Fashion	11 685	10 525	11 831	11 988	12 882	14 296	16 707
Film and Video – Music	1 691	1 488	1 645	1 808	2 209	3 036	3 493
Interactive Leisure Software – Software and Computer Services	4 200	4 659	5 788	7 002	9 151	12 588	11 945
Publishing	1 479	1 450	1 749	2 169	2 675	3 818	4 146
Television and Radio	-	-	-	-	-	-	-
Gastronomy	202 496	191 496	228 546	236 988	231 303	235 157	231 974
Total	273 254	253 715	302 500	318 914	326 831	340 746	342 526

Resource: Created by author from TURKSTAT, Annual Industry and Service Statistics: Some Basic Indicators by Local Units.

Considering the data presented in Table 28 in terms of evaluations about Izmir, the number of the population working in creative industries in Izmir increased by 30% in 2015 compared to 2009. When the increase rate of the number of employees between 2009 and 2015 is examined, it is seen that the biggest increase rate is in the publishing sector with 303%. While the film and music industry followed with 100%, “performance arts, crafts and arts and antique market” sectors ranked third with 72%. The sector with the lowest rate of increase in the number of employees is the advertising sector with 17%. In 2015, the number of creative people employed in the software sector in Izmir is observed to have a negative change in 20% compared to 2009. In this decline, it can be said that there may be the effects of people who are in the software sector as a freelance which cannot be legally registered. However, a special evaluation in the software sector and the decline in this sector should be investigated.

If we need to make a general evaluation about the development of creative sectors in Izmir, there is a decrease in the number of employees in the software sector only. Increasing employment in all other sectors shows that creative sectors have an important share in Izmir. Therefore, it should be determined how the population working in the creative industries in Izmir evaluates the characteristics of the city. The transformation of Izmir into the creative class’s attraction center/city is important for urban economic development and gaining sustainable competitive advantage. This can only be achieved by revealing the creative potential of the city.

Table 28: Number of Employees in the Creative Industries in Izmir, 2009 – 2015

Economic Activities of Creative Industries	Number of Persons Employed						
	2009	2010	2011	2012	2013	2014	2015
Advertising	3 166	4 002	4 401	3 374	3 947	3 295	3 691
Art and Antiques Markets – Crafts – Performing Arts	2 186	1 697	2 107	3 278	3 474	4 458	3 759
Architecture	5 187	4 201	7 433	6 341	11 018	5 084	8 075
Design – Designer Fashion	1 116	1 137	1 176	1 198	1 783	2 031	1 808
Film and Video – Music	240	368	355	372	342	341	481
Interactive Leisure Software – Software and Computer Services	5 320	2 112	4 160	3 530	3 396	3 598	4 282
Publishing	336	619	904	751	1 103	1 281	1 354
Television and Radio	-	-	-	-	-	-	-
Gastronomy	39 676	35 651	38 904	46 197	45 194	48 466	50 523
Total	56 987	49 787	59 440	65 041	70 257	68 554	73 973

Resource: Created by author from TURKSTAT, Annual Industry and Service Statistics: Some Basic Indicators by Local Units.

Table 29 represents the number of local units for creative sectors in Izmir. As can be seen, the number of enterprises in the creative sectors has increased over the years. This suggests that the creative potential of the city should be studied in Izmir in terms of creative industries and creative class. In addition, it may be necessary to investigate the causes of the fluctuation of the number of enterprises over the years. Even though the number of local enterprises in Izmir is greater than 2015 compared to 2009, this increase is quite low as compared with overall Turkey.

Table 29: Number of Local Units in the Creative Industries in Izmir, 2009 – 2015

Economic Activities of Creative Industries	Number of Local Unit						
	2009	2010	2011	2012	2013	2014	2015
Advertising	509	575	1 108	750	827	884	842
Art and Antiques Markets – Crafts – Performing Arts	1 004	688	961	1 139	1 299	1 664	1 640
Architecture	2 511	1 261	2 008	1 672	3 800	1 638	2 098
Design – Designer Fashion	455	729	750	923	838	1 154	1 060
Film and Video – Music	35	40	37	45	60	75	96
Interactive Leisure Software – Software and Computer Services	631	238	590	474	589	567	980
Publishing	54	86	70	60	94	163	160
Television and Radio	-	-	-	-	-	-	-
Gastronomy	16 277	13 593	15 364	15 037	16 455	16 271	16 837
Total	21 476	17 210	20 888	20 100	23 962	22 416	23 713

Resource: Created by author from TURKSTAT, Annual Industry and Service Statistics: Some Basic Indicators by Local Units.

Nevertheless, the rate of increase in the number of people working in creative industries is a promising development for Izmir. Therefore, it is necessary to investigate the reasons behind the creative class's preference for Izmir compared to the fluctuation in the number of enterprises. It can be said that gastronomy is the dominant sector in Izmir in terms of both number of local units and number of

employees. However, when the growth rates are examined, it is observed that the number of employees increased by 27% in 2015 compared to 2009. Nevertheless, based on the year 2015, the industry with the highest number of employees among the creative sectors is found to be gastronomy with 68%. This is followed by architecture with 11% and software with 6%. Although the “publishing” and “film and music” industries have the highest growth rates in the number of employees between 2009 and 2015, the share of both sectors in the number of persons employed in the creative industries of Izmir is the lowest in 2015. The industry with the lowest employment in the creative industries in 2015 was the film-music industry with 1%. In this respect, Izmir has a similar profile with Turkey in terms of the share of employment in the scale of creative industries.

2.2.3. Evaluation of Creative Industries in the Context of Development Zones in Turkey

In the context of all this information, the data obtained from TURKSTAT about the creative industries are subjected to location quotient analysis in order to make comments for the creative industries in the development regions identified in Turkey and locally for Izmir. Accordingly, the location quotient values (LQ) calculated based on development zones are as in the Table 30. First of all, it should be noted that the thesis is based on the value of 1 for LQ values. That is to say, there is a regional agglomeration in terms of creative industries in regions with a value above 1. It cannot be said that there is an agglomeration in terms of creative industries for the parts below 1. However, it is thought that there is a moderate level of accumulation in the region where values above 0.90 because Turkey is a developing country.

Table 30: Location Quotient Values of Creative Industries by Statistical Regions (Level II) in Turkey between 2009 and 2015

SRE (Level II)	Years						
	2009	2010	2011	2012	2013	2014	2015
TR 10 – Istanbul	1,21	1,19	1,20	1,24	1,25	1,23	1,24
TR 21 – Tekirdag, Edirne, Kikklareli	1,14	0,84	0,81	0,86	0,78	0,73	0,82
TR 22 – Balikesir, Canakkale	1,26	0,99	1,25	0,89	1,09	1,09	1,29
TR 31 – Izmir	1,23	0,99	0,99	0,99	1,02	0,95	0,96
TR 32 – Aydin, Denizli, Mugla	1,02	1,12	1,09	1,09	0,99	1,03	1,00
TR 33 – Manisa, Afyonkarahisar, Kutahya, Usak	0,84	0,77	0,68	0,67	0,72	0,57	0,72
TR 41 – Bursa, Eskisehir, Bilecik	0,75	0,83	0,80	0,85	0,70	0,86	0,86
TR 42 – Kocaeli, Sakarya, Duzce, Bolu, Yalova	0,78	0,79	0,96	0,85	0,92	0,80	0,84
TR 51 – Ankara	1,08	1,22	1,23	1,20	1,17	1,28	1,22
TR 52 – Konya, Karaman	0,58	0,76	0,58	0,80	0,64	0,64	0,69
TR 61 – Antalya, Isparta, Burdur	0,93	0,80	0,91	0,94	0,95	1,01	0,99
TR 62 – Adana, Mersin	0,92	0,92	0,91	0,96	0,80	0,87	0,83
TR 63 – Hatay, Kahramanmaras, Osmaniye	0,58	0,66	0,64	0,62	0,63	0,65	0,56
TR 71 – Kirikkale, Aksaray, Nigde, Nevsehir, Kirsehir	0,84	0,75	0,89	0,77	0,91	0,84	0,95

SRE (Level II)	Years						
	2009	2010	2011	2012	2013	2014	2015
TR 72 – Kayseri, Sivas, Yozgat	0,43	0,60	0,66	0,51	0,63	0,56	0,60
TR 81 – Zonguldak, Karabuk, Bartin	0,99	0,97	0,82	0,82	1,00	1,05	0,89
TR 82 – Kastamonu, Cankiri, Sinop	0,47	1,49	0,75	0,84	0,74	0,78	0,87
TR 83 – Samsun, Tokat, Corum, Amasya	1,16	0,91	0,86	0,85	1,05	1,10	1,14
TR 90 – Trabzon, Ordu, Giresun, Rize, Artvin, Gumushane	1,05	1,16	1,06	1,05	1,21	1,22	0,99
TRA 1 – Erzurum, Erzincan, Bayburt	0,73	0,77	0,96	0,92	0,85	0,90	0,89
TRA 2 – Agri, Kars, Igdır, Ardahan	1,24	1,19	0,99	0,88	0,75	0,68	0,71
TRB 1 – Malatya, Elazığ, Bingöl, Tunceli	0,76	0,70	0,93	0,68	0,82	0,69	0,80
TRB 2 – Van, Mus, Bitlis, Hakkari	0,53	0,71	0,73	0,81	0,74	0,80	0,93
TRC 1 – Gaziantep, Adıyaman, Kilis	0,49	0,57	0,51	0,44	0,58	0,50	0,52
TRC 2 – Sanliurfa, Diyarbakir	0,70	0,90	0,61	0,74	0,64	0,57	0,60
TRC 3 – Mardin, Batman, Sirnak, Siirt	0,39	0,72	0,93	1,17	0,75	0,62	0,49

Resource: Created by author from TURKSTAT, Annual Industry and Service Statistics: Some Basic Indicators by Local Units.

Unfortunately, the local unit of data in some cities in Turkey as noted in the previous section cannot be obtained. More precisely, these data can only be requested from the regional statistics base. Therefore, since the data obtained by TURKSTAT can only be compiled at 26 regions, LQ values can only be calculated for these regions. As it can be seen in Table 31, there are three regions where only one city is represented: TR 10 - Istanbul, TR 31 - Izmir, TR 51 - Ankara. The remaining 23 regions, other than these regions, represent statistical regions composed of several cities. When the LQ values of the regions represented by only one city are examined, the following view is obtained:

Table 31: LQ Values of Istanbul, Izmir, and Ankara

SRE (Level II)	Years						
	2009	2010	2011	2012	2013	2014	2015
TR 10 – Istanbul	1,21	1,19	1,20	1,24	1,25	1,23	1,24
TR 31 – Izmir	1,23	0,99	0,99	0,99	1,02	0,95	0,96
TR 51 – Ankara	1,08	1,22	1,23	1,20	1,17	1,28	1,22

Resource: Created by author from TURKSTAT, Annual Industry and Service Statistics: Some Basic Indicators by Local Units.

As can be seen in Table 31, the LQ values for Istanbul and Ankara, which indicate the intensity in the creative industries, did not fall below the value of 1 between 2009 and 2015. On the other hand, it is observed that the value for Izmir is only 1 in 2009 and 2013. The data in other years were 0.95 in 2014 and 0.96 in 2015 while it was 0.99 in 2010, 2011 and 2012. It is promising for Izmir that the value has not fallen below 0.95 for years. As mentioned previously, values between 0.90-1.00 remaining data indicate that moderate agglomeration in terms of developing countries such as Turkey. For this reason, it is possible to say that there is also an agglomeration in the creative industries for Izmir. When evaluated on a yearly basis, it is seen that the LQ value, which is an agglomeration in the creative industries for Istanbul and Ankara, is above 1 for each year. Unfortunately, there is no agglomeration above 1 for each year for the creative industries in Izmir. However, in 2009, the first data year in the calculation of local unit data, Izmir was the most intense agglomeration between

the three cities in the creative industries. As seen in Table 30, in 2009 LQ values were 1.21 for Istanbul and 1.08 for Ankara, while this value was 1.23 for Izmir. This shows that Izmir is the city with the highest agglomeration value in the creative industries in 2009 compared to other cities, but this rate has decreased in the following periods. Even so, the LQ value fell below 1 in 2015. In 2015, Istanbul had 1.24 and Ankara had a value of 1.22 LQ while Izmir has remained moderate with a value of 0.96 in the agglomeration intensity of creative industry. This shows that the examination of the factors that cause this volatile course of Izmir is important to explain the reasons behind the change in the location coefficient in creative industries. The factor underlying this change in LQ values calculated based on people working in creative industries in Izmir should be examined. In other words, it is necessary to determine the factors that cause the creative class working in creative industries to choose Izmir to work. It is important to identify what factors that make creative talents working in the creative industries prefer a city, especially important for Izmir. Because Izmir, which is one of only three cities in 26 statistical regions and the third largest city of the country, met the 2009 as the city with the highest LQ value (1.23), it remained below the value of 1 in 2015. For this reason, it is necessary to find the reasons underlying the inability of Izmir to use this potential efficiently when there is a high density in the context of the working population in the creative industries. Only in this way Izmir can compete with other cities in national and world cities in the global arena. By identifying the unique and creative industries of its own, bringing the city to an attractive place for those working in these industries will provide a sustainable competitive advantage to the city. Therefore, in the following part of the thesis study, the creativity potential of Izmir will be evaluated in the context of people working in creative industries in Izmir. While Istanbul and Ankara always have an LQ value above 1 in terms of the density of the working population in the creative industries, it is necessary to make an evaluation in the context of the factors that cause this structure of Izmir, which is the value of LQ sometimes exceeds 1, sometimes less than 1. However, it can be determined that Izmir can provide urban attractiveness in terms of locations factors. In addition, it can be said to be an indispensable place for the industry. Thus, urban policy proposals can be produced by taking into account the urban evaluations of people working in creative industries.

CHAPTER 3

ANALYSIS OF IZMIR'S CREATIVE CITY POTENTIAL

In this part of the thesis study, the opinions of the people who form the creative class working in the creative industries of Izmir about the creative city potential of Izmir were examined. People working in creative industries in Izmir were asked about the city's hard and soft location factors and the city's competitive characteristics that stand out from these location factors have been investigated. In this study which is carried out considering the key role of talented and creative individuals in the new learning economy, it is thought that urban conditions created environments that attracted people to a particular city area or that kept them in that city. For this reason, the research section of the thesis is interested in understanding which conditions of the Izmir city region facilitate or prevent the ability to attract and retain creative and talented individuals.

Within this framework, in this section, first of all, after the scope and purpose of the research have been put forward, the research questions examined in this context are defined. During the structuring of the chosen methodology to examine the research subject, the scope of the research was elaborated and information about the sample selection, the method used, data collection and data analysis process were given. Information about the criteria used to ensure the reliability and validity of the research was given and the findings were discussed within the theoretical framework. Subsequently, several suggestions were made for urban policy makers and for the opinion leaders of Izmir and its creative sectors to protect and develop the creative potential of the city.

3.1. THE SCOPE AND THE OBJECTIVES OF THE STUDY

As is often mentioned in the study, cities are living organisms that have a distinctive and unique character in the context of their economic, social, historical, cultural and political elements. The geographic or physical mobility or permanence of the population living within this changing and transforming structure of the cities is at least as old as the history of humanity. Climatic conditions, natural disasters and

defense have motivated people to seek new places in the past. Nowadays, people move from their places to other places for a variety of attractive and repulsive reasons or for the same reasons they continue to live in their locations. The population density they bring in the places where they are located gives the city an urban status in the context of population criterion. These original statuses of cities also cause competition among cities. Given the fact that today's new economy is increasingly discussed in the context of creative industries, and global competition is interpreted through creative capabilities, the key to economic growth and competition remains to be advantageous in regions where there is a creative class.

With the impact of globalization, competition affects not only institutions and organizations, but also countries, cities and destinations. Thus, according to Borja and Castells (1997), cities are defined as multinational enterprises of the 21st century (Akturan and Oğuztimur, 2016: 119). Today, Porter bases the competition on the creation and absorption of knowledge, and states that the competitive advantage is influenced by urban values, economic structures, culture and historical specificities (Porter, 2010: 201). In this case, it is seen that providing a sustainable urban advantage is created from a localized process. The competition factors of each city differ significantly from the other. Not every city can compete in every sector or even in most sectors. Considering the impact of creative industries on urban and national economy in recent years, the sustainable competition of cities in the context of creative industries has been discussed in the previous chapters of the thesis. Classification methods of creative industries are mentioned and in the context of the location quotient analysis, the potential and structure of creative industries have been demonstrated for Turkey and for Izmir locally. For Izmir, which it can be said that there is a significant density of working population in the context of creative industries; this potential has not been used efficiently on given years. When the fluctuating structure of LQ values has been examined over the years, it has been observed that the creative class has left the city in some years and it has been observed that there is a density of this class in other years. Looking at the creative cities in the world, these cities are owing to their achievements in certain creative sectors because the city has a visionary and dynamic environment. Therefore, it is important for these cities to be in line with their creative potential in national and global competition.

Creative industries cover activities that are concerned with the production, distribution, and consumption of products whose economic value is predominantly derived from cultural values. These sectors cover individual creativity and talent-based activities. Therefore, the added value provided by these industries is a new source of wealth for cities. These industries have the potential to create jobs. For many researchers who address creativity from the perspective of local and urban economic development and growth, creative cities are defined as the new spaces of the creative sectors and creative class. In terms of studies discussing the relationship between culture, creativity and urban issues, the creative city is dealt with in an interdisciplinary approach in many researches. This thesis discusses the creative city discourse in the context of the creative sectors that contribute to the development of Izmir's creative climate and the creative class working in these sectors. The creative sectors of Izmir and the creative employees working in these industries contribute to the creative identity and attractiveness of the city, while supporting the competitiveness of the city in the national and international arena with the added value they produce. It is important to be able to identify the position of Izmir for the creative class operating in this relatively newly defined economic area, called creative industries, where creativity comes to the forefront. In this study which includes the problems and opinions of the actors in these sectors, it is aimed to make various suggestions in order to obtain a city policy in the context of these industries. This thesis, which considers the local economy and its original values as a means of achieving a sustainable urban competitive advantage, deals with the concept of creative city from an Izmir perspective.

From a theoretical point of view, there are some discussions about creative classes and industries in current debates. Some academics, such as Florida (2002), argue that the people who make up the creative class (employees and managers) are key elements of the urban economy. According to this view, the creative class shapes the future of the city and the urban economy develops according to these talented and creative actors. According to this approach, a number of "*soft location conditions*" or possibilities, such as tolerance, openness, diversity, pleasant urban spaces, are the primary factors in attracting the attention of this creative class. In this context, these qualities also tend to be the key to urban competitiveness. The idea is that if a city

succeeds in winning talented and creative people, new firms, actors and potential managers and employees will follow this success.

According to views such as Storper and Manville (2006), who argue that the urban economy does not work this way, the key creative actors for cities are not the creative class, but the companies. Creative cities should therefore facilitate the development of creative industries and the creation of creative sector clusters. “*Hard location conditions*” such as infrastructure, links/connections, tax are the most important tools to encourage creative initiatives. Therefore, in order to be a creative city, companies that constitute creative industries will be the main factors. The creative class that includes employees and potential managers will come to the regions where these firms are.

The main questions of this research are based on the discussions on how to support the conditions affecting the cities’ economic development to gain a sustainable competitive advantage. Accordingly, “*what are the factors that make cities competitive?*” is the basic problem of the research. As explained in the section of the literature review of the research, which converts this question into a more manageable research question, the basic conditions for economic development and competitiveness in cities are created in the context of creative industries. Since the creative industries and creative classes of cities are effective in the competition of a city, the question of research is formulated again: “*what are the conditions for the creative industries in cities?*”. Within the scope of this question, it is necessary to investigate what nurtures the creative sectors and what will help them to develop further.

In the light of this information, the aim of the thesis study is to explore the underlying causes of creative industries’ and the creative class’ decision to settle in Izmir in order to achieve the development of the creative cities and to gain the urban sustainable competitive advantage. For this purpose, the research questions of the study are as follows:

- What conditions facilitate or inhibit the Izmir's ability to attract and retain creative classes and creative industries?
- What is the role of Izmir as location for creative industries/creative classes?
- How can Izmir be considered in the context of creative cities?
- What are the factors that support or threaten sustainable urban competition of Izmir as a creative city?

With the results obtained from the research carried out with the creative class working in the creative sectors of Izmir in line with this aim and research questions, it is aimed to reveal the sources that may be the subject of Izmir's creative potential within the creative industries and creative class, to develop creative industries in Izmir and to make suggestions for making the city attractive for the creative class.

3.2. THE IMPORTANCE OF THE RESEARCH

Examining the sources of creative city in the context of creative industries (Costa et al., 2008; Pratt, 2005; Florida, 2002; Landry, 2000); these sectors represent a structure that supports the creative environment in cities, creates jobs, makes cities attractive and enables the trade of cultural content that produced in the city. By encouraging a system that supports creativity and individual initiatives in cities, these industries enable the formation of small and medium-sized local firms with low initial costs and flexible structures (Cunningham, 2002). Thus, they contribute to the development of the local economy and the differentiation of the city with its original values by playing an important role in eliminating the employment gaps of cities. Considering that the sectors with high added value and high level of competition in the contemporary economy are creativity intensive sectors, in order to develop and maintain the competitive structures of cities, they must be able to host and attract the creative class working in these industries (Florida, 2002).

Nowadays, the role of some hard and soft location factors has become indispensable in the place choices of the creative class working in creative industries. As mentioned earlier, this is due to a number of factors affecting the development of creative industries in cities. For this reason, the importance of research is that discussing the creative industries and creative class subjects, which are an increasingly

important research topic in the world, in the context of Izmir and as an element of urban competition.

The research is primarily important in order to determine the meaning and role of Izmir as the location for creative industries and creative class. In addition, another important issue of the research is that the determination of the location conditions of Izmir that facilitates and prevents the ability to attract and retain creative classes and creative industries.

The research is also important in terms of producing suggestions for the development of creative industries in Izmir. With the development of these high value-added industries in Izmir, it is possible to attract the creative class movement to the city. At this point, the study is important in terms of its emphasis on locality and creativity. The study also offers important suggestions to the city's policy makers and opinion leaders in terms of identifying the elements that should be highlighted in Izmir's sustainable urban competition. In this context, the thesis study contributes to the original/unique environment of the city by making suggestions to reveal the potential of Izmir as a creative city, to develop creative value-added industries in the city and to make the city attractive in terms of creative class.

3.3. THE METHODOLOGY OF THE RESEARCH

In this part of the study, firstly, the reasons for determining and preferring the research method which constitutes the chosen methodology for the investigation of the subject examined is put forward. Then, in the context of creative class working in the creative industries dealt with in the framework of the research, attention is given to the issues that were taken into consideration in the sample selection.

3.3.1. Method of The Research

The aims of the study and the characteristics of the study subject are critical for the research method to be preferred. The difficult structure of the measurement of creative city potential and the subjective characteristics of the creative city perception constitutes an obstacle to conduct research with quantitative criteria. Studies to measure the creative city potential in the literature have shown that quantitative

methods may be insufficient in data analysis and this has led to the use of qualitative methods in the field. In addition to this, qualitative analysis method was chosen in the study due to the possibility of understanding the perceptions and perspectives of the participants working in different creative industries. And also, qualitative data collection and analysis method has been preferred in order to determine the differentiated views of creative class working in the same sector and to understand the reasons underlying this situation.

Qualitative research methods are defined as studies that produce findings that cannot be reached through statistical analyzes or other quantitative tools (Golafshani, 2003: 600). In this context, qualitative research involves an approach interpreting a phenomenon or concept (Denzin and Lincoln, 2005: 3). The main aim here is to reveal the information stored in a social phenomenon by examining the data in depth. For this purpose, in qualitative research, it is tried to go beyond the definitions in order to provide an in-depth understanding of a concept (Anyan, 2013: 1). In these studies, it is assumed that there is not a single observable fact and that facts can be interpreted in different ways (Özdemir, 2010). With this characteristic, qualitative research is tried to analyze the perspectives and explain the current situation by analyzing the meanings of the participants on the concepts and facts. Qualitative research is an approach that examines a phenomenon or concept by examining the subjectivities of the participants in their natural environment (Denzin and Lincoln, 2005: 3).

In social sciences, qualitative research method is used to examine social and cultural phenomena. The main objective of qualitative research methods is to explain the events by understanding the subjective views of the participants. Qualitative research is based on the experience, thoughts, perceptions and understandings of the participants. During the acquisition of the data, observations, interviews, document analysis are used to reveal the realistic reflections of the natural environment. For this reason, interviews and texts are interpreted as language-based. In order to obtain meaningful connections in relation to the subject, exploratory questions are being prepared and opinions are transferred to texts and then analyzed (Punch, 2011). The researcher examines the data obtained and constructs categories and structures and makes interpretations in this way (Patton, 2015). These interpretations can be used to

discover and reveal hidden information as it is also used for the purpose of creating a theory with the qualitative data analysis (Özdemir, 2010).

In the literature, three main features of qualitative research methods are determined. These are: (i) the results of qualitative research are non-oriented evidence; (ii) in qualitative investigations, the aim is not to make generalizations, but to interpret only the data obtained; (iii) quantitative data are not included in the qualitative research method (Toloie-Eshlaghy et al., 2011: 106-107). According to Glaser and Strauss (1967), universality and stasis are possible in classical theories, but it is unfortunately not possible to talk about this universal point of view in the social sciences. Therefore, in this thesis, it is very appropriate to interpret the data obtained based on qualitative research methods. The lack of a single accepted method in qualitative research leads the researcher to convey the unique data collected to the reader in a meaningful way (Stake, 2010). In this context, this research method has been selected because of the lack of a satisfactory theory on the subject being researched and the structure of the subject open to development.

Qualitative research examines verbal or written narratives and records about human experiences, thoughts and perceptions by using a large number of tools and methods (Punch, 2011). In the collection of the data, the information obtained through methods such as focus group interview, participant observation, interview and document analysis are classified and categorized. This method is in reliance on content analysis based on discovering and reporting hidden / latent data (Özdemir, 2010; Stake, 2010; Punch, 2011).

There is no single and acceptable question protocol in the investigation of creative cities and in measuring the creativity potential of cities. There is also the possibility that problems may be encountered by the participants in understanding the questions. In addition, it is also important to select the data collection method based on their experience in evaluating the participants' perspectives on the subject. Therefore, the interview method was chosen for the data collection in order to get the participants in the sample to understand the questions as desired and to obtain the confidential data in detail.

Interview is one of the most frequently used data collection tools in qualitative research (Briggs, 1986; Yıldırım and Şimşek, 2011; Punch, 2011). It is one of the most effective methods of collecting data about the attitudes, opinions, feelings and beliefs of the individual (Briggs, 1986). Interview method is defined as a process that is predetermined for a purpose, which requires mutual interaction based on asking questions and listening to answers (Stewart and Cash, 1985: 7). The purpose of the interview method is to enter the inner world of an individual/participant and to understand his/her point of view. From this aspect, the interview is different from an ordinary speech. In this respect, the interview serves to achieve a planned purpose (Stewart and Cash, 1985). Through interviews, the researcher tries to understand the invisible. Therefore, the main task of the interviewer is to ask right questions and to ensure that the participant responds in an honest manner (Yıldırım and Şimşek, 2011: 120). In the literature, the interview method is often evaluated in three ways: (i) structured interview; (ii) unstructured interview; and (iii) semi-structured interview (Stewart and Cash, 1985; Punch, 2011; Berg and Lune, 2015). In structured interviews, a predetermined set of questions is available and the aim is to identify the similarities and differences between the information provided by the participants (Yıldırım and Şimşek, 2011). In the unstructured interview form, open-ended questions are available and there is no predetermined questionnaire (Chadwick et al., 1984). Such interviews are more open to the interviewer effect. Therefore, it is preferred in the field studies where a researcher is directly involved in the field for the purpose of observation (Patton, 1987). In the structured interviews, the influence and subjectivity of the interviewers are negligible. However, it is not possible to reveal the unforeseen dimensions in the questionnaire form before the interview (Patton, 1987; Yıldırım and Şimşek, 2011). Therefore, this method creates some difficulties in obtaining the confidential data of individuals. In semi-structured interviews, there are a list of questions and topics to be discussed during the interview. The researcher asks questions to the participant by taking into consideration these issues and questions. However, it also has the freedom to ask additional questions in order to get more detailed information in certain areas (Yıldırım and Şimşek, 2011). According to this approach, which is also called the “interview form” approach, it is not necessary to ask questions during a certain priority or to ask questions that are answered before (Patton,

1987). The aim is to ensure that all dimensions and questions related to the research problem are covered by creating a conversation environment.

There are many elements of measuring the creative city potential, associated with the creative industries, creative skills, and the experience of creative workers. However, the characteristics of each creative businesses and the experience of the managers and/or employees are different. This situation prevents the conduct of the research with the standard question protocol. It was deemed appropriate to conduct in-depth interviews in the form of semi-structured interviews to reveal the underlying causes of differences in the opinions of the employees, managers and experts of the field regarding Izmir's creative city potential.

The questionnaire form prepared for managers and employees within the scope of the research is included in Annex-1 and Annex-2. In the question protocol, it is aimed to determine how participants evaluate the existence of the sector in Izmir based on their backgrounds and/or work experiences. Then, information on the attractiveness of the city region was tried to be obtained. In this section, it is tried to determine the soft and hard location factors which cause Izmir to be preferred by the creative class. It has been tried to define what the elements that make Izmir attractive for them are. Finally, questions were prepared to make assessments about the ability of the city region to acquire talent and creativity. In this section, especially the existence of strengths specific to the city has been questioned in the areas such as business, market, networks, opportunities, public supports and etc. The creative characteristics of Izmir and the industries which it can compete with other cities have also been tried to be measured in this section. According to the semi-structured feature of the interview, the questions were changed according to the progress of the interview.

3.3.2. Limitations of The Study

In the context of the subject and method of the research, some basic assumptions and constraints are determined and the findings obtained in the study should be analyzed and interpreted according to these standards.

The research analyzes the creative city potential of Izmir in the context of the creative class working in the creative industries. In this context, the study examines the issue only from the perspective of values presented by the creative industries. Therefore, since the consumption of creative products and services is not mentioned, the study does not examine the creative city potential from the perspective of the customers.

The research is carried out only in Izmir province in order to facilitate the reasons for the fluctuation in LQ values of the city. The findings obtained from the study conducted with creative class (managers and employees) working in creative industries of Izmir can also be interpreted only for the province of Izmir. For this reason, the study is incomplete in explaining the creative potential of different cities.

In this study, some firms/persons have experienced reservations about the political perception of their comments about Izmir as they are conducted in Izmir province with executives and employees working in creative industries. Therefore, the names of institutions and persons are not included in the study.

During the interviews, it was assumed that the participants answered the questions sincerely and honestly. The research was carried out with the companies/individuals who are active in creative industries in Izmir. Within the scope of the research, firms of different size, structure and characteristics were interviewed. It is assumed that the companies interviewed represent the universe of the research.

3.3.3. Main Universe of The Research

The main universe of the study is the creative class working in creative industries in Izmir. There is no exact statistics in the creative industries that distinguish workers as managers and employees. For this reason, the number of people working in Izmir's creative industries was calculated from the "Some Basic Indicators According to Local Unit Activities" data set by TURKSTAT. Although the data set includes the period between 2009 and 2015, the data on the number of employees of those years is given in Table 28 before. The number of people employed in the creative industries of Izmir for the year 2015 has been calculated as 73,973. This number of people constitutes the main universe of the field research.

3.3.4. Sampling Method and Sampling Distribution

It is not possible to include the entire universe in the study and to include it in the research because of time and cost constraints. For this reason, instead of the whole universe, it is necessary to study on a sample selected according to certain principles from the main universe. As stated, for the year 2015, which is the most recent year, 73,973 people constitute the main universe of the field research. However, due to the limited availability of access to all of this population, a sample was chosen from within the universe of this study. Although the research sample is a limited part of the universe, it is important to carry the characteristics of the represented universe (Berg and Lune, 2015). For the study, a list of managers and employees was determined to conduct interviews with at least one representatives for each creative industry in Izmir. People in the list were contacted by phone call and e-mail, and most people who wanted to reach were return. In this context, in order to reach the people working in the creative industries, “purposive sampling” is used as a non-probability based sampling method. This method of sampling, which is a method used to determine a specific and unattainable group of participants, was preferred (Bernard and Ryan, 2010). Creative class is also considered within this group. At this point, participants were identified and the sample was selected in this way. A total of 32 people were interviewed within the framework of the semi-structured question protocol. Although it is recommended to discontinue sampling inclusion at the point where the new information begins to recur (Lincoln and Guba, 1985), the number of samples has been expanded in order to provide industrial diversity. It is planned that the sample is selected to cover the central and surrounding districts of Izmir. Thus, the effect of regional differences has been tried to be measured. It was tried to enrich the data by interviews with employees and managers who have different qualifications from different creative industries.

3.3.5. Data Collection Process

Prior to the data collection phase, two separate studies and their results were used to create the interview questions. With the ACRE (Accommodating Creative Knowledge – Competitiveness of European Metropolitan Regions within the Enlarged Union) project conducted by Sako Musterd, which measures the impact of creative

class and creative industries on the competitiveness of European urban areas, also the study “Seeking Talent for Creative Cities: The Social Dynamics of Innovation” which is conducted by Grant was used. The semi-structured question protocol to be used in the interview was tested with one employee and one manager working in three different creative sectors. Questions that were not understood by the participants were revised and the question protocol was arranged in accordance with the purpose of the research.

Before the meetings were held, the date, time and place of the meeting were decided by appointment. In order to enable participants to transfer their experiences and information reliably, the interviews were conducted in the environments where the participants were present. The interviews were conducted with 32 creative sector employees and managers in Izmir. In order to avoid data loss in the information obtained during the interviews, audio recording was taken with the permission of the participants. Participants were given a statement of confidentiality when they made evaluations about Izmir and expressed concern about the fact that their statements contained political statements. Therefore, the names of the participants and the institution names were not included in the research and each code was defined for them. Some of the demographic data of the participants were obtained with the necessary information to be included in the research without name. In the literature, it is accepted that the research matures and the negotiations should be terminated at the stage where the data starts to recur (Krespi et al., 2008). In the study, although the data were repeated before the total number of participants was reached, in order to determine whether there were any industrial differences, the research was terminated when a certain level of data was obtained from each sector.

The interviews took place between approximately 22 minutes to 124 minutes. A total of 32 participants were interviewed. In the interviews, the interviews were ended when the industrial diversity of the people working and/or managing in the creative industries was ensured and the data obtained was repeated or new data were not obtained. The semi-structured interviews with the participants were recorded and analyzed. For the analysis of data, “content analysis” was used from qualitative research methods. In this section, “categorical analysis” technique, which is one of the

techniques frequently used in content analysis, was used. This analysis refers to dividing a specific message into units first and then grouping these units into categories according to certain criteria (Bilgin, 2014: 19).

3.4. ANALYSIS OF THE RESEACH DATA

In this part of the study, evaluations were made about the validity and reliability of the study. However, the role of the researcher in the process of analyzing the data is explained. After that, some technical data related to the participants and the interviews were given. The analysis and findings related to the study are also mentioned in this section.

3.4.1. Process of Analyzing Data and Role of Researcher

Analysis of interviews is one of the most difficult stages in qualitative studies. The purpose of the analysis process is to ensure that the data is written and understandable to the reader. It is stated that standardizing data analysis methods in qualitative research will restrict the researcher (Strauss, 1987). However, the process must be comprehensive and systematic (Coffey and Atkinson, 1996). For this purpose, the data collected in the research must be identified and coded in accordance with the research problem (Yıldırım and Şimşek, 2011). Subsequently, it is necessary to reveal meaningful relationships that cannot be directly observed in the data set, but with a number of conceptual codes and classifications. After that, data should be arranged according to certain cases/categories. Finally, the data should be interpreted (Wolcott, 1994; Yıldırım and Şimşek, 2011). Therefore, the content analysis method was used to analyze the data obtained by semi-structured interviews. In this context, the data were arranged and categorized to give a meaning to the data obtained by the mixed coding of theoretical and open codings (Given, 2008).

The interviews recorded with the voice-recorder were transferred to writing. Afterwards, the written texts were read and re-divided into meaningful segments. The codes were given to these divisions and then the relationship between these codes was analyzed. Similar codes were compiled under the categories and interpretations were made through the categories obtained. The collected data were subjected to content

analysis. From the data obtained, the codes were generated by using excel program and these were collected under various categories. In order to achieve internal consistency, texts and categories were also examined by two independent individuals.

In the studies involving qualitative analyzes, the main purpose is to obtain information from the participants. Therefore, it is the researcher's duty to help the participant to speak as much as possible and even to give more detailed information (Berg and Lune, 2015). As the creative class interviewed in the study was asked firstly their own history stories (work, experience, and etc.), the participants started with an eager and detailed information. As there is not a group of participants working with too much time pressure in the sector, the interviews were longer than expected and full of examples. For this reason, the researcher did not direct the participants with a pressure, but rather encouraged him/her to give detailed information on the subject. Consequently, the researcher facilitated the work of the participants and allowed them to convey their views in a comfortable and secure environment.

3.4.2. Validity and Reliability Analysis

The most important criteria of a scientific study are validity and reliability. Validity tests the accuracy of the results of the research, while reliability tests the repeatability (Yıldırım and Şimşek, 2011). The concept of validity for qualitative research refers to the observation of the subject matter as neutral (Kirk and Miller, 1986). For this reason, a variety of methods such as variation, participant or colleague confirmation are available (Lincoln and Guba, 2000; Yıldırım and Şimşek, 2011). Reliability is in conflict with some basic assumptions in qualitative research. It is not possible to repeat a research about social phenomena. Moreover, it is not possible to obtain the same results when repeating the research in similar groups (Yıldırım and Şimşek, 2011). In qualitative research, the researcher is also a data collection tool (Kirk and Miller, 1986). For this reason, it is possible to analyze and compare data by multiple researchers. In addition, a thorough explanation of the methods of data collection and analysis is also required for reliability.

The fact that the researcher is an academician and has no direct connection with the sector has prevented it from having a preliminary tendency within the scope of the

research. The researcher explained the basic stages of the study and her approach in the research process in a detailed and clear manner. The researcher also elaborated the interview process in order to give information that individual assumptions and prejudices are not transferred to the study. Interviews were carried out between the participant and the researcher in comfortable, familiar environments for sufficient time. A pre-conversation was conducted between the researcher and the participant before the interview and the environment of trust was created. Thus, a long-term interaction which is necessary for validation is actualized. In the study, people working in different creative sectors were interviewed. The selection of participants from different qualifications is important for the diversification of the data source. In addition to providing representation from each creative sector in order to ensure internal validity, the study also diversified by taking into consideration the gender, work experience and time of experience in the industries they serve. Considering that there may be different experiences and evaluations of employees and business owners/manager in the sector, diversity was provided in the interviewees. In addition to this, the representation of people who could be opinion leaders about creative industries has been applied and thus, representation is provided from each position.

While the research findings were analyzed, direct quotations from the participants were frequently included in the study. After the data obtained with the voice recorder were transferred to writing, they were examined by two researchers who are experts in their fields and informed about the subject and consensus was provided between the coders. The different opinions between the researchers' codes were re-evaluated and the categories were finalized. In addition to the sound recordings taken for the verifiability of the study, ensuring consensus among the encoders was also an important point in the analysis of the findings. It is accepted as a method used to ensure reliability in qualitative research (Yıldırım and Şimşek, 2011: 238-239; Creswell, 2014: 253).

3.4.3. Descriptive Information of Participants

In the study, a variety of people were interviewed in order to reflect the views of all the people who work in creative industries, as managers, founders or business owners, and opinion leaders in these industries. While the opinion leaders were

identified, policy makers such as public institutions and local governments were not included in this group. The purpose of the study is to obtain the views of the creative class, working in creative industries represented in Izmir, about the city's creative potential; the creative people working and serving in these industries, and producing a value for the creativity of the city were interviewed.

Demographic data such as age and gender and also experiences of the participants in their sector have been diversified in the study. Thus, the opinions of creative people from different sector experience and different demographic characteristics were taken into consideration in the study.

In Table 32, the information is available about the participants' descriptive data and the duration of the interview in a regular manner. As can be seen, the interviews' time usually vary from 00:22.37 to 02:04.19, depending on the participant's interest and ability to give data. A total of 31 hours, 33 minutes 53 seconds recording was obtained. In the interviews, the main reason for determining the path and trajectories of the participants in their presence in the city was asked, and the findings of this study were also included in this table.

Table 32: Descriptive Findings of Participants

Participant Codes	Creative Sector	Interview Time	Status	Place of Birth	Gender	Age	Education	Work Experience	Workplace	Trajectories
P1	Advertising	00:54.28	Manager (Owner)	Izmir	Female	30	Undergraduate	5 years	Izmir - Konak	Born in Izmir
P2	Advertising	00:40.59	Employee	Ankara	Female	29	Undergraduate	5 years	Izmir - Konak	Proximity to Friends
P3	Advertising	00:41.07	Employee	Izmir	Male	31	Undergraduate	6 years	Izmir - Konak	Born in Izmir
P4	Non-Governmental Organizations	1:10.10	Opinion Leader	Elazığ	Male	33	Undergraduate	14 years	Izmir - Konak	Studied in Izmir
P5	Gastronomy	00:38.25	Manager (Owner)	Izmir	Male	34	High-School Graduate	13 years	Izmir – Konak	Family Lives Here
P6	Gastronomy	01:38.50	Manager	Sivas	Male	43	Undergraduate	24 years	Izmir-Bornova	Setting Up a Business
P7	Gastronomy	01:30.45	Manager (Owner)	Ankara	Female	33	Undergraduate	2 years	Izmir - Cigli	Family Lives Here
P8	Gastronomy	01:18.38	Opinion Leader (City Council Member)	Izmir	Male	49	Undergraduate	25 years	Izmir - Seferihisar	Born in Izmir
P9	Interactive Leisure Software, Software and Computer Services	00:31.18	Employee (Freelance)	Izmir	Male	33	Undergraduate	4 years	Izmir – Konak (Home-Office)	Born in Izmir

Participant Codes	Creative Sector	Interview Time	Status	Place of Birth	Gender	Age	Education	Work Experience	Workplace	Trajectories
P10	Interactive Leisure Software, Software and Computer Services	00:38.25	Employee	Balikesir	Male	35	Undergraduate	15 years	Izmir – Bayrakli	Studied in Izmir
P11	Art and Antiques Markets, Crafts, Performing Arts	00:46.41	Manager (Craftsman)	Izmir	Female	30	Postgraduate	7 years	Izmir – Bornova	Born in Izmir
P12	Gastronomy	00:22.27	Employee	Izmir	Female	44	Undergraduate	12 years	Izmir – Konak	Born in Izmir
P13	Art and Antiques Markets, Crafts, Performing Arts	01:38.05	Manager (Owner)	Isparta	Female	59	Undergraduate	27 years	Izmir – Seferihisar	Studied in Izmir
P14	Interactive Leisure Software, Software and Computer Services	00:44.27	Employee (Freelance)	Izmir	Female	30	Undergraduate	1 year	Izmir – Karabaglar (Home-Office)	Born in Izmir
P15	Art and Antiques Markets, Crafts, Performing Arts	00:32.17	Manager (Craftsman)	Istanbul	Female	71	Undergraduate	42 years	Izmir – Urla	Retirement Period
P16	Gastronomy	00:51.36	Employee	Izmir	Male	31	Undergraduate	16 years	Izmir - Karsiyaka	Born in Region
P17	Art and Antiques Markets, Crafts, Performing Arts	00:53.25	Manager (Craftsman)	Izmir	Transgender	27	Postgraduate	3 years	Izmir – Foca	Born in Region

Participant Codes	Creative Sector	Interview Time	Status	Place of Birth	Gender	Age	Education	Work Experience	Workplace	Trajectories
P18	Design, Designer Fashion	01:15.53	Manager (Owner)	Izmir	Female	31	Undergraduate	10 years	Izmir – Konak	Born in Izmir
P19	Interactive Leisure Software, Software and Computer Services	00:57.25	Employee	Aydin	Male	29	Undergraduate	10 years	Izmir – Balcova	Studied in Izmir
P20	Gastronomy	02:04.19	Opinion Leader	Izmir	Male	46	Undergraduate	25 years	Izmir – Buca	Born in Izmir
P21	Interactive Leisure Software, Software and Computer Services	00:33.47	Employee (Freelance)	Van	Male	32	Undergraduate	11 years	Izmir – Torbali (Home-Office)	Studied in Izmir
P22	Film and Video, Music	01:10.28	Manager (Owner)	Izmir	Female	28	Undergraduate	7 years	Izmir – Karsiyaka	Born in Izmir
P23	Gastronomy	00:54.23	Manager (Owner)	Izmir	Male	33	High-School Graduate	13 years	Izmir – Cesme	Born in Izmir
P24	Interactive Leisure Software, Software and Computer Services	00:37.43	Employee	Denizli	Male	24	Undergraduate	9 months	Izmir – Konak	Studied in Izmir
P25	Design, Designer Fashion	01:00.11	Manager (Owner)	Izmir	Female	55	Undergraduate	31 years	Izmir – Cesme	Born in Izmir
P26	Film and Video, Music	01:07.30	Employee	Izmir	Male	27	Undergraduate	9 years	Izmir - Karabaglar	Family Lives Here

Participant Codes	Creative Sector	Interview Time	Status	Place of Birth	Gender	Age	Education	Work Experience	Workplace	Trajectories
P27	Interactive Leisure Software, Software and Computer Services	00:29.18	Employee	Izmir	Male	28	High-School Graduate	9 years	Izmir – Urla	Born in Izmir
P28	Art and Antiques Markets, Crafts, Performing Arts	01:40.16	Employee	Bursa	Male	47	Undergraduate	25 years	Izmir – Karsiyaka	Studied in Izmir
P29	Interactive Leisure Software, Software and Computer Services	01:21.35	Manager	Izmir	Male	38	Undergraduate	16 years	Izmir – Karsiyaka	Born in Izmir
P30	Architecture	01:15.42	Manager (Owner)	Izmir	Male	58	Postgraduate	36 years	Izmir – Konak	Born in Izmir
P31	Design, Designer Fashion	00:48.15	Manager (Owner)	Izmir	Male	37	Undergraduate	13 years	Izmir – Konak	Born in Izmir
P32	Publishing	00:51.27	Employee	Eskisehir	Male	39	Undergraduate	21 years	Izmir - Karabaglar	Born in Izmir

3.4.4. Research Findings

In this part of the research, data collected by semi-structured interviews were subjected to content analysis. The data were coded and the categories were revealed. When the categories were examined, seven main topics were obtained: (i) findings about the image of the city for the creative sector of the participants, (ii) the structure of business culture, markets, competition and customer profiles according to the participants' sectors, (iii) factors effecting employment, (iv) networks and cooperation with other institutions in the creative industries, (v) expectations, hopes and threats regarding the city, (vi) findings on location factors. The categories identified by the coding of the obtained data and the concepts and codes gathered under these categories are available in Table 33. Later in the study, the concepts and codes/expressions gathered under these categories are tabulated, segmented and exemplified according the meanings such as positive or negative aspects or hard and soft factors. The reason for differentiating and segmenting categories like this is to facilitate the reading of the study findings. This segmentation in the following part and tables should not be considered as a category or conceptual distinction. This have been done to make the readability of the study more effective and to make it easier for the reader to understand the findings of the research.

As mentioned in the literature, while the rising value of creative class is often mentioned in Florida's work, part of the personal connections of creative people with the city has been left incomplete. Therefore, the reasons that determine the trajectory of individuals for living in Izmir, which are one of the most important findings of the study, are analyzed and showed in Table 33. Accordingly, 19 of the participants were born in Izmir are establish a personal bond with the city. 7 participants, on the other hand, explain their connection with the city by way of studied in Izmir. 3 participants who settled in Izmir because their family live here, and 1 person has chosen to settle in Izmir to be close to friends. This shows that a total of 4 participants developed a personal relationship with the city because of being close to the family and the friends. One of the participants says that he came to Izmir because of starting a business. Another participant says that she prefers to settle in Izmir after her retirement.

Table 33: Participants' Perceptions Regarding Izmir's Creative City Potential

The Role of the City	Creative Atmosphere in the City
	The City's Attractiveness as an Investment Area
	Open Culture for Entrepreneurship
	The Charm of Living in Izmir
	Inadequate Number of Customers
	Poor Economic Capacity of the City
	Lack of Consciousness in the View of Creativity as a Profession
	Concerns about Business Culture
	Lack of Supporting Industries Feeding the Creative Sectors
	Pioneers Deficit of the Creative Industries in the City
	Low Gain and Development Speed
Business Culture and Market Structure	Local and Accesible Customer Profile
	The Desire to Feel Like a Special Customer
	Customer Coming at Recommendation
	Price Sensivity of the Customers – Cheap Price Tag Request
	Loyal and Habit-Obsessed Consumer
	Floccinaucinihilipilification Spending Money in the City Center
	Low Quality and Service Expectations
	Unidentified Market Structure
	Necessity of Being Visible for Selling
	Small Market Size
	Low Competition with fewer Competitors
	Efortless Promotion
	The Need to Use Social Media for Marketing
	Search for Non-Institutional and Personal Promotion
	Non-Institutionalized Way of Doing Business
	Favoritism towards Local and Familiar People
Factors Effecting Employment	Being Talented
	Need for Professional Development and Expertise
	Being or Feeling from the City
	Personal Environment Similarity
	Necessity of Acquiring and Having Business Environment
Co-Operation, Collaboration and Networks	Absence of Civil Society Support for Creative Industries
	Non-Professional Collaboration and Network
	Increased Creative Industries Diversity to Develop Co-Operation
	Lack of Consciousness on Partnership Networks

Prospects – Opportunities and Pressures – Threats	Policy Mismatch between City Management and Central Government
	City's Inability to Hold Talent
	Being Closed to Change that Not Sit Well with the City
	Lack of Vision
	Concerns about Losing the City's Identity to Newcomers
	Follower and Impressionist Culture
	Lack of Local Policies
	Increasing Competition
	Increase in Culture and Art Events
	Increased Professional and Corporate Business Culture in the City
	The Expectation of Development of the City's Ability to Accept Innovations
	Belief in Creativity for the City's Future
	Hope of Enrichment of the City's Gusto
	Prospect of Economic Development
Location Factors	Ease of Urban Transportation
	Traffic Not Resembling Metropolitan Traffic
	Undeveloped Infrastructure
	Inadequacy of Transportation between Rural and City Center
	The Existence of a Skilled, Creative and Qualified Workforce
	Salary-Based Job Leaving
	Affordable Cost of Living Despite Metropol
	Relative High Workplace Rent
	Low Wage Levels
	Lack of Local Policies about Creative Industries
	Wealth of Education Opportunities and Facilities
	Beauty of Nature and Climate
	Tolerant and Open-Minded Society
	Life away from Chaos and Stress
	Living in Safety
	Inadequate City Management to Use the City's Potential
	Change in the Quality of Public Services Obtained According to Local Municipalities
	Easy Accesible Public Service and Management
	Lack of Cultural Facilities and Leisure Activities

3.4.4.1. The Role of the City

The statements collected under the first category define the roles attributed to the city by the city's creative labor force. A total of 11 codes have been obtained about what the city means for creative industries. These are given in Table 34. Unlike Table 33, the codes are presented by grouping them according to their positive and negative meanings in order to understand the concepts comfortably. There is no sub-category in the negative and positive direction obtained. The aim here is just to facilitate reading only.

Table 34: The Role of the City

The Role of the City	
Positive Aspects	Negative Aspects
Creative Atmosphere in the City	Inadequate Number of Customers
The City's Attractiveness as an Investment Area	Poor Economic Capacity of the City
Open Culture for Entrepreneurship	Lack of Consciousness in the View of Creativity as a Profession
The Charm of Living in Izmir	Concerns about Business Culture
	Lack of Supporting Industries Feeding the Creative Sectors
	Pioneers Deficit of the Creative Industries in the City
	Low Gain and Development Speed

As it is seen in Table 34, the participants used more negative expressions in evaluating the role of the city for creative industries. As explained in the section where the location coefficients are calculated, the presence of the creative potential of the city is also supported by the participants. They stated that there is a culture of the city that nurtures creativity and has a talent open to entrepreneurship and innovation. In addition, expressing that the city has an attraction as an investment place, they also stated that they see living in Izmir as a desirable phenomenon.

In addition to this positive image of the city's creativity, the participants often defined the meaning of the city for creative industries through negative adjectives. They mentioned the weak economic structure of the city and the inadequacy of the customer who would consume creativity and stated that the development and profit in the city were relatively slow. Participants also emphasized that although the city has a structure that supports creativity and entrepreneurship, there is a lack of consciousness in seeing creativity-based jobs as a profession. They stated that the side industries supporting the creative industries are limited in the city and that the companies, individuals and brands that can be called as pioneers in the existing creative industries are few. Participants also expressed their concern about Izmir's way of doing business.

3.4.4.1.1. Positive Aspects Related to the Role of the City

The most significant expression of the role of the city as the creative city for creative class working in Izmir's creative industries is that the city has a climate that nurtures creativity. The sample statements of the participants related to this sub-category are given in Table 35.

Table 35: Creative Atmosphere in the City

Creative Atmosphere in the City
"You are being freed in the idea generation stage. There is no human exploitation in Izmir. The working environment is more imaginative." P1 "Izmir is a place that nurtures human creativity. You have to comply with the demands and requests of the decision makers in Istanbul. This causes you to produce fabricated works. But you are free to do original works in Izmir. There's a business environment in Izmir that's out of pressure." P2 "You have time to 'stop, think, and produce'. You're suitable to produce. There is inspiration in Izmir!" P3 "There are many people in Izmir. There is a wide variety of culture. Here is the appropriate human mobility for the creativity. It feeds you by developing your imagination." P4 "Izmir is a place open to creativity and innovation." P32 "There are all conditions to create your production here. The structure of this place is convenient to create." P8

“There is a very creative environment for someone who works in freelance. I can work on the grass in Kordon. I can work calmly in a cafe.” P9

“Izmir is a place of imagination. Like... Your sense of curiosity is evolving here. How do I express it? Like... ‘If two people do not meet, love happens’ You always have an imagination here. Imagination of meeting that you dying for.” P31

“Many things you can get inspired in Izmir. This is an environment suitable for creating, producing intrinsically.” P11

“You do not realize that you have something very precious here. I’m 71 years old. I forgot to hear laughter in Istanbul. It turns out that the thing that feeds my productivity is laughter. As people laugh, a new idea comes to my mind. Did you understand me? I’m sitting on my balcony. My house is in Alsancak. A girl from Kordon makes a laugh. My day goes beautiful. I do my job with pleasure. It all happens with a laugh.” P15

“Cultural and creative products have a story. You cannot sell it as market property. You sell that story in your products. You can write that story in Izmir. Izmir is a great place to write stories and discover stories. Your inspiration is that! Story...” P13

“People in Izmir look beautiful. This place is full of inspiration. I like to draw beautiful and proper women. I can look at them and get inspired This inspiration comes to me from Izmir.” P17

As it is seen, participants frequently used the concepts of inspiration, imagination, creativity and innovation in talking about Izmir. Izmir has an atmosphere that inspires the creative class as a city, nourishes its imagination and promotes creativity. We see that the concept of creativity is often used in the literature with concepts such as innovation and imagination. Creative cities are the cities that include these concepts. In terms of participants, Izmir has a creative role by having these values and concepts. Participants often expressed inspiration and creativity by staying away from oppression and being freed. They have found this in Izmir. They also referred to both the natural beauty of the city and the external and internal beauty of its people. They stated that these factors feed their creativity.

Another positive role for the city is its attractiveness as an investment location. There is a consensus in almost all sub-sectors that the city can attract investments. Izmir has been described as having low cost and low pricing capabilities in producing creative products that produced in other cities. The fact that competition in the city is

relatively limited compared to other cities is also considered as an important factor for the investor. The fact that costs are relatively low compared to other metropolises in Izmir is also considered as a factor increasing the attractiveness of the city. In addition, the cultural values of history and the richness of the talents that can produce these values are seen as a factor increasing the urban attraction of Izmir. Table 36 presents some examples of the views and statements of the participants on this issue.

Table 36: The City's Attractiveness as an Investment Area

The City's Attractiveness as an Investment Area
"Very high prices are applied in the sector. More money is paid to ad agencies than they deserve. Prices in Izmir are more reasonable in the advertising sector. Lower wages to the same quality -close to Istanbul quality- is done in Izmir. In this respect, jobs can be drawn to Izmir." P2 "Izmir is a weak city for creative sectors. That's why we were set up here. Izmir is a convenient city for investment and development. There are many institutions working in these sectors in Istanbul. Competition is dense there. There's an unsaturation here." P4 "Every software company in Istanbul has one employee in Izmir Because there are office costs twice. Izmir is a convenient place to invest in this respect." P24 "There are too many fresh products here. It is therefore an ideal place to open a business. Vegetables, fruits, trees are here. This is the investment area for gastronomy." P12 "Felt is the first textile product in the world. An ancient culture that belongs to Izmir in Homer's Iliad epic. And in Kemeralti, it is known that there are 5 felters in Anafartalar Street. There are 12 master craftsmen in Izmir. This place was created for this sector! All we need is public support. If the investments turn to this area, Izmir can be a attraction for handicrafts." P13 "The sector in public relations in Izmir is not yet saturated. Izmir is an advantageous place in terms of location of establishment." P1

As seen in Table 37, participants stated that there is a structure open to entrepreneurship in Izmir for creative industries. Creative industries are inherently individual talent-based industries. For this reason, they develop through individual initiatives. Therefore, it is very important to find out that Izmir has a culture that encourages entrepreneurship by people working in creative industries. The participants connect the entrepreneurial culture of Izmir to the culture that is bureaucratically

familiar with the rapid functioning of the processes and the start-ups. In addition, it was stated by the participants that there are hunger against new initiatives and creative ideas in Izmir. The need for the new and the demand for this issue have been emphasized. Another important finding about the entrepreneurial culture of Izmir was the expression of the city with its open and curious attributes.

Table 37: Open Culture for Entrepreneurship

Open Culture for Entrepreneurship
“If you do a good job in Izmir, you will attract attention. In cosmopolitan places such as Istanbul, you are lost very easily in this sector. There’s a war there. Here, there is a hungry climate to initiatives.” P1 “In Izmir you always feel like working in a start-up. You seem to be growing together with your employer.” P3 “Izmir is prone to the development of initiatives in these sectors as thought. These industries are more advanced in Western societies. Izmir is also a city prone to Western thought.” P4 “There is learning from each other in this industry. So two people working with me opened up new coffee house. This place support initiatives.” P5 “The restaurant here is very limited on fish in this industry. Always similar concepts. Here’s the hunger for new restaurant concepts.” P7 “There is an environment open to new initiatives and ideas. People had no idea what I was doing when I set up my business. There’s curiosity.” P11 “Izmir has a structure that supports entrepreneurship. Bureaucracy is fast.” P12 “Izmir has an open culture for entrepreneurs and entrepreneurs, especially those working in our fields. Also, if you want to establish business in a sector like us, there is not much company in the industry. The market is ready.” P23

The responses of Izmir’s creative industries to Izmir’s role in this industry are often referred to as a desire and longing. People who have worked or lived in other cities before have stated that they prefer to live in Izmir not in the others cities. A participant who is the manager of the association said that the volunteers prefer this place just because the place of the association is in Izmir. Participants often hit upon the fact that living in Izmir is a complete desire, even if the economy and the salary are bad, that people simply give up their income. Participants describe the life as a

dream or utopia in Izmir, while the inhabitants of Izmir stated that they had a different set of benefits than other cities. For this reason, it sees Izmir as an autonomous, liberated place separate from other cities. Participants emphasize that living here in Izmir generally represents an unstoppable desire for them to live through adjectives such as “love”, “dream”, “utopia” and “peace”. Some examples of participants’ views on this issue are given in Table 38.

Table 38: The Charm of Living in Izmir

The Charm of Living in Izmir
“We recently opened a recruitment notice. We asked people: ‘Why do you want to work with us?’. Maybe 90 percent said ‘you are in Izmir’. The industry has not improved here; the economy was not good here... It doesn’t matter. People come to Izmir. They come due to the magic of living in Izmir.” P4 “After a period everyone imagine to settle in Izmir. My friend is somewhere’s Mayor. But his dream is to settle here. In order to live here, people also give up their earnings.” P6 “A salary of 20.000 TRY in Istanbul? A salary of TRY 5.000 in Izmir? 5.000 TRY salary in Izmir. Living here is another desire. For this, I give up my earnings.” P32 “The city has attractions. Seferihisar, Cesme, Urla. People are coming for the nature of these places.” P8 “I work for Sabanci Holding. But I live here. Because I’m in love with Izmir.” P19 “Izmir is a peaceful place. Life like a dream here. The way of life here is attractive to other people.” P27 “For example, I’m going to Istanbul. Chaos... Rat race... I’m tired there. I see Izmir from an airplane on the way back here... I say: ‘God... Good that there is a city called Izmir’.” P21 “I love Izmir. For anyone who does this job, Izmir is always a dream. Even someone working in another city dream of making money and coming here.” P11 “People are dying to come here. People in here, do not want to leave. You need places like Izmir to produce. The life of this place is valuable for people like us.” P12 “Izmir is like a country! It is more enlightened and Western than many Western countries! Living here is like living in a utopia. I wish Izmir was isolated from the rest of the country...” P17 “Life in Izmir is always a yearning for our sector. I was living in Eskisehir. I missed here. Everyone likes Izmir’s people, everyone wants to settle in Izmir one day in our sector.” P26

3.4.4.1.2. Negative Aspects Related to the Role of the City

As it is seen in Table 39, participants stated that Izmir is insufficient in the context of customer for the creative industries. They stated that the consumption of cultural products is low in Izmir and those creative products and services are mostly purchased by rich people and such a customer profile is low in Izmir. They said that creative outputs are generally less preferred, but in Izmir, customers who buy it are more limited. In terms of some firms, the fact that corporate firms are less in the city is seen as another problem. This has been identified as a significant shortcoming in the advertising industry, which has more business to business structure in the creative industries. The low demand for cultural and creative products in Izmir was considered a negative image of the city in terms of creative industries.

Table 39: Inadequate Number of Customers

Inadequate Number of Customers
“You need corporate structures to do business in the advertising industry. There are no corporate companies in Izmir.” P2
“There are no big companies in Izmir. 80 percent of companies doing nationwide business in Turkey, or even 90 percent of them in Istanbul. As such, they prefer agencies from there in order to interact face to face. The product and service you produce in Izmir does not have a demand.” P3
“Which company will you work with in Izmir? There is not! I did an internship in Istanbul for two months. I worked with Sony, Nivea, and Coca-Cola. Where are these companies in Izmir? Nowhere!” P2
“The advertising sector develops where there are many firms and corporate enterprises. There is no such customer here. The public institutions that brought us here. We work with public institutions. Otherwise... Wait for small businesses to come to you... You have to wait too long!” P1
“Rich people who love this cultural consumption are not settled in Izmir. So, consumption of these kinds of services is few here.” P6
“Nobody wants to come here. Who will they sell?” P5
“There are no big firms here.” P10

“No one’s coming here if you open an exhibition. Always the same faces. There are not many art consumers here. The consumer of this industry should also be here. And this is very limited for Izmir.” P11

“There are not much of consumers when the culture product is the subject. Even less in Izmir.” P13

“There are students in Izmir, can not spend money on a special design product. There is a businessman, he gets dressed from Beymen. The rest are retired and do not say, ‘Let me go get a design product’. So, there is no customer in Izmir for designer fashion industry.” P18

The fact that Izmir is not a living city as an economic point of view is seen as a significant disadvantage for the creative industries. Participants think that creative industries will develop in cities with economic power. As there are few companies doing commercial business in Izmir, the participants emphasize that the economy is not developed and also that the earnings are low. According to the participants who stated that the consumption of creativity firstly needs the power to buy economically, the absence of industrialization in Izmir also reduces the consumption of creative industries. In Table 40, examples of participants’ views on the weakness of Izmir’s economic power are emphasized.

Table 40: Poor Economic Capacity of the City

Poor Economic Capacity of the City
“The earnings are low in Izmir because its economy and trade is not developed. For the development of this sector, the economy must be strong first.” P1
“Economy in Izmir is very weak. The center of the economy is in Istanbul. Firms there, the capital there, the job is there.” P3
“Industrialization in Izmir is also low. Large companies allocate budget to advertising in countries such as Turkey. In Izmir, there are family companies that are deeply rooted but not institutionalized. Economy is unfavorable for the sector.” P2”
“In Izmir... Business opportunities are very limited. Institutions are few. The economy is also very limited here.” P4
“Trade in Izmir is very limited. Not aggressive. You can do business in Istanbul more easily. The commercial capacity here is very weak.” P6
“Like Maslow’s hierarchy of needs. First, it will be profitable to spend on creativity. The economy is not strong in Izmir. Therefore, the consumption of creativity is also low.” P29

“Izmir’s economy is very bad.” P7

“People living in Izmir have no income. The economy does not live in this city.” P7

“The software sector in Izmir mostly works for Istanbul’s companies. I have no commercial relation with the other companies in Izmir. We are working here but Istanbul is growing.”

P24

Participants generally say that jobs that require creativity are not considered a specialty or profession. They state that this is an even more important problem in Izmir. Participants also stated that the idea of doing all the work on their own in Izmir is about doing business. Participants who think that not knowing what happened during the production and creation process is effective in this, also expresses that the value here is valued in other cities and in the world but it is not considered as a profession here. Table 41 contains the statements of the participants.

Table 41: Lack of Consciousness in the View of Creativity as a Profession

Lack of Consciousness in the View of Creativity as a Profession
“People do not even know the existence of public relations and communication sector in Izmir.” P1
“Izmir has not yet adopted this sector. Firms do not think this sector requires expertise. They think as ‘I’ll handle this myself.’” P2
“Izmir needs a longer time to accept this sector or other creative industries. Because Izmir has an understanding of self-sufficiency. They don’t care about the expertise. ‘I can handle my social media myself, I organize my meetings myself’ they think. There is a lack of awareness that advertising is a sector that requires expertise. Not even have such a consciousness.” P3
“The famous chefs aren’t here either. I learned this from world-renowned chefs. But this guy is coming to Istanbul. For example, Mike Norman. I learned that job from him. People who see this work as a specialty are missing here.” P6
“Izmir does not see software as a specialty. There is no such awareness. The market is not aware of the importance of technology and software. The bosses don’t know how the software developer is producing.” P10
“My boss asks me ‘When you’re finishing your job?’ I have a process of creation. He doesn’t think how to motivate me. It’s a talent field. I can’t work in the same mode every day. I’m not his machine.” P24

“The bosses don’t know the software industry. They do not know how we produce work and what ability we use. They’re not judges to our sector.” P27

“My boss expects me to comply with the working hours. He behaves me as I’m like an ordinary employee. I’m no ordinary person. Whenever the inspiration comes, I work. I don’t have an hour limit. They don’t see this job as a profession.” P19

“I am constantly engaged in a mental activity. There must be an abstract thinking capacity. I’m not an ordinary worker.” P10

“Society doesn’t know what we do in here. They ask: What do you do? When I say the tile... They say: Are you pouring toilet stones? They don’t think of this job as a profession. They don’t see a talent as a specialty.” P11

“In Izmir, creative jobs are not seen as a value, a specialization. There is no such a perception. Creative industries must be branded. Only with this way, its affordability can be achieved.” P32

“Felt is the first textile product in the world. Craftsmen who process this product have significance in the world. Izmir is the birthplace of felt art. I’m not saying it, the history says is. But there is no value here for this profession. Creativity is not a profession here. Unfortunately...” P13

As seen in Table 42, a comfortable business culture prevailed in Izmir through the views of the employees in the creative industries. It is flexible, lazy, and unprofessional, without time concept and a slow culture. Creativity is mostly thought through entertainment industries in Izmir. Therefore, problems such as working overtime and timely meetings cannot be solved. Another disadvantage is that the process for reaching a certain level of work is working very slowly here.

Table 42: Concerns about Business Culture

Concerns about Business Culture
“I think there is a reliability problem in this sector in Izmir. Since the center of the sector is Istanbul, the deep-rooted companies are doing business there. There is no confidence in advertising companies in Izmir.” P3 “Izmir’s business culture is comfortable. Izmir residents are slack. They are slack even when they’re doing business. They say, ‘No hurry, we’ll do it.’ Doing business here in the sector is very painful. There is a slow culture in Izmir. The attitude of doing business is even slow. Not professional.” P2

“Even Izmir ad agencies refer to the works they have received from Istanbul. It’s like there’s no credibility of their jobs in Izmir. They don’t even like what they do in Izmir.” *P1*

“Izmir is a comfortable city even if they are doing business. The man has his house, for example, in Cesme. Look for that guy in the summer... You cannot find him at workplace. He doesn’t work before 12.00 on Monday. Friday is already vacationing for him. He is on the way to Cesme on Thursday afternoon. The number of days you can work with the guy is Tuesday, Wednesday. This comfort also supports creativity, but it also affects the competitiveness of these industries.” *P4*

“Izmir’s people are always lazy. For example... I sent an e-mail to the guy and got no reply. He was comfortable. Then, I was calling him. He said I was busy. But... He put a picture of his coffee enjoyment on social media. So comfortable... So!” *P19*

“There is a waiting period in Izmir. There is a slow business processes here. If you can provide quality service in a good location in Istanbul, you will succeed. There is a waiting period in Izmir.” *P30*

“There is a very comfortable way of doing business here. For example... Istinye Park will be opened here. Workers come from Istanbul to work in the construction. Why is that? Because Izmir’s employees work whenever they want. I think it’s a problem that people are so slack here. They are doing their job for pleasure.” *P11*

Table 43 presents examples of the creative class about the side industries that feed creative industries. Accordingly, participants stated that creative industries and subsidiary industries are missing in Izmir. It is emphasized that events, festivals and competitions nourish the sector and mobility is gained by such activities. The fact that the city activities are very small is also expressed as an obstacle in the development of these industries. The facts that social media influencers from some other sectors, especially in the advertising sector, are in other cities and that the brands are still limited in Izmir are other findings.

Table 43: Lack of Supporting Industries Feeding the Creative Sector

Lack of Supporting Industries Feeding the Creative Sector
“There are few events in Izmir that the advertising industry needs. Famous are few. All in Istanbul. Industry’s supporting products and services are always there. During my internship in Istanbul, I worked with many celebrities. Bloggers, influencers are always there.” P2 “There are very few corporate meetings and events in Izmir. It’s not a city that lives at night. Perhaps during the summer, Alaçatı is active at night. Activities in the city are minimal.” P3 “The dream of a young person living in Hollywood is being in a cinema industry. Or being a video designer. He/she works in the side sectors of the cinema at worst. He/she produces camera equipments for example... Izmir is lacking such an environment.” P4 “For example, competitions are areas where we can present ourselves. There are no competitions in Izmir. Festivals are going on, but what I’m talking about is different. You are being a celebrate person in the world. Know what I mean? So many talents come from everywhere. Mobility comes to the city. The baristas are almost all in the competition. You’re known for. There are no such activities in Izmir. These are the activities that feed the sector.” P5 “Fresh products that feed the sector usually sell to large firms. For instance, aquaculture industry in Izmir is mostly working abroad. They don’t normally sell to such a small business. However, they still support. I got lucky. But here are really very limited side sectors.” P7

Table 44 emphasizes the lack of leading creative people and institutions in Izmir where creative people can be inspired. The participants stated that the brand creative industries where they can find work when they graduate are usually located in other cities. It is pointed out that the number of creative works of Izmir, which has brand value, is very small. It has been stated that the places where these leading brands or persons are present may be the reason for the disposition of the place of creative people. It was emphasized that lack of local brands, people and values representing creative industries poses a problem for Izmir.

Table 44: Pioneers Deficit of the Creative Industries in the City

Pioneers Deficit of the Creative Industries in the City
“There are no leading companies that can experience the sector in Izmir. ‘After graduation, I can work here in Izmir’ ... Here? Which one? You can say... I don’t know... Like no...” P3 “There is almost no representation of the sector in Izmir. There is almost no possibility here even for internship.” P2 “A young man living in San Francisco is close to Silicon Valley. This is like it. Silicon Valley for me... A planet in space. I’ve never seen. I’ve never been. Maybe they’re going on Facebook for a school trip. You need to see creativity develop this vision. In other words, if you have never witnessed the existence of creative industries in Izmir, you cannot imagine it. You need to see the precursors so you can feed yourself. Afterthat, you can get inspiration.” P4 “Good works in this sector are done in Istanbul. Nisantasi was the heart of this sector. Now other places. But in gastronomy, such places, restaurants are missing in Izmir. There are almost no creative works that we can call a pioneer.” P6 “Sector representation is also missing. In other words, if there are several big software firms or software developers in Izmir. Then the importance is clear.” P27 “There is not much brand in gastronomy that we can say that it is from Izmir. I know there’s only one in the coffee sector: Kahve Dunyasi. Even though they are more people come here. After that, they think it’s also happening in Izmir.” P12 “To create a prestige brand that belongs to Izmir, you must first create a brand for the creative people such as craftsman. Ability to be branded first. You have to announce the pioneers here. The pioneer craftsmen in Izmir are already few and the ones that need to be announced.” P13

In Table 45, the city is defined as a city with low earnings and a slow growth rate in terms of people working in the creative industries of Izmir. Participants pointed out that things are slow in Izmir by referring to the concept of speed, the recycling of the money invested in the business or the duration of holding the product or service in the market. Participants also stated that there is a waiting period in Izmir to make a profit, which is extremely slow.

Table 45: Low Gain and Development Speed

Low Gain and Development Speed
“It takes some time for you to get what you do in Izmir. This period is 6 months in Istanbul, for example, here is 1 year. You have to wait.” P6 “Life is slow in Izmir. The sector is growing slowly. The winnings are also too...” P4 “One week in Istanbul is like 1 month in Izmir. Life is slow here. Your gains are also slow.” P6 “Izmir is getting investment recently. The growth rate is very slow here.” P20 “Everything is so slow in Izmir. Growth is slow... The culture of doing business is slow... No need to hurry here. Even on the highway they are going with 80 km. speed. Know what I mean? Here you have to wait 1 year to earn, it takes 6 months in Istanbul.” P14 “You can’t get your winnings quickly here. You need to wait. This industry in Izmir is growing slowly.” P12 “You need a time to make a profit here. The process is slow.” P23

3.4.4.2. Business Culture and Market Structure

The findings obtained in this part of the study are divided into meaningful categories related to the description of the business culture and market structure by the people working in the creative industries. In the study, there were no upper categories in terms of “customers”, “market size and structure”, “competition” and “business attitudes”. Categories different from Table 32 were collected in four groups only to facilitate the reading of the study. Accordingly, the data obtained from the participants are given in Table 46 together in this manner.

Table 46: Business Culture and Market Structure

Business Culture and Market Structure	
Customers	Local and Accesible Customer Profile
	The Desire to Feel Like a Special Customer
	Customer Coming at Recommendation
	Price Sensivity of the Customers – Cheap Price Tag Request
	Loyal and Habit-Obsessed Consumer
	Floccinaucinihilipilification Spending Money in the City Center
	Low Quality and Service Expectations
Market Size and Structure	Unidintified Market Structure
	Necessity of Being Visible for Selling
	Small Market Size
Competition	Low Competition with Less Competitors
	Efortless Promotion
	The Need to Use Social Media for Marketing
	Search for Non-Institutionalized and Personal Promotion
Business Attitudes	Non-Institutionalized Way of Doing Business
	Favoritism Towards Local and Familiar People

Participants often form their customer profiles in Izmir. They stated that they were mostly established where customers were located and that they sold products to local people. Some customers, albeit rarely, have sold out of the city but have generally stated that they are related with local customers. Some of the participants made statements about customer profiles comparing to being in Istanbul. They think that being there helps to get a customer base outside the local community. However, it was observed that all participants had a local and easily accessible customer profile as a requirement of being in Izmir and in the form of creative industries. Even so, the participants in the city center emphasized that they were easily accessible by the customer. In Table 47, some statements of the participants on this subject are given.

Table 47: Local and Accessible Customer Profile

Local and Accesible Customer Profile
“Our customers are usually from Izmir. We had two customers outside Izmir. Istanbul and Manisa. We never worked abroad.” <i>P1</i> “If you do business in Izmir, you work with customers from Izmir. It is difficult to get business from Istanbul as a freelance or corporate from Izmir. Maybe you can work with small companies or entrepreneurs. Izmir does business with its locale.” <i>P2</i> “It is easy to access customers here in Izmir. We have customers from every sector close to us. That’s enough for us. We are in the heart of Izmir. This is Cankaya. The customer is already here.” <i>P3</i> “We are working with many national and international institutions on the basis of projects, but what we are trying to develop is the creative climate of Izmir. Therefore, our communication with the local is stronger.” <i>P4</i> “You need to be in places where the customer can find you. So you won’t have to go to the client. Our job is with the local area. We’re not like exactly industrial. Let me do business here, and sell it to America... No, nothing like that. I’m a barista! My art is to make good coffee, make good presentation. My job with the local client. Even directly here. Look... He’s my client in Cankaya. He’s right here in his office. He’s so close to me.” <i>P5</i> “The nearby customer comes to us. It’s enough for us.” <i>P7</i> “I always work for Izmir. But I worked for Istanbul and abroad as well.” <i>P10</i> “I sold out of town twice. They found me on social media. If I were in Istanbul, I could sell products everywhere. Here you are more satisfied with local customers.” <i>P11</i> “Our customers are also from Izmir. In the meantime, tourists are coming as well. But they also come here to get our service or products” <i>P12</i> “Most of our customers are from local. Almost all of them are from Karsiyaka”. <i>P16</i> “I always sell it to Izmir. Two selling are for out of town, once I sold a picture abroad. I had 1 exhibition in Izmir and 3 in Istanbul. My clients are from here. I make more exhibitions out of the city, but my clients are from Izmir.” <i>P28</i>

Table 48: The Desire to Feel Like a Special Customer

The Desire to Feel Like a Special Customer
“Customer in Izmir wants to feel special. When he comes the coffee... It is as... Let the world stop! He wants it.” P5
“There’s one-to-one communication in these jobs. There is a customization. A product is only special to you. Therefore the customer is the customer who wants to feel special.” P15
“We know 90 percent of the incoming customer. We call them their names. So we earn their loyalty.” P6
“There are no customers here. There are guests here. They are your guests.” P8
“In Izmir, the customer wants to feel special. Like a guest.” P23
“Here the customer comes to your house, not to your restaurant.” P16

The participants stated that in Izmir, customers usually shop with the motivation of feeling “special”. Especially according to the gastronomy sector, the customer expects to be addressed to his / her name and to be treated like a guest. They also express that the sense of loyalty of the customer who feels special in Izmir has also improved. Table 48 contains the participant’s views on this issue.

The participants say that the advice of people in the purchase of a product is effective in Izmir. In purchasing creative products or services, the Izmir customer often appreciates the impression he / she receives from someone else. Participants stated that this is not a unique customer structure in Izmir, but the consumers of the sector are frequently motivated in this way sin Izmir. Table 49 contains the statements of the participants about the subject.

Table 49: Customer Coming at Recommendation

Customer Coming at Recommendation
“One recommends to someone else. It is the customer who comes to us. Your talent should be advisable in this sector. ‘Look, there’s a barista over here, he makes exquisite presentations.’ You have to make them say that.” P5
“Advice in our business is important. One takes your product. Another person sees it and comes. One recommends to someone else. It’s going like that.” P11

“The advice is valuable here. If people suggest the work you do to each other, other customers come.” P25

“Here the advice comes first for the customers.” P16

Participants stated that the price sensitivity of the customer in Izmir and always preferred the cheaper. Even in the products and services that require creativity and talent, they stated that they looked at the price rather than the nature and meaning of the material. While the prices of culture-based products are more beneficial in other cities, this cheap price tag request in Izmir has been emphasized as an issue that prevents participants from producing more and more in Izmir. Table 50 includes the participants’ statements describing this situation.

Table 50: Price Sensitivity of the Customers – Cheap Price Tag Request

Price Sensitivity of the Customers – Cheap Price Tag Request
“When I was a restaurant manager in Ayvalık, Izmir’s customer was the customer I hate. He asks: ‘How much is this?’ Also makes a comparison: ‘Cheaper in Izmir’. Go there, and then eat there! Why did you come? The customer in Izmir gives the value to the price. Once the price, then service.” P5 “There is price sensitivity in Izmir. If the price is cheap, the customer comes if it is convenient. There is no respond in providing quality service. If your price is high, there is no equivalent.” P6 “If the price is cheap, if acceptable, they don’t even look for basic stuff. For example, if the food he wants is late, he doesn’t care. Not care if the chef is cooking with cigarette in his mouth for example.” P6 “Izmir has price sensitivity. My price is very favorable for my service. But they call it expensive.” P7 “Izmir is sensitive about the price. Requires discount on account. If you do, he/she comes again.” P16 “Izmir customer likes cheap.” P12 “Here you do not find aesthetics and pleasure. People from Izmir wear clothes from the market. For example, they said: ‘I bought this from Bostanlı Pazarı’... This is famous in Izmir. Because price comes first to Izmir.” P18 “In Izmir, the customer wants to cheap price. For example... Let’s say people in Istanbul can pay 15 TRY for a thid-wave coffee. But here... The price scale is 9-10 TRY...” P5

“The expensive perception in Izmir is very high. I mean, above normal. Therefore, you cannot reflect the actual price of the service you provide for pricing.” P6

“This job has price. I am selling my talent, my creativity. My head works 24 hours a day. When I will be 50 years old, I’m not going to use that ability. How can you price my work cheap? They can’t calculate what my price is! I’m selling my brains. My brain, my idea is too expensive!” P14

“There is a culture of freeloading in Izmir. I am revealing my art. That tag cannot be free or cheaper.” P13

Participants stated that there is a customer group that is blinded to their habits in Izmir and that this group is not open to innovations easily. Especially the participants in the gastronomy and fashion industries stated that they had problems in with the Izmir’s customer and that they encountered a resistance. They even stated that they preferred to adapt to Izmir’s habits on creating products and services. Table 51 presents the participants’ opinions on the subject.

Table 51: Loyal and Habit-Obsessed Consumer

Loyal and Habit-Obsessed Consumer
“In Izmir, customers do not leave their habits easily. For example, there is a tavern culture here. This is the top identity for Izmir. They are not leaving it. Fine-Dining is our business. They are unfamiliar with this and cannot accept it.” P6 “There are molds in Izmir. There are two concepts in fish restaurants. There are fish cooking companies. Or there’s a tavern culture. Our concept is not both. Izmir is not accustomed to this concept. There’s resistance to innovation.” P7 “The customer always goes where he/she goes continuously. They don’t change very easily. There are habits of Izmir.” P16 “There is no habit of buying products in Izmir. People are wearing the ordinary. 'Hovel Dressing Up' is a habit and they do not give up.” P18

Participants stated that it is not valuable to spend shopping and money in Izmir city center. They emphasized that the rich customer in Izmir is spending in rural areas, not even in the city, but in other cities. According to the participants who stated that the Izmir center is not considered as valuable as the place of consumption of cultural

products, they stated that the customers spend their basic expenses in the city. The approaches of the participants on this issue are illustrated in Table 52.

Table 52: Floccinaucinihilipilification Spending Money in the City Center

Floccinaucinihilipilification Spending Money in the City Center
“There are also customers who have won very good money in Izmir. But they don’t spend it here. They spend their money in Istanbul, Alacati, and Cesme. They found these places are worth for spending. But here, in Izmir, they do not spend.” P6 “People do not spend high money in the city. They can spend it when they go to Alacati. It’s worth it. But not the city.” P4 “I worked at Cesme. I worked in Urla. I worked in other cities. I can say that people not spending money in the city in Izmir.” P16 “There is only one bazaar in the city. Kemeralti... People are also going there to buy simple clothing. There is very few internal money spending areas in Izmir except Alsancak.” P15

Participants working in creative industries in Izmir stated that the service quality expectation and perception of the customer living there is extremely weak. The participants, who often associate this with the high price sensitivity, emphasized the value and importance of the work done and the quality of the service provided does not make sense for the customer in Izmir. Expressions related to this are given in Table 53 with examples.

Table 53: Low Quality and Service Expectations

Low Quality and Service Expectations
“There is no attentive service culture here. Izmir is compatible. This prevents you from coming to the forefront in the sector. Service and quality expectation is low.” P7 “People look at the price first not quality.” P6 “Here, the quality and efficiency of the work is not considered. For example, let’s say you are working with America... You can comfortably I’m efficient and doing quality work from 2 to 6 in the morning. But in Izmir, yo cannot say it. In Istanbul, maybe you can... But in here... Impossible! The firms, the bosses do not expect very high quality outputs here. It’s good to buy it cheap. Nobody is interested in how efficient and quality you are doing.” P9

“Quality perception is different in Izmir. They like to be met at the door when they enter the restaurant. That’s what they understand from the service quality. So... The expectation is very low!” *P16*

Participants experienced difficulties in defining the market in Izmir. In particular, they stated that there is no data source for creative industries and that they make inferences based on their observations. For this reason, most of the participants stated that their sectors were not in the right market according to their observations. The views of the participants as are given in Table 54.

Table 54: Unidentified Market Structure

Unidentified Market Structure
“There are many small and medium sized companies in the fields of activities, social media and communication consultancy. I don’t know the numbers. I don’t even know if there’s any such data. But I’m sure we have very little market share. I can only say that... The owners of the companies who have a big share in this sector in Izmir are in close contact with a certain group of people (high-income group) and have high socio-economic level. We have a very small share, I think.” <i>P1</i> “The market in Izmir is not very big. The center of advertising sector is in Istanbul. We need to admit it. We do not ad agencies here which are doing advertising planning or big organizations. Agencies that have a large share in Izmir are either established by advertisers from Istanbul or doing their business in Istanbul. However, the number of advertising agencies is increasing day by day.” <i>P3</i> “Software market in Izmir is very bad. It’s a very narrow market. You won’t even know how many people work in the market. The market structure is uncertain here. Many people are working freelance.” <i>P9</i> “My work is described as, for example, tulle curtains. Know what I mean? To identify the market, you need to collect the jobs in the right categories. There’s no such research here.” <i>P13</i>

Table 55: Necessity of Being Visible for Selling

Necessity of Being Visible for Selling
“You need to be in locations where the customer can see you. He or she will see your job if you want to sell. You’re doing a creative job. You have to see the client’s eye to sell. The customer has to see you on the market.” <i>P5</i> “Visibility is important for our business. If you are not visible, you will not be recognized. Nobody consumes what you produce.” <i>P8</i> “We need you to be visible. You have to be where people are. We’re not factory. Proximity to the customer is important when choosing the location. Therefore we are in Alsancak. That’s why we can sell.” <i>P12</i> “Our people are used to the brand. I work for brands, but I usually brand my own business and myself. People are used to the brand. The ability is not a trademark. They are not used to it. Therefore, I must be visible. I have to make myself and my art visible. Like a brand...” <i>P13</i> “Most of my customers are from Istanbul. Even if he doesn't see it, he gets the product. You have to enter the eyes of some customers in Izmir. ‘Hello... Hey... I’m here!’.” <i>P18</i>

Participants stated that the creative industries do not have a brand value in contrast to commercial enterprises and that they should be visible in order to achieve this. In particular, they emphasized the necessity of having a visible structure in the areas where customer can be in Izmir. Customer says they should see themselves in the market. Even in other cities, the customer said that while buying without seeing the product, this is a much less experienced situation in Izmir. The related statements are exemplified in Table 55.

Participants stated that the creative industries and individually their sectors in Izmir are still in the development stage. Therefore, they stated that the market is small. The participants, who explained this situation by going to a comparative comparison, stated that this situation created an advantage for them compared to the other cities and that their recognizability increased. The participants also stated that the consumption of creativity is missing in Izmir and that they sell products to other cities or even to the world but that the market is quite undeveloped in Izmir. The views of the participants are given in Table 56.

Table 56: Small Market Size

Small Market Size
“It’s like growing a baby in this sector. When she’s walking, she might fall. That’s why we were established here. The market in Izmir is small. You can be noticed here.” P7 “There is a very little consumption of creative products. Izmir is a creative city. So there’s everything for that. But the people do not consume creativity. So the size of the market is small.” P6 “When you look at the job offers in the sector... Compared to the number of job offers in Istanbul (there are more jobs available there) there is little work for creative people here. You can understand how small the market is in Izmir.” P19 “The art market is small... Really small. There is no data but i think it is not big.” P11 “I am doing my job in the village of Doganbey, which has 56 houses only. And from there, I am selling my products to the world. My work finds its value in the world. But in here, there is a small market.” P13

Participants in the creative industries in Izmir as managers or employees stated that the competition in Izmir is not challenging, and that there is almost no competition for some sectors. Participantsd stated that the competition for their sectors was less in Izmir than in other cities by defining the comparison over the competition conditions in other cities. Participants also emphasized that the number of enterprises in the same sector is also low and therefore there is no competition. There are also participants who emphasize that the sector is not developed due to lack of competition. The statements made by the participants on their opinions are given in Table 57.

Table 57: Low Competition with fewer Competitors

Low Competition with fewer Competitors
“There are not many competitors in Izmir. Izmir’s sectoral competition is with Istanbul. There is also the advantage of the price in Izmir. Prices are very high in Istanbul. The price-sensitive customer comes to Izmir.” P1 “There is no tough competition in Izmir. It’s growing slowly. As the number of advertising agencies increases, competition is increasing. You will understand that Izmir’s competition is even developing slowly. Nobody’s trying to grab a client. Everybody has a particular

customer. Small advertising agencies turn to niche business. The big ones already have customers. So... Everyone stand on their own feet.” P3

“I can say that the number of advertising agencies in Izmir has increased in the last one year. The number of companies carrying their business from Istanbul increased. Advertising agencies are professional in Istanbul. They’ll bring their professionalism and experience to here. If competition increases, the sector also develops. For now, the competition is not very intense.” P2

“This street is a place where you can eat. This is our advantage. So it’s a place where every restaurant is together. A place of competition and mobility. My client can be the client of the restaurant next door tomorrow. Therefore, the competition is not very intense. Although it is already an advantage for us.” P6

“There is not very tough competition yet in here.” P7

“There are few competitors here. Even if, it’s not a solid, tough competition like in Istanbul.” P16

“We are known in Istanbul rather than Izmir. We were a company established here. We are the first one in the vintage. But here we have few customers. Istanbul is delivering the revenue of our business to us. There is no competition here. The market is very small.” P18

Participants, who stated that there is no need for extra effort in the promotion of creative industries in Izmir, stated that the correct location of the establishment is enough for promotion. In some sectors, almost no competition has caused not special effort for promotion. Participants stated that even in sectors such as gastronomy where there is less competition, customers did not spend a special promotion effort as they did not have much choice. Table 58 presents the views of the participants on this issue.

Table 58: Effortless Promotion

Effortless Promotion
“You don’t need to advertise in Izmir. Even in our sector. There are so many spaces in the industry. 1, 2, 3... People are coming. Someone is coming. Then other, other, others... They come with advice mostly. You don’t have to make a special announcement; you need to try not to compete. If your location is good, the customers coming.” P5 “If your location is right, you don’t need a lot of publicity.” P12 “You don’t have to try so hard to sell yourself. Who else is here anyway? Today they go other restaurant, and then tomorrow they will come to yours.” P16

“Word of mouth works in this sector. Someone’s recommending us to someone else. You don’t need a lot of effort. When competition is not intense, there is no need for a strong promotion.” *P18*

Participants stated that social media is the new discovery space and they use the social media to market and even sell their creative business. Participant’s opinions on this issue are given in Table 59. According to the participants, the new place where the customer is located is the social media and therefore the creative works carried out in the social media are followed by the participants. In Izmir, it is emphasized that social media is also a place of advice in accordance with the Izmir’s customers’ advice-oriented structure. There were also participants in Izmir who explained the reason why it was so easy to do business with social media.

Table 59: The Need to Use Social Media for Marketing

The Need to Use Social Media for Marketing
“You need to market yourself well. You don’t produce a car part after all. You need to be where the end user is. You need to be on social media! They should see you. That’s the new advice place.” <i>P5</i> “You need to use social media. People should be able to share images with what you do. For example, in Ulamis village, we wrote the local poet’s poem on the wall. People come and share photos in front of it. People, who are seeing this, come to Ulamis then.” <i>P8</i> “Gastronomy growing on social media. Everyone shares the plates I made. I also share. I need it. You do not have the chance to compete on social media.” <i>P16</i> “I’m doing all my sales on social media. I sold most of my pictures over Instagram. The industry has such ease. When you are intertwined with technology, you compete, you earn money.” <i>P17</i> “We used social media very well. We worked with a celebrity. Then we grew organic. You have to follow the current day in our sector. Customer on social media. Then you must be there.” <i>P18</i> “People discover creative work from social media. Creativity and discovery... We have creativity; social media has the exploration space. For this reason, the fashion related sectors like us should benefit from social media especially.” <i>P18</i>

According to the participants, competition in Izmir is not through business but through personal promotion. Participants stated that people should recognize the person who does the work to buy and give a value for creative works. They have often emphasized that this is more valuable than the creative product or service offered. According to the participants, a non-institutional promotion activity in Izmir was defined as a requirement. The statements of the participants are given in Table 60. As it is seen, the participants state that personal promotion is more important for the market than the enterprise-based promotion.

Table 60: Search for Non-Institutional and Personal Promotion

Search for Non-Institutional and Personal Promotion
“The customer is coming here mostly for you. For your smiling face, for your interest to him/her. For you mostly... So you need to have a personal environment. If you don’t have an environment... You can compete, you can... But... It’s a little hard.” P5 “You should definitely make your personal promotion. Our boss always attends invitations with special people. The people who knows him, gets the product. The value of your business in Izmir is related with your personal value. You should also tell yourself to the customer.” P12 “People are interested in your story while they are interested in the work you do. Therefore, you should tell them your own story. Personal promotion is a must. Who am I? I have to tell.” P11 “The chefs appear everywhere. The restaurants are competing over the chefs. I have to market what I do. Then they fight to get me. ‘Famous Chef’ label is expected to be differentiated. The label moves you one step ahead of others.” P16 “People don’t go to the gallery in Izmir. But they ask you questions from social media, acquainted you and bought your picture. There’s a weird structure here. No gallery culture. Being away from professionalism is an expectation, a quest.” P17

In Izmir, the way of doing business in Izmir in terms of participants working in creative industries is defined as being far from professionalism. According to the participants who stated that the work in Izmir is extremely flexible in terms of working hours, this language, which is far from this institutional concept, is expressed as a structure unique to Izmir. According to the participants who stated that a comfortable and flexible structure dominates the corporate communication hours and the way of

doing business in Izmir, the work done in Izmir must be followed up. For this reason, they often emphasize that the work attitude here is not institutional. Examples of the participants' statements on this subject are also given in Table 61. Participants also stated that business relations in Izmir are mostly defined by individual relations. It is emphasized that there is an understanding of being available in Izmir every hour while doing business in Izmir according to the participants who indicate that closed and warm communication is preferred in Izmir. For this reason, the participants think that the bond of work and friendship is not considered as separate concepts in Izmir.

Table 61: Non-Institutionalized Way of Doing Business

Non-Institutionalized Way of Doing Business
“The way of doing business in Izmir is also far from being institutionalized. But that’s the language here. Izmir has a language that is far from being corporate.” <i>P1</i> “Business hours in Izmir are not followed. The deadlines are not complied with. You will surely receive your business after the date you are given. Izmir is far from professionalism.” <i>P2</i> “Working hours in Izmir is flexible. It is very flexible.” <i>P3</i> “You should follow your business in Izmir. They won’t return to your e-mails. Not interested. You should follow. The people in these sectors are not professional.” <i>P8</i> “I have a job, for example. When I am working on something, the boss says: ‘We have another work. Let’s do it.’ Such offers are coming. What? I am busy! How is it told? There is no sign of institutionalism.” <i>P10</i> “Software team and other employees in the same place. The boss says that I put the overtime clock on you. Is that the same job I did with the officer? If he doesn’t do this hour of work, the other employee has trouble. Corporate companies are solving this. In Beko, for example, the software team is in the organizational chart in a separate place from the management level. Doing it is very difficult in enterprises without institutionality.” <i>P19</i> “Companies in Izmir expect to be treated like that they are the only one customer in the world. The company wants its request done right away. You must be easily accessible. He/she has to be friends with you quickly. ‘Mister, miss’ expressions are not used in Izmir. They like to use ‘dude, my friend’.” <i>P1</i> “The customer in Izmir wants to establish close relationships with you. He/she may even want to know your wife, your family. They always want to see sincerity. After an hour in Istanbul (such as 18.00) people do not turn on their phones, does not return to e-mails. This

is not possible in Izmir. You should be available every minute at any moment. You're his coworker. You're family now." P2

"One-to-one communication is effective when doing business. You have to be accessible every hour." P22

"He is my friend! In Izmir, you hear it a lot. Who are you? You're his friend. Why would you be favored? For being a friend. Business and friendship are not separate concepts in Izmir." P12

According to the participants, the attitude of doing business in Izmir is mostly explained by the hooliganism towards local people. Participants stated that people living in Izmir have been doing business with solidarity culture since historical periods. According to the participants who stated that doing business with their own city in Izmir can be explained with Izmir's upper identity, Izmir is defined as having a conservative, rigid approach to doing business with acquaintances. The opinions of the participants, who stated that doing business with people who are not familiar in Izmir is more common than doing business with the acquaintance, is given in Table 62.

Table 62: Favoritism towards Local and Familiar People

Favoritism towards Local and Familiar People
"Izmir is a closed city as a form of work. So they do business with their locale, familiars. For example, there are many festivals in Izmir and this is a wonderful situation for our sector. But the municipalities give the advertising to their familiar ad agencies. Izmir does not give up the habits easily. That's how it works here. If they see you as stranger, they won't give you a job. With their own small group, they are happy. They are happy to work with their own acquaintance." P1
"In fact, you can do business without the need for familiar people in this industry. Anybody is creative. Everyone loves communication. But in reality it doesn't work that way. Turkey is also such a structure. For people who don't know you, your creative idea may not be so important for them. It's hard for people to believe you. But if they know you, they'll believe you." P4
"In Izmir, people work with people from Izmir. There's a culture of solidarity. A culture from the levantines times." P12
"In Izmir, there is a top business identity: Izmir United! Someone else can't come in here!" P8

3.4.4.3. Factors Effecting Employment

Participants explain their employment status in Izmir as presented in Table 63. The categories obtained by coding the data obtained from the participants in Table 33 are evaluated in two groups in order to facilitate reading in Table 63. The first group consisted of a grouping of participants' expressions related to talent and professional development, while the second group was grouped into the effect of sincerity and familiarity. These groups should not be considered as a category derived from content analysis but should only be considered as a classification to facilitate reading.

Table 63: Factors Effecting Employment

Factors Effecting Employment	
Knowledge and Skills	Effect of Being Familiar and Intimacy Sensation
Need for Professional Development and Expertise	Being or Feeling from the City
Being Talented	Personal Environment Similarity
	Necessity of Acquiring and Having Business Environment

The participants' specific views on professional development are as shown in Table 64. Accordingly, the participants emphasized that professional development is also important in order to be preferable in the sector as well as talent. Participants had the benefit of their experiences as well as their ability to search for jobs. It was emphasized that the non-static structure of creativity was effective in this respect. Participants also expressed that the sector is continuously supported by new and updated activities and trainings and these should be followed.

Table 64: Need for Professional Development and Expertise

Need for Professional Development and Expertise
"The references that you have are very important in this sector. You have to be trained in the field. Let's say you're looking for a social media expert. Specialist... As on the name... Expertise, your previous jobs are taken into account." P1

“It tells you the things you do in this sector. That’s case in the creative industries. You are what you produce. For example... Saying ‘I’ve organized the X activity.’ or ‘I worked in the Y organization.’ creates job opportunities for you.” P2

“Experience in Istanbul is important for this sector. Business or internship... No matter! Istanbul is an important reference for advertising agencies in Izmir.” P2

“Let’s say we will work with a photographer. We are looking forward to her/his references. Let’s say he/she worked with Diva Magazin. Hence, we prefer to work with him/her.” P1

“People working in this sector work for themselves. They’re trying to satisfy themselves. Their first aim should be to improve themselves. The industry needs such employees. For example... Language is an important problem for young people of this sector. There is a lot of support in the international arena, but they do not follow other development opportunities except for their personal skills.” P4

“You must be motivated to work in this sector. It’s not just talent. You should develop your ability professionally.” P4

“For example, I didn’t get this training. I come from a close sector but I do not have a bachelor’s degree in gastronomy. But I am developing myself. I’ve had wine training. I’m following the courses. I’m trying not to miss the courses related to the sector. I just quit smoking to be an expert on tasting.” P6

“I did not graduate from collage, but I improved myself. I got a software specialist sertificate from an institution.” P27

“For example... Someone said ‘I spent 20 years in this sector’ but he knows nothing. You need to improve yourself in the software industry. You have to follow the newest. We are the sector that needs to update itself the most. As an employee, you have to keep up with new ones. You must be up to date!” P19

“Ability is not enough. You have to work hard. You have to produce a lot. There is a master-apprentice process. You have to learn it. I remember that I’m beaten by my master.” P16

The views of the participants on the approach of creative industries to talent are given in Table 65. Accordingly, the participants stated that talent in the sector is much more effective than education. Participants, who stated that there is an industry based on talent and skill, argue that it is necessary to work first in these industries. Some participants stated that trade-intensive enterprises, such as the manufacturing industry, generally pay attention to the experience, and that the talent is of primary importance in the creative industries.

Table 65: Being Talented

Being Talented
“Our sector wants talent. Only university education is not enough. It’s just a label. They look at your creativity in your work. It’s important to be enthusiastic and open to learning. It’s important that you invest in your skill which is the only thing you can sell.” P3 “Education alone is not enough. You need talent. They tell you how to make coffee in courses. But making a drinkable coffee? Here’s the talent needed.” P5 “The sector needs employees with the ability. Our sector looks at the experience usually in recruitment but we’ve paid attention to talent. We trained them. So talent is very important in this sector for us.” P6 “This is a talent-needed job. Of course, I supported myself with courses and trainings. But all of the creative work needs basically talent. I had the ability to do this. What makes us exist in life is our abilities. Talent is what you need to have first. When I was a kid, I used to play culinary with my brother.” P7 “Talent is important for our industry. I’m an agricultural engineer.” P9 “I’m a social scientist. I’m a public administration graduate. But this was my hobby. When I discovered my talent, I turned to this sector.” P24

Participants have found that being from Izmir is an effective factor in the employment of creative industries in Izmir. These are shown in Table 66. According to the participants, while being from Izmir has a positive effect on recruitment, being from another city also has no negative effect. This was expressed only as a reason for preference. According to the participants, being born in Izmir and feeling like the citizen of Izmir are similar concepts. In this respect, someone who defines himself / herself as from Izmir expressed an advantage in recruitment. While this is an upper identity statement for some participants, it is expressed as a hygiene element for some participants.

Table 66: Being or Feeling from the City

Being or Feeling from the City
“I pay attention that hiring the employees who are from Izmir. Unconsciously... So I’m not talking about being from Izmir as a birthplace. Who doesn’t want to go away from Izmir if he/she has been in here for once? My two employees were also born in Ankara. But they

feel they belong here. They're here for education. They worked in Istanbul. But they feel like the people of Izmir. Being from Izmir has been the reason for my preference." P1

"Izmir is working with someone from Izmir. One day we needed a graphic designer for a job. I offered my friend. The boss asked: 'Is he from Izmir?' Know what I mean? It's like... Well then it's a good person. Makes a nice job." P3

"Izmir's people do not work with people who do not look like their own." P4

"There is a family atmosphere in Izmir. This also affects the sector. You work with someone from the family. Did I tell you about family? To be from us. From Izmir." P30

"My hygiene is my limit. I prefer not to work with people growing out of Izmir. They don't have the perspective that this place provides. These people from Izmir are my hygiene measurement." P17

Participants stated that individual environment is effective in recruitment in Izmir. According to the participants, the jobs in the industries they work with are work based on trust and therefore they have created an environment of working with familiarity. As regards to the participants, having a personal environment in Izmir is thought to shorten the process of finding a job. While some of the participants defined this as the effect of staffing, it was expressed as the effect of being the human being of this same environment for another group of participants. According to the participants who stated that they work in a high level of responsibility, this is explained by the effect of trust. The views of the participants on this issue are illustrated in Table 67.

Table 67: Personal Environment Similarity

Personal Environment Similarity
"Usually we prefer to work with people we know. Because we are hesitant about trust. The level of responsibility of our work is very high. Therefore, we do not find it safe to work with people we do not know." P1 "It is very important to be familiar with the person you are working with. For example, I know I called a friend who works outside the city to work at the organization in Izmir. He had an agency and event experience. We couldn't find anyone familiar in Izmir. We called him. He is my classmate from the same university. He is the person I trust. We work together before." P3 "There is a concept in Izmir to be the human being of the same environment. You come across with this concept when you are finding a job. We are very few people in this sector.

Yes, some of the major advertising agencies are recruiting employees through corporate recruitment firms. However, it is important for our sector doing business with your friends.”

P2

“It’s good to work with people from the same environment. This is necessary for trust. So no one is stealing.” *P8*

“Frankly, there are cadres in Izmir and it works on friendship. I will hire the person from my personal environment and if he is okay, I will go with him.” *P16*

Participants in Izmir’s creative industries emphasize the need to develop a business environment to work in these industries. The views of the participants are given in Table 68. Some of the participants stated that the work environment they obtained in the activities they participated in finding their current jobs was effective. One group of participants stated that having a business environment facilitated the process of finding a job in Izmir. Thanks to the business environment in Izmir’s exhibitions, fairs and workshops, there were participants who worked periodically outside the city. Participants in some sectors emphasize that acquiring business environment increases employee credibility.

Table 68: Necessity of Acquiring and Having Business Environment

Necessity of Acquiring and Having Business Environment
“I know everyone who works in this business from courses and events. When I set up a business, for example, they all supported me. They came to the opening. In the social media, they announced my job. I’ve even found people who work here with me.” <i>P5</i>
“Software developers in Izmir are not seen as reliable. They don’t know what we’re doing. This is why you have to introduce yourself to create a job site for yourself. You can follow the activities, workshops and trainings. You can obtain the environment to create a trust environment in this industry. So... After that... They can trust you.” <i>P19</i>
“There are tasting events. I met my boss at those events. <i>P12</i>
“There are fairs. You can join them to find a very effective job. There are a lot of fairs in Izmir. There are opportunities to obtain a business environment.” <i>P8</i>
“If you want to do business in this sector, you will be in creative places. Could you recognize me before you came to my place? No!” <i>P22</i>
“I worked in the restorations of Haydarpasa and Topkapi. I owe this job because I have been in the same exhibitions and galleries with the employers. My face was familiar to them. If

you want to be recognized, or do good job... You have to be where these creative people are.” *P11*

“I have a business environment here. Because if you have this environment, it is easier to find a job. If you have a business environment in Izmir, your job is getting much easier.”

P16

“I’ve been in a lot of business environment. I got the experience. I worked at Ciragan. I worked in Antep. I expanded my environment. That’s why I’m here in Izmir today. The reason I’m coming to this position is that I get this business environment.” *P16*

3.4.4.4. Co-operation, Collaboration and Networks

In Izmir, there is no non-governmental organization in the city that discusses the problems of the creative industries of the city. Participants who know that there are examples in other cities stated that there is a lack of this issue in Izmir. Participants who claim that civil organizations are insufficient in terms of sectors within the creative industries in Izmir also do not see Izmir as a center for civil society organizations. Examples of the participants’ statements in this regard are as in Table 69.

Table 69: Absence of Civil Society Support for Creative Industries

Absence of Civil Society Support for Creative Industries
“There are institutions in Istanbul to improve the sector. Even the ‘Creative Industries Council’ has been established. However, such civil society platforms in Izmir do not exist in my knowledge.” <i>P1</i> “Ankara and Istanbul are the central cities for these sectors and non-governmental organizations supporting them. There are very few associations working in this field in Izmir.” <i>P4</i> “The existing NGOs do not find solutions to the problems of the sector. Meetings are mostly with bosses. There are almost no events discussing the sector with employees. NGOs organize mostly workshops in the sector. That’s all.” <i>P21</i> “There are also non-governmental organizations supporting art interaction. Very little.” <i>P11</i>

According to the participants, the collaborations in creative sectors in Izmir are carried out in a similar way as Izmir's way of doing business. Participants, in this subject often by explaining their own examples, draw attention to the structure of the partnership network in Izmir away from professionalism. Participants stated that a creative person who is not familiar in Izmir can be forced to cooperate. While some participants attributed this to the structure of the city far from cooperation, another group of participants tried to explain this with their Izmir identity. The participants also stated that the language of the cooperation of the city is far from being institutional and lacking team work. The views of the participants on this issue are shown in Table 70.

Table 70: Non-Professional Collaboration and Network

Non-Professional Collaboration and Network
"I have developed a project for the village of Ulamis. I got support. But I bought it because I was born in that village. Otherwise, I didn't get any funding. Support from the village. I got it from the municipality. If I was a stranger to them, it was very difficult." P8 "We cooperate with other sectors or institutions. Photo shooting, graphic design and etc. However, we establish these communications through intermediaries or through one-to-one relationships." P1 "It is difficult to establish cooperation in Izmir at first. In order to cooperate with an organization you do not know, you are trying to find someone familiar. Izmir is acting somewhat foreign to the unknown person at the beginning. There are questions like 'Where are you from? Not from Izmir?'. This also affects cooperation." P2 "The cooperation culture in Izmir is a bit distant. They don't work with you if you don't respect the rules and ethical values of society. They want to know you first. They need to know you as a person. The next issue of expertise. Even if you're not the expert for the collaboration, you can be partner because he/she knows you." P3 "The people of Izmir are not disciplined. This is the most important obstacle to the development of cooperation here. It is a bit difficult for me to work with other institutions or people because I care about disciplined work. All the co-operation relationships in Izmir going with bilateral relations. They do not even know job offer or partnership offer in Izmir. 'We are friends. Let's do a project.' That cannot be that way." P4

“I do business with my partners in Istanbul. This is almost none here. So if you know anybody around, there’s cooperation. It’s a little harder than if you do not know someone.”

P6

“I’ve built personal relationships. People are open to cooperation, support, but for those you need to be acquainted with them, you need to be a peer.” *P8*

“Izmir does not know what team work is. Teams don’t work together. No professionalism. No language compatibility.” *P19*

Participants argue that the increasing diversity of creative industries in Izmir has developed a structure open to cooperation. According to the participants who think that the creative class diversity that will work in the activities carried out for the original values of the city is found in the Izmir, this situation is better than the other cities. The participants, who define the diversity of many creative industries in the city, see Izmir as a potential for developing project partnerships. The opinions of the participants on this issue are given in Table 71.

Table 71: Increased Creative Industries Diversity to Develop Co-Operation

Increased Creative Industries Diversity to Develop Co-Operation
“There are a lot of creative people in Izmir. Lots of sectors... For example, if you want to work with an interior designer, you can find. The painter, the decorator... You can find them easily. I worked with a painter for the design of this place. I found her in two days. She worked fast, delivered the job fast, we agreed at an affordable price. There’s diversity here. There is diversity for cooperation. If she doesn’t, there’s someone else. You’ll find out. Compared to Ayvalık, there are more creative people and sectors here.” <i>P5</i> “There are location-specific values in Izmir. For example, there is a cheese called ‘armola’ in Seferihisar. Urla has artichokes. There is a diversity of the sector in Izmir. We need a festival to promote these values. There is advertising industry for this. There’s nature. There are agencies to promote. There are musicians. The gourmets are here. Here are a variety of creative sectors and it is growing.” <i>P8</i> “The development of this sector depends on some cultural activities. There are such collaborations in Izmir. For example, I am calling the gourmets here. Or we call bloggers. Once we had a creative workshop. Yoga activities were done in the morning, before. The pot designs were made. These collaborations are very much in Izmir and developed day by

day. People have easy access to each other. But most importantly, all these creative sectors exist in Izmir. And open to project development.” P16

Participants working in the creative industries of Izmir stated that they lacked the awareness of cooperating on partnerships and networks in the city. Participants often emphasized the lack of awareness of cooperation in the city when explaining the approach to cooperation in industry. In addition, some participants stated that they had heard about the steps taken in the city but did not have any idea about the content. Examples of participants’ views on this issue are presented in Table 72.

Table 72: Lack of Consciousness on Partnership Networks

Lack of Consciousness on Partnership Networks
“Some related sectors in advertising have social media networks but I don’t know a platform that discusses the problems of the sector directly. There are institutions I follow activities. There are associations in the sector that feed the sector and create business fields for us. As far as I know there is no institution listening to the problems of the sector.” P3 “I don’t think that’s needed in Izmir. ‘Who will discuss the troubles of the industry now... Never mind... No worries’.” P32 “For example, there is a plan for Kemeralti. But I don’t know. I do not know who is doing this culture project. There’s no one knocking my door.” P11

3.4.4.5. Prospects – Opportunities and Pressures – Threats

Participants expressed their hopes for the use of these opportunities with the opportunities of the city, while presenting their views on Izmir’s urban attractiveness. In addition, the participants expressed a great deal of opinion on the obstacles and threats to using Izmir’s creative potential. These expressions were coded under a category and were grouped in Table 73, unlike Table 33, to facilitate reading of the findings obtained. The purpose here is not to create a subcategory, but to facilitate the reading of study findings.

Table 73: Prospects – Opportunities and Pressures – Threats

Prospects – Opportunities and Pressures – Threats	
Prospects and Opportunities	Policy Mismatch between City Management and Central Government
	City's Inability to Hold Talent
	Being Closed to Change that Not Sit Well with the City
	Lack of Vision
	Concerns about Losing the City's Identity to Newcomers
	Followers and Impressionist Culture
	Lack of Local Policies
Pressures and Threats	Increasing Competition
	Increase in Culture and Art Events
	Increased Professional and Corporate Business Culture in the City
	The Expectation of Development of the City's Ability to Accept Innovations
	Belief in Creativity for the City's Future
	Hope of Enrichment of the City's Culture
	Prospect of Economic Development

Participants working in Izmir's creative industries and as executives have found the city to be very hopeful in many respects. In addition, they consider that there are a number of threats to the city in many respects. One of these is that the policy conflict between the city administration and the country's management. Examples of the participants' view are as shown in Table 74. According to the participants, who considered the policy conflict between the city government and the central government as a threat, the participants put pressure on Izmir for infrastructure, sector policy development and urban success.

Table 74: Policy Mismatch between City Management and Central Government

Policy Mismatch between City Management and Central Government
"For any city to develop, the state should have a plan for the development of that region. Izmir is not supported by the central government. Infrastructure, sectoral supports... These are not things that a city can do alone." P3

“Izmir’s policy clashes with the central government. It could be a world-wide city. But Turkey’s international image is poor and it also affects this city. There is a policy conflict in Izmir.” P4

“There’s policy confusion here. Izmir wants to improve some issues but cannot success. Because of the governmental policy.” P16

One of the issues raised by the participants in their discourses was the lack of the ability of the city to hold talented people. The views of the participants on this issue are given in Table 75. According to this, the participants stated that Izmir hosts the talented people and those they have lost these people to other cities after they have raised and educated them. Participants state that Izmir has lost its ability due to its low salary, lack of career opportunities, inability to see the value it deserves. Some participants even emphasize that they can leave the city when they are paid better in another city. The city’s capabilities have been compared to various cities in the world and Turkey in the discourse of the participants and they stated that the city can grow relatively skilled human capacity. However, the participants stated that there was a problem in keeping this ability within the city.

Table 75: City’s Inability to Hold Talent

City’s Inability to Hold Talent
“Izmir graduates its own students and sends them to Istanbul. Izmir can’t keep its talent. Everyone wants to live here, but career opportunities are poor, salaries are low. They leave the city for coming back when they retire.” P2 “Because other cities offer more attractive offers, we can’t keep anybody. Salary, training opportunities... Izmir does not offer much possibility.” P4 “Chefs in Izmir do not work for the money they deserve. They escape to Istanbul. Izmir does not pay for the quality. Then it is losing the creator of this quality.” P6 “The place of imagination is like America. You need to be in America to make your dream come true. Izmir is losing its skills to the places like America.” P7 “Izmir hits the person who you’re not. You see the man who does his job well in the world. You envy. You’re inspired. But you can’t be that person in Izmir. So you leave Izmir.” P7

“Salary expectation is low here. It doesn’t matter how much talent your job wants. That’s why talents can’t stay here. I can go for better salary. I even go abroad or to Istanbul. Why should I stay?” P14

“Izmir exploits man’s talent. But it doesn’t give the money. That’s why people are leaving.” P9

“There is no talent abroad. We went to an event in Germany. The guys admired our knowledge. But it doesn’t matter here. If they are calling now to hire me, I don’t think twice, I will buy my ticket 30 minutes later. It’s so clear!” P19

“A national education minister said: ‘Without teachers and students, I manage the school great’. This does not work. If creative people and people who will consume their works are not here, you cannot manage the city. Izmir is a center for creativity. But it can’t hold people who produce and consume it. The city is bleeding.” P13

Participants express that Izmir is a closed city. The statements of the participants are given in Table 76. According to the participants, Izmir is a modern village. At this point, the participants stated that the inhabitants of the city are actually conservative and stated that what is feeding this structure is hooliganism. In this respect, according to the participants, the city was closed to the changes that did not fit its structure.

Table 76: Being Closed to Change that Not Sit Well with the City

Being Closed to Change that Not Sit Well with the City
“Izmir is like a modern village. Closed to development and change.” P6 “Izmir closed into its own. Like a village.” P4 “Izmir is a city that seems like an enlightened city, but in actuality, it is a conservative city. What I mean by conservatism is not a religious issue. Hooligan attitude. To be a fan of your own. Not seeing anything else. This causes to be closed to innovation because the new thing comes scary the Izmir’s people.” P16 “Izmir is a bad city that comes new to its own identity. It’s a city that turned into its own. For this reason, we can evaluate the city as bigotry. They don’t want to change.” P32

The participants see Izmir as a city with enough potential for creativity but without a vision to use it. According to the participants, although there are local administrations by local authorities, the city does not have a vision or strategy for

creative industries. The city is defined as having the means to realize this, the natural beauties, and the lack of urban perspective for the development of industries. The opinions of the participants about the lack of vision of the city are given in Table 77.

Table 77: Lack of Vision

Lack of Vision
“Any creative work that should be done here is done in other cities. Izmir has everything for creativity but does not have the vision to use it.” P6
“Izmir is so beautiful. Location conditions very convenient. But the people here are of poor quality. Not visionary.” P7
“Meat restaurant in Izmir everywhere. A place where so many organic foods are vegetables. But Gaziantep culture dominates the city.” P7
“There is a lack of vision in developing art here. The city has nature, has the sun, and has freedom. Improve these sectors! Please...” P11
“Art Street in Urla is a product of local politics. So it can be done? A little support... That’s it!” P15
“Izmir has a lack of urban vision. Unfortunately, there is a lack of vision for handicrafts. Local policies are missing. No future plans. No strategy in Izmir’s handicrafts field. The city has potential. But it can’t use it.” P13
“Here we have fashion, design. There’s a wedding fair. A world-famous exhibition is held in Izmir. For example, I can make a wedding dress from felt material. But there is no such point of view. No strategy in Izmir.” P13
“If there are movie plateaus in Izmir, our sector also develops. No vision, no strategy of Izmir.” P18

Some of the participants see the migration from Istanbul as a threat to the identity of the city. As can be seen in Table 78, the participants think that the city will experience certain losses as architecture and nature by giving examples from some parts of the city such as Alacati and Bayrakli. The Istanbul-Izmir highway facilitates access to the city, and the city believes that it will increase the new migrants.

Table 78: Concerns about Losing the City’s Identity to Newcomers

Concerns about Losing the City’s Identity to Newcomers
“Izmir is not ready for the population coming here when Istanbul highway will be finished. The city center will be like Alaçatı. The identity of the city is changing in Bayraklı. The city of buildings is happening in the city center.” P2
“The architectural constructions that are incompatible with the identity of the city are being made in Izmir. This is a threat to Izmir’s identity.” P3
“Izmir could be a little Istanbul. Constructions can change the city’s skyline.” P4
“Izmir is afraid of losing its identity. They percieves the migration from Istanbul as a threat.” P6
“Immigration from Istanbul will end the city’s culture here. It will be suck in Izmir. They will escape the chaos of Istanbul and come here. They will also bring that mess from there. As in Alacati.” P9
“The immigration from Istanbul will get us off our place, our identity. Employees of Istanbul origin will earn money. The people of Izmir, their income, their values will be lost to those coming people from Istanbul.” P11
“They come with their own cultures from Istanbul. They don’t keep up with our culture. People are rude in Istanbul. They are coming with it. I think we’ll lose the tissue here.” P31

Participants describe Izmir as having an imitation culture. As it is understood from the statements in Table 79, participants think that Izmir follows Istanbul behind. In addition to the participants who thought of Izmir as an imitator and follower of Istanbul, a participant who had problems due to intellectual property in Izmir stated that she would go to Istanbul for this reason.

Table 79: Follower and Impressionist Culture

Follower and Impressionist Culture
“We have gourmet hamburger culture in Istanbul for 15 years. 2 years in Izmir. Izmir imitates Istanbul. Izmir following Istanbul. Following... But... Pretty late.” P6
“Izmir is copying Istanbul. Istanbul is also copying Europe.” P5
“There’s an imitation here. In Istanbul, Nusr-Et comes out, and then there is a similar job. The unique works are very few in Izmir.” P16

“Here people have always imitated my fashion. I’m running away from this. That’s why I’m going to Istanbul. I’m always suing people. My designs are stolen.” P18
 “Izmir is like a stalker of Istanbul. Izmir doing what Istanbul is doing.” P18

A significant number of participants define the city as a lack of cultural policy. According to the participants, the most important reason for lack of policy arises from the lack of a city policy of aesthetic concerns. According to participants who think that the consumption of culture will increase as a result of policy, strategies for creative industries should be found in urban policies. In this way, the participants state that the city administration will be encouraged and the products and services will be demanded by the citizens. Some examples of the participants' discourse on this issue are given in Table 80.

Table 80: Lack of Local Policies

Lack of Local Policies
“I was on the Advisory Board of the Bas Durak Mosque project. I’ve been there as a master craftsman. I advised them to give the shops to the artists for free of charge. Not accepted. Can I tell you something? There is a problem in the local policy towards the artist. But they expect more money from the artist. This is not possible. It’s not policy.” P13 “The development of this sector depends on policies. Because culture is not demanded. Culture demand must be created. We are not a developed country. Our economy is not very good. And our only shortcoming is not cultural products. For this reason, strict, imposing policies are needed for the development of aesthetic pleasures in Izmir. If Izmir wants to be a leader in these sectors, it should put culture consumption into our daily lives. I should see art on the streets, on the bus, on the ferry.” P15 “Local policies are missing here. Especially for the talented people.” P9 “Consumption of the culture product is only by encouragement. The policies in Izmir are missing.” P12

Participants made hopeful statements that Izmir's competition would increase. According to the participants, the brands that will come to the city and the value of their work together with the migration will be understood and the number of similar companies will increase. The participants will define the competition as an opportunity for the economic development of the city. In addition, some participants stated that as

the number of activities increased, the competitiveness of the city increased. Some statements regarding the discourse of the participants are given in Table 81.

Table 81: Increasing Competition

Increasing Competition
“Some brands from Istanbul are beginning to move their offices to Izmir. Thus, a competition has begun for our sector. The number of companies to support social media and communication will increase. Competition will increase. This means the development of the sector.” P2 “Competition will develop. When the competition develops, the sector will also develop.” P4 “There’s a lot of coffee. Competition will increase. People will know where good coffee is. This causes the opening of new coffee shops. It means reviving the economy.” P5 “We organized a festival for the village of Ulamis. Other towns also began to organize festivals. Municipalities are even competing through festivals. Creative climate is such a thing. It feeds the competition. Creativity leads to creativity.” P8

Participants evaluated the increase in the cultural and artistic activities of the city as effective. According to the participants, who generally come to the city as artists and people with high aesthetic sense, Izmir is considered as a culturally attractive city. According to the participants who stated that the demand of the young population living in the city also improved the city culturally, if the performance and demonstration centers were opened in the city, the city could be a cultural attraction. Participants' views on this issue are illustrated in Table 82.

Table 82: Increase in Culture and Art Events

Increase in Culture and Art Events
“I think Izmir will develop in terms of cultural activities. Natural beauty that feeds creativity is already here. If the performance and show centers are opened, the attraction of the city will increase.” P2 “Young people are demanding more events here. Izmir is improving itself at this point.” P7 “Festivals are growing. So more people come to the city. As people come here, culture and art activities are also increasing in the city. Seferihisar and Urla were the leading destinations. This culture is spreading and developing in the city’s attractiveness.” P8

“The conscious, sane people that came here. Artists, tasteful people come to Izmir. This increases the culture and art activities in the city. Festivals and events are increasing.” P15

Participants working in creative industries in Izmir express that they will bring disciplined and professional work along with migration from Istanbul to the city. According to some of the participants, this will lead to the emergence of Izmir's institutionalized structure. The views of the participants on the subject are exemplified in Table 83.

Table 83: Increased Professional and Corporate Business Culture in the City

Increased Professional and Corporate Business Culture in the City
“There are too many migrations from Istanbul to Izmir. As corporate companies come to Izmir, a professional business culture will develop here.” P1 “As the competition increases, a more disciplined working culture will come here.” P4 “There will be investors from Istanbul in Izmir. This place will also develop as a professional business environment in Izmir.” P6 “When Istinye Park opens, there will be Nusr-Et. Then some of the brands here give theirself away. Doing good work, being professional... Izmir will learn it.” P16

Although Izmir is open to accepting cultural innovations, according to participants who initially feel that they are resisting at the beginning, the young population and artists who come to the city break the resistance of the city to accept innovations. Participants who think that the urban economy will be mobilized as new brands and companies come to Izmir think that this will bring innovations to the city. Some of the participants stated that as shown in Table 84, although the inhabitants of Izmir are resistant to accepting the new ones, they will be familiar with the innovation and even demand change.

Table 84: The Expectation of Development of the City’s Ability to Accept Innovations

The Expectation of Development of the City’s Ability to Accept Innovations
“Izmir is a non-self-biased city. Until they know you. I’m thinking about it: as companies come here, Izmir will learn to accept innovation.” P2
“Increasing mobility in Izmir encourages people to do business here. This will make the city open to innovation.” P4
“Izmir people do not accept innovation easily. He doesn’t want to change his habit. These will change. New places are opening. He will accept it. The world is changing. The human structure here will also change. It will become a demand for innovations.” P5
“For example, I use service containers that do not harm human health and do not produce carcinogens. My plates are ISO quality certified. The oil I use has a good quality. I give discounts to those who bring their own service containers. Those who come are eager to adapt to this way of doing business. There’s a resistance here to accept innovations. But I have the impression that it can break.” P7
“The number of universities in Izmir is very high. Innovations will come to the city as young people come here.” P6
“Very nice cafes open in Izmir. New artists coming. The city starting to accepts them and hugs art and artist.” P11

According to the participants, Izmir was expressed as a city suitable for creativity. In view of the participants, who think that the difference in urban identity with migration may have an impact, the society is open-minded and educated in order to encourage the development of creative endeavors. The participants also emphasized that the sectors that will have a say in the future of the city will be the creative industries. In respect of participants who claim that educated and creative people cannot be accommodated in oppressive societies, Izmir is defined as an area of freedom for these people. For this reason, the belief that Izmir will develop with this creative potential is dominant in the participants. The statements of the participants expressing their beliefs about the role of creativity in the future of the city are exemplified in Table 85.

Table 85: Belief in Creativity for the City's Future

Belief in Creativity for the City's Future
"I believe that Izmir will grow with creativity, not with trade not with other industries. The person, the firms who come to Izmir are also avoiding the pressure. They're coming here for being free. This is the strength of Izmir. Educated people are here. Many universities are here. Izmir will be the living space of these people. It should! Izmir should develop with these sectors!" P3 "Izmir is also very advantageous city in terms of creativity. There's a lot of migration here. More people, more different perspectives mean more creativity." P4 "Society is open-minded and educated. That's why creative industries can live here in the future." P4 "Trends will come here. There will also be trending things in Istanbul. But there may be something trend in Izmir. I believe that. Something can be found here. And people can come to Izmir for it. This can be Izmir's creative climate. People will come here for it." P5

It is observed that participants who think that the aesthetic tastes of Izmir need to develop, have an expectation that the cultural, aesthetic and palate pleasures of the city will develop. Some of the participants connect this to immigration from Istanbul. Some of them stated that this is related to the continuation of the creative works to be made and produced here. According to the participants, the values such as gusto, creativity, and pleasure, if they are not in Izmir, they cannot live in other cities. Some of the examples obtained from the statements of the participants are shown in Table 86.

Table 86: Hope of Enrichment of the City's Gusto

Hope of Enrichment of the City's Gusto
"Coffee culture in Izmir is not yet very developed. Most of the third-wave coffee shops are actually making coffee with machine. People can't distinguish it. They cannot know the good coffee beans. This pleasure is not yet developed. But it will evolve. The taste of Izmir will develop. People who really understand the coffee... Tasteful people... Will live here." P5 "Istanbul customers will come here with their quality, taste, good food understanding." P6

“If my business is a value in the world and not in Izmir... There is a lack of pleasure, in our aesthetics, in our culture, there is a failing. I have faith that this will develop in Izmir. If we go on this, this will be appreciated in this city. If we can’t do this in Izmir, we can’t do it anywhere.” *P13*

It is stated that there will be a revival in the economic development of the city in terms of the participants working in the creative industries in İzmir. According to the participants who explained this development due to the immigration that he believed to come from Istanbul and the investments to and from Izmir depending on the future investments, an urban economy started to develop in Izmir in the context of creative industries. The opinions of the participants on this issue are given in Table 87.

Table 87: Prospect of Economic Development

Prospect of Economic Development
“The economy will develop. The investor from Istanbul invests in the city without seeing this place. They will bring their economy along. Trade will develop. Of course our sector will also develop.” <i>P6</i> “I am hopeful. Because the art of ceramics has improved a lot here. People are now coming to my workshop more often. It’s growing every day. Here, an economy of creative industries began to form. And this is getting richer.” <i>P11</i> “I think the economy will develop here. Investments are coming here. Attractive spaces are created. Bayrakli will be... The Maslak of Izmir.” <i>P16</i>

3.4.4.6. Location Factors

The findings obtained from interviews with participants who are people who are seen as opinion leaders of the creative sectors, employees and managers working in creative industries in Izmir are grouped separately as soft and hard location factors that are effective in the preference of the city of the creative class. The reason for grouping here is to facilitate the readability of research findings as well as to clarify the impact of factors in empirical studies on factors affecting location selection factors (Martin-Brelot et al., 2010). In this context, the findings of the participants were grouped in the context of the classification presented in the literature and the views of

the creative class of Izmir in the creative industries were analyzed in terms of location factors. The findings obtained from the participants were arranged in Table 88 in categorical context. Accordingly, the participants made evaluations about Izmir in the context of both hard and soft location factors.

Table 88: Location Factors

Location Factors	
Hard Location Factors	
Infrastructure	Ease of Urban Transportation
	Traffic Not Resembling Metropolitan Traffic
	Undeveloped Infrastructure
	Inadequacy of Transportation between Rural and City Center
Labour Force	The Existence of a Skilled, Creative and Qualified Workforce
	Salary-Based Job Leaving
Cost	Affordable Cost of Living Despite Metropol
	Relative High Workplace Rent
	Low Wage Levels
Local Policies and Public Support	Lack of Local Policies about Creative Industries
Education and Training Facilities	Wealth of Education Opportunities and Facilities
Soft Location Factors	
General Environment Quality	Beauty of Nature and Climate
Tolerance	Tolerant and Open-Minded Society
Crime and Security	Life away from Chaos and Stress
	Living in Safety
Quality of City Management	Inadequate City Management to Use the City's Potential
	Change in the Quality of Public Services Obtained According to Local Municipalities
	Easy Accesible Public Service and Management
Leisure and Cultural Facilities	Lack of Cultural Facilities and Leisure Activities

3.4.4.6.1. Hard Location Factors of the City

The views of the participants about the infrastructure, transportation and traffic of the city are given in Table 89. The participants evaluated the urban transportation of Izmir as easy, accessible and affordable. In addition to the participants who supported various discounted transportation applications in the city, there were also participants who expressed some deficiencies related to rural transportation and urban transportation of the city. Although they considered the urban transportation appropriate, they considered the access to the rural areas outside the city as expensive. The participants also emphasized that access to the city from the countryside through rail systems did not develop in the southern part of the city.

While evaluating the deficiencies in the architectural infrastructure of the city, the participants associated with the poor infrastructure of the city, especially because of the frequent occurrence of flood hazards. In addition, the participants stressed that there have been fewer problems in relation to the infrastructure of the city in recent years. The participants who expressed their satisfaction due to the lack of traffic problems in the metropolitan area, however, stated that the biggest problem in private transportation is parking. In addition, some participants also mentioned their concerns about the increase of traffic problems with the migration of the city. Participants stated that they generally supported the policy of the city to encourage the public transportation and found the decision-makers' decision proper.

Table 89: Infrastructure

Infrastructure
“The infrastructure in Izmir is really bad. When it rains, it’s flooded. There is flooding in the center of the city when the rainfall.” P2
“I think infrastructure in Izmir is a problem. But for the last 10 years, it has been better than before. The sewer was a problem. The city smelled bad. Now, it is cleaned.” P3
“Urban transport in Izmir is fine. I can reach every place in the city center in 30 minutes. This is amazing! This is not possible in metropolises like Istanbul. Your life is going on the way. Then sit and wait for inspiration. No... Roads and traffic are exploiting your all inspiration.” P1

“I think the transportation in Izmir is easy to reach and far from chaos. I feel like living in a modern city like in European cities. People from there use public transportation. I think Izmir is a special city in this respect. It’s like a metropolitan and not like a city at the same time.” P3

“Transportation in the city is very easy in Izmir, but access to the city from the countryside is extremely expensive. There is a ‘90 min transfer system’ in Izmir. You cannot benefit from this in rural areas. Many people like me live in rural areas either because rents are cheaper in there or being away from the chaos of the city. From there it is very costly for us to come here by public transportation. I live in Seferihisar and I pay about 10 Turkish Liras per day for public transportation.” P2

“Izban, tramway rail systems are not solutions to ease transportation in the southern part of Izmir. Especially on the Uckuyular-Balcova side the traffic has been messed up for the last two years.” P2

“Although Izmir is good for public transportation, it is not a very convenient city for transportation by private vehicles. Signs are not enough. Especially if you come to the city as a tourist, you realize this first. Parking was a problem. Parking fees are very high.” P1

“Izmir is leading urban residents to use public transport to reduce the city’s carbon footprint. It’s a city policy. And that’s wonderful! As far as I know, this is the only city that has worked for it in Turkey. However, the municipality is unfortunately inadequate to announce it.” P3

“The center of Izmir is easy to reach. We are located in a place accessible to everyone. The center of the city in Izmir is very advantageous in terms of transportation. You can reach from all central districts to here with using one vehicle.” P4

“Izmir infrastructure is not an attractive place to live at all. Bursa is even better.” P4

“Very comfortable transportation in Izmir. You’re home at a maximum of 30 minutes. Get out of work, and then go for a walk. It takes 30 min.” P6

“No traffic. No stress. The transportation in Izmir was very satisfying.” P21

The views of the participants on the city’s workforce profile are given in Table 90. Participants stated that they had a skilled, creative, qualified workforce that could be employed in the creative industries in the city, but they left the city because they could not find a job. Participants also stated that people who often work in creative jobs leave their jobs for higher salaries and that they are a continuous turnover in the

creative work force. Participants also stated that unregistered employment is increasing in the sector. This is the case, especially in the software industry.

Table 90: Labour Market

Labour Market
“The labor market in the advertising sector is unfortunately very narrow. You have to accept low wages. Finding a job in Izmir is very difficult. But when you find it, it’s like civil service. It’s hard to get out.” P2 “The labor force is here. Finding trained, qualified staff is not difficult for the advertising industry. Very talented people grow in Izmir but they are unable to find a job. Izmir can’t keep its talent.” P3 “Unemployment exists in these sectors. There are many people who are able to work in the creative industries cannot find a job in Izmir easily.” P4 “Business areas are narrow but the workforce is very much in Izmir. There are many talented people.” P5 “Salaries are low here. This sector is very much the element. Salaries are low.” P5 “Employees going from here to elsewhere for 10 TRY. They’re getting a daily salary. This is only specific to Izmir. There is a competition in the labor force.” P6 “Turnover rate is high in Izmir. For 1 TRY more, employees can leave the job.” P7 “In this sector, salaried employees are gradually increasing. But the freelance employee is also very much.” P21 “There are too many freelance working in the sector. More freelancer than the registered employees.” P9 “The scarcity of job opportunities scared young artists in Izmir.” P15 “The labor force in this sector is constantly changing. But there is little work here.” P16

Participants frequently talked about rent costs when evaluating the city’s living costs. According to the participants, the rental rates in the city are increasing day by day as they are suitable for a metropolis. Participants who think that the migration which is new to the city will have an effect on this, also states that the rental rates are also high in the city. According to the participants who stated that salaries are low for people working in creative industries in the city, life costs are increasing and the fact that salaries do not increase at the same rate is defined as a problem for the city. Participants frequently compared living expenses in Izmir in the context of other

metropolises and stated that they consider it relatively suitable. The views of the participants on these issues are illustrated in Table 91.

Table 91: Cost

Cost
“When you first enter the sector in Izmir, you cannot work very high salaries immediately. But after 5 years you can get a satisfactory wages. Maybe even after 10 years... Although you have experience in Izmir, sometimes your salaries may not rise here. If you have experience, your salary increases in Istanbul. Izmir is not like that.” <i>P1</i> “In Izmir, rental costs have increased. When the Istanbul highway is completed, it probably increases more. Salaries is like Izmir salary, food, rent and living expenses is like as Istanbul level.” <i>P1</i> “Living costs in Izmir are relatively better than in other metropolises. A period I lived in Istanbul. It’s hard to live there. The salary you receive is enough for your rent. But the rental costs are increasing in Izmir too. I’m going to get married now, and looking a rental house in Karsiyaka. The houses are old, the rents are high. The rent for new houses is even higher. In Izmir, we could live more comfortable before with the salaries received. Now that scissors is shrinking.” <i>P2</i> “Izmir is a cheap city compared to many metropolitan cities in terms of living expenses.” <i>P4</i> “Rental rates in Izmir... I have read recently in the newspaper... 54 percent increased! It passed Istanbul and Ankara.” <i>P32</i> “Living costs in Izmir are not very high. I lived in Ayvalık before I was married. Life is more convenient, cheaper there. But of course it’s not a metropolis. For a person who wants to live in metropolitan a city, Izmir is also a preferred city for living expenses.” <i>P5</i> “Costs lower in Izmir. I’m working freelance. I can live in the city I want. The living costs here are very affordable. I have twin girls. I can get them trained here at a more affordable price.” <i>P9</i> “The cost of starting a business in Izmir is low, and living expenses are also affordable.” <i>P10</i> “Living costs are very convenient in Izmir. You live in the city, but the cost of living in the village. But the premises rent. Excessive! More than Istanbul.” <i>P16</i>

Participants stated that the city did not develop political support mechanisms in the context of its sectors. They also stated that the city produced policies in terms of industry and trade and emphasized that regional supports were also missing in the city. Participants often made regional evaluations while emphasizing the lack of regional and urban policy, and stated that the policies for making the city a center of attraction are lacking and those strategies that are not announced. Examples of participants' views on local policies and public support are illustrated in Table 92.

Table 92: Local Policies and Public Support

Local Policies and Public Support
"I don't know that there is an incentive or public support specific to Izmir. I had studied entrepreneurship with KOSGEB support for free but this was not a special case for Izmir. There are more manufacturing supports in Izmir as I know. We don't have special support mechanisms for jobs that require creativity and talent. The European Union supports the creative industries as competitive industries. But no such support in Turkey or Izmir." P1 "I never heard that there is a policy in Izmir to develop advertising sector. Only meetings of trade chambers or university interviews, trainings... That's all!" P2 "In Izmir, all incentives go to develop industry and manufacturing. However, Izmir has a natural ecosystem for the development of creativity." P3 "There is no local public support to encourage you to be established in Izmir. There is no regional support for Konak. The only advantage is that we have easy access to public institutions. We can get a quick response from them." P4 "There is not much local support here except for entrepreneurship training. So there is no local policy in Izmir to develop gastronomy." P7 "Municipal support does not exist for the center. But Seferihisar managed this very well. It supported the projects of the local people. Ula village for example... The life came to the village. It is a living village now. There are full of visitors at the weekend. But this success is the success of the municipality." P8 "There is a place in Kemeralti for traditional arts. But I can't say it's very active. There are local policies in Izmir maybe, but these are not announced. So I do not know them." P11

Participants stated that there are training and training facilities of the city and they also stated that they should be developed. Interviewer, who state that the city has universities that will educate talented people, emphasized that the city has facilities in this respect. Participants with children also stated that there are adequate and cost-effective education opportunities for their children. Their opinions about these facilities are exemplified in Table 93.

Table 93: Education and Training Facilities

Education and Training Facilities
“There are too many universities in Izmir. Lots of trainings. Important educational institutions (universities) and educators/academicians in the advertising and communication sector are here. Institutions also organize trainings. Whether it is sufficient or not is discussed. But there is.” P3 “All employees of the sector need training. There is a need for continuing education. There are also many possibilities for this. Izmir is a rich city in this respect.” P2 “There are undergraduate departments where you can study in Izmir, but the field is less that you can get experience. In the universities, the kitchen designs in the gastronomy departments need to be improved. There are training facilities but not enough.” P6 “There are also educational opportunities for children in Izmir. An advantageous place to raise children.” P6 “There are many workshops here. I’m also organizing it. Izmir is a place that feeds people in this respect.” P11

3.4.4.6.2. Soft Location Factors of the City

Participants state that the city generally considers the environmental conditions as high quality and beautiful. The location of the city by the sea, its natural beauties, and the convenience of the climate to live and produce is frequently mentioned by the participants. Participants state that the existence of many natural beauties in and around the city has inspired them. It was particularly emphasized that the sunny seasons of the city are important for people working in creative industries. The proximity of the city to many of the surrounding green areas has been one of the issues that the participants stated. Participants emphasized that when comparing the natural

beauties of the city with other cities, they often do not like Izmir even if they live in a place with plenty of green space. According to the participants who found the city livable, it was found that the visual problem of the city was the visual pollution caused by the high number of signs. The views of the participants on the natural and general environment of the city are illustrated in Table 94.

Table 94: General Environment Quality

General Environment Quality
“The coastal city of Izmir. Sea, sand, sun... History... Ephesus is right next to you. There are so many natural beauties in the vicinity.” P2 “Artificial urban areas are created in Izmir. Architecture is not suitable for the structure of Izmir. As Bayraklı... It creates both environmental and noise pollution within the city. The texture of the city is deteriorating.” P1 “I’m taking pictures and videos with the drone. The city is very satisfied in this respect. Visually, there are many beautiful urban images. Karagöl... Inciraltı Kent Ormanı... Urla... Güzelbahçe... And all of them are at maximum 30 minutes - 45 minutes away. The City Forest is right in the heart of the city. There are flamingos there. Think about it. Where they have such natural beauty!” P3 “The weather is even effective in Izmir to be a creative place. There is a sun over the four seasons. Where else can we be creative?” P4 “The whole thing is nature of Izmir. The city itself is beautiful. Livable. Put the people from here to Nigde, do you live? You do not! You can not live! No sea, no sun, no climate... There is no place like Izmir. This is a grace given by geography.” P4 “The environment in Izmir is spectacular. The sun is constantly here.” P7 “People are coming for the nature of these places.” P8 “The surroundings of Izmir are beautiful but there is too much signage pollution.” P11 “Sea is the most important factor in my opinion to come here. It’s great you’re seeing the sea when you’re on the street.” P15 “Sea edges are civilized. Istanbul is not so. Izmir carries the civilization of this sea.” P9 “Ankara is greener than Izmir. But it doesn’t look like it here. The nature of this place is another. Maybe it’s because I was born and raised here. I do not know. Another thing is here. This place has a visual richness. Izmir looks beautiful in the photo. Look beautiful in the country map.” P17

The interviewees described Izmir as an open-minded, free-thinking and enlightened city. According to the participants who stated that there has been cultural diversity since history, this diversity has brought with it respect for being self. Participants, who stated that Izmir is familiar with immigration and is therefore familiar with diversity, define the city as a city of tolerance. The participants, who expressed that they came to the city far from this pressure, stated that political tendencies could be effective in this lifestyle of the city. For a participant who defines Izmir as a place of breathing, the city is the center of peaceful life. Participants stated that the city has ethical values and rules and that these are based on respect for differences. For the participants who stated that people laughed at the city, Izmir was stated as a beautiful place to live. One of the participants stated that they did not experience any problems due to their sexual orientation and stated that women could also live freely in the city. Examples of the participants' statements are given in Table 95.

Table 95: Tolerance

Tolerance
"Izmir is a tolerant place. When I first moved in, I had a hard time here. I even thought about leaving Izmir. I got used to it later. As I get to know, I get used to the environment... Now I feel like a local. I want to continue my life here." P1 "The person who comes to Izmir does not come to Izmir because he loves. He/she is coming to Izmir because he/she dislikes something and this thing is not in Izmir. That's repress. In Izmir, everyone respects you. Respect no matter whom. His/her ethnic origin, religion, language, identity, whatever... He/she comes here because he/she knows that he/she will not be repressed or he/she will be respected." P3 "Izmir is a place of immigration. It blends so well. It hosts different people from different cultures. There's diversity here." P32 "Ethnic origins are different here many people settled throughout history. They lived in peace, brotherly, and in peace. There is tolerance in Izmir." P2 "There is a respect for differences in Izmir. There's respect for identities. Nobody interferes in anyone's clothing or belief. This is unique to Izmir." P17 "Izmir is an embracing city. All the values of Izmir come from respect for differences." P12

“Izmir is a breakpoint. People coming here due to escape from the persecution, and chaos. They come to Izmir for its political and democratic environment.” P13

“Izmir is a breathing place. Nobody says, ‘I’ll get my job here, I’ll earn more.’ Everybody says: ‘I’ll move to Izmir and live freely.’” P19

“A city has a set of ethic rules and values. Being resident is something like this. Izmir is a city that has achieved this. Izmir’s identity: love, respect, tolerance, freedom...” P26

“Izmir is a peaceful place.” P31

“The immigrants are here. Respect for cultural diversity is here. There is no thought like ‘What people say about me?’” P4

“The indulgence that makes Izmir attractive. People’s way of life is attracting others.” P10

“People are friendly here. They are smiling.” P14

“People don’t look weird to you. Your hair, your clothing... These are nobody’s business.” P11

“Young girls are free and pleasant. Beautifully dressed, stylish people. This is a place to live. There’s tolerance.” P15

“In Izmir, you can roam freely in Karsiyaka. Izmir is a spacious place. You’re comfortable. No offense. For example... When I wore a pair of shorts in Ankara... Someone said to me: You look naked! You can never have such a thing in Izmir! Nobody tells anyone: be quiet, we’re uncomfortable!” P17

“I will be very clear: Izmir does not judge my lifestyle! Not pressuring me about my gender preference! There are people like me who have a sexually free lifestyle. And Izmir loves us.” P17

It was determined that the participants working in the creative industries were sensitive to the issue of safe living in the city. For these people, life away from chaos and oppression is a very important issue. One of the participants stated that he was not even living in the city center because he feared the terrorist attacks. Some of the participants stated that their primary powers work well in the city. According to the participants who can easily walk on the street and return to their homes at the desired time, the stresses such as chaos, stress and terror should not be included in the city in order to develop creativity. The views of the interviewers are given in Table 96.

Table 96: Crime and Security

Crime and Security
“Izmir is a secure city to live in. There are very few signs of crime. The areas where you need to travel by protecting yourself and your suitcase are very rare.” P2 “Police forces in Izmir work very well.” P30 “A very safe city to raise children.” P14 “Women can return home at any time in Izmir. You can easily walk on the streets at night.” P3 “Creativity cannot develop in cities where security is a problem. People are not anxious in Izmir. This is very important for the development of creativity.” P4 “This is a city where women are comfortable to walk. Harassment and rape are rare. Safe...” P16 “I lived in Ankara for 4 years. I was there when there was a bomb explosion. And this has left me with psychological damage. My friends who died were in that explosion. I couldn’t leave the house for a while. In these respects Izmir is very safe. It is safe in the city, but I live in Foca because of this security concern. There’s no such thing in Foca. There is a safe place.” P17

According to the data obtained from the interviewees, all buildings and institutions related to the city administration are located in the city center and the fast access to the managers is a situation unique to Izmir. However, it is stated that the quality of city administrations and the services provided vary according to the district municipalities. In fact, it is stated that some local administrations offer different municipal services according to the area of residence. It is stated that the city has a potential but it is not managed well in Izmir. According to the participants who stated that there is no policy for using the potential of the city, Izmir is defined as a city which has no political problems with the central government and it is deprived of looking for the crime in itself. Another group of participants argues that the problems of the city should not be uploaded to the metropolitan municipality alone. Therefore, a confusion has been observed in determining what the obstacles to the city’s quality of service are. The city has also been identified as providing a municipal service that embraces differences. Illustrative statements of the participants are listed in Table 97.

Table 97: Quality of City Management

Quality of City Management
“Public services in Izmir vary according to the municipalities of the districts. For example, I was sitting in Karabağlar. The environment was clean. I was happy with the municipal services. Then I moved to Seferihisar, I did not get the same service. Even in the district, the service given to the center of Seferihisar differs with the service given to Sigacik.” P2 “Municipalities in Izmir may be problematic in some respects. However, we cannot say that this is solely due to the Izmir Metropolitan Municipality. For some political reasons, Izmir cannot get the necessary services and investments in terms of city management. Or the city is not guilty of city quality alone.” P3 “Ali Sabanci says two things are effective for success. Your cards will be good, and you need to play well the game. Izmir’s cards are good, but it can’t play well. The city has potential, but it can’t use it. Why is that? Because it has no policy. There is no policy of encouraging creativity in Izmir. How does Eskisehir do? We need to call the blame ourselves. There is a policy conflict with the central government. But this is not an obstacle to feeding the creative ecosystem here.” P4 “There is a management approach that supports differences in Izmir. In Hıdırellez, festivals are organized in Roma neighborhoods. In this city, there is the Roman Symphony Orchestra from Tepecik!” P17 “The municipality cannot serve the districts very well. It’s a nuisance. Garbage collection, transportation services are poor out of the city center.” P17

Participants stated that the sector is not developed because there is not enough activity area in the city. Some creative industries affected by insufficient meeting and conference halls have emphasized that Izmir has lost its congress and seminar tourism potential to other cities. The studies on the dissemination of the use of bicycle lanes in the city are welcomed but it is stated that the bicycle lanes are not safe in the city. The fact that there is a lot of socialization in the city is noteworthy for the participants. On the other hand, the lack of performance and demonstration centers where cultural art activities could be organized was expressed as an important problem of the city. Participants who wanted to see modern art in the city stated that there are also few galleries in the city. In addition, the participants complained about the lack of theater culture in Izmir and stated that it was very difficult to find tickets to a few events.

Participants often expressed their opinions on the way to compare Izmir with other cities. The data on the participants' statements and examples are given in Table 98.

Table 98: Leisure and Cultural Facilities

Leisure and Cultural Facilities
"There are very few cultural and social facilities in Izmir. For example, Alice Musical is currently playing in Istanbul. If the tour comes to Izmir... Where is the venue?" P1 "Bicycle roads in Izmir have increased a lot, but unfortunately the connection between urban and rural is insufficient. Urban bike routes are not very safe." P2 "There are many socializing areas in the city. Bars, pubs, cafes... There is also inspiration in places where socialization is." P3 "There is no modern art in Izmir. No galleries. Folkart Gallery is not enough to fill the gap on this subject. I would like to see modern art in Izmir." P3 "Theater culture in Izmir is unfortunately undeveloped. Even important cinema festivals don't come to the city. When I lived in Ankara, going to the theater was a routine. If the theatre comes to Izmir, the tickets are running out 1 month in advance. When the event is low, the tickets are running out quickly." P2 "The first time people are creative is when they have their spare time. Izmir is the best place for this." P4 "There's windsurfing here. There are so many sports activities." P4 "There's an activity every day. Occasionally sometimes even days of events collide with one another. I can not reach. There are so many nice activities." P15 "In Izmir, the infrastructure that feeds the advertising sector such as meeting room/assembly hall and hotel is not enough. Vodafone, for example... Let's say that the brand will collect all the dealers. Where? There is no such facility. Therefore, we are losing our customers to Antalya, Cyprus and Istanbul." P1

RESULTS

Creative cities are places of attraction where talent's directive dynamics become an economic input. Therefore, attracting creative class and creative industries for cities is an important element of global competition. Many cities, which are aware of the prosperity of individual creativity, develop programs and policies to create a creative climate in their cities. The world's major metropolises are competing in the race to be a creative city. The path to economic growth and competitiveness for cities is directly proportional to the ability to retain creative individuals and their creative industries.

In this context, the study firstly examined the academic pathways of creativity and city concepts together. After the emergence of the concept of creative city is explained with the related concepts of the literature, the role of the creativity of cities in achieving a sustainable competitive advantage is discussed. In this respect, the study contributes to the literature in terms of revelation the need to focus on international urban competition to create values for cities as economic and cultural power sources of nations. The study evaluated the approaches to creative city concept from creative industries and creative class perspectives. At this point, the study reveals that different approaches that are comprehended in the literature make it difficult to describe a single and general definition about creative cities. From the conceptual perspective, it is revealed that the definition of creative city requires clear expressions. In the study, the creative city concept is dealt with two different approaches that evaluate the creativity of cities from the perspective of creative industries and creative class perspective. However, it has been determined that the perspectives of the creative city concept are often considered culturally oriented and economically focused in the literature. From a theoretical point of view, it is thought that independent evaluation of creative industries and creative classes cannot provide a holistic approach to the study of the creative potential of cities. As a result of that, in this study, it has been suggested that in addition to the identification and evaluation of the creative industries that develop the creativity levels of cities, it would be beneficial to consider the views of the people working in the creative industries of the city on the creativity potential of the city.

The study aims to present the current situation of Izmir from the creative city perspective. In this context, the study examined the creative potential of the city by taking opinions from the creative class working in the creative industries of the city. For this purpose, firstly, it is tried to make a position of relationship between creative industries and the city. In this context, starting from the current creative industries classification, a classification was made according to the data for Turkey. There are various classifications in the literature related to creative industries. These classifications are generally organized according to the data sets of the countries producing them in relation to the creative industries. The fact that there is not a single institution that produces data sets related to creative industries, causes a variety of classifications, thus preventing a unique classification. In the literature, classifications of creative industries have been handled by various institutions and organizations from different perspectives. Hereunder, creative industries are often considered equivalent to definitions such as cultural industries, information-based industries and intellectual property industries, and similar sectors are included in different classifications. In this respect, it is not possible to draw a clear framework of creative industries. However, it is determined that the data sets frequently obtained in the classifications affect the selection of the classification methods. Hence the need for the creation of a different classification method to classify creative industries in Turkey is formed. TURKSTAT is the only institution of this data can be obtained about these industries in Turkey. For all that industrial data are not obtained according to 6-digit codes in NACE Rev.2 for each province from the TURKSTAT. TURKSTAT is able to share only 2-digit codes in local units based on statistical regions. In this context, in the study, industrial indicators were used according to the number of local units obtained from the institution. Therefore, the classification of creative industries is designed in accordance with the data set that can be accessed. According to this, the classification of creative industries consisting of 9 sectors is constructed. The most recent data from TURKSTAT covers the period between 2009 and 2015. Therefore, interpretations can only be made on the basis of these years.

The study is showing the density of the creative industries estimated that for the 26 statistical territorial regions of Turkey. There are only 3 groups with a single province/city in these regions: Istanbul, Ankara and Izmir. Therefore, the data were

interpreted especially for these cities. According to the LQ value, the number of employees in the creative industries has been identified in Turkey in 2015 increased 79% compared to 2009. In the same period, this rate was 30% for Izmir. When the LQ values were examined in urban areas, it was determined that there were creative densities in three cities. However, Izmir's LQ values had a floating value between 0.96 and 1.23. Based on the year 2009, Izmir has the highest creativity coefficient among the 3 cities. It can be interpreted that the LQ value of 0.96 is not too low when Turkey is considered as a developing country. In this context, Izmir has creative potential but in some periods it has been found that it does not use this potential well. In order to investigate the reasons underlying the city's location coefficients values and their instabilities, a field research was conducted in order to obtain the evaluations of the creative class living in the city. As can be seen in the LQ analysis, which is the economic analysis part of the study, Izmir is a city with potential in the context of creative industries. However, it is always on a sensitive floor that loses this potential.

Creative industries, by their very nature, are a sector with high added value as they are based on individual abilities and capabilities. Economic changes in transition from traditional industries to creative industries also increase the importance of cities and require intensive urban policies. In this study, it is aimed to determine the conditions in the city for creative industries as the factors that make Izmir competitive. From this point of view, it has been tried to reveal the situation of Izmir as a creative city in the context of creative industries. Within the scope of the findings obtained in this part of the study, some suggestions will be made especially on urban and industrial policies and strategies.

Creative cities as the intersection cluster of the concepts of city, economy, culture and talent are the cities that contain creative industries and creative class as producers of these industries. For this reason, the study is discussed in the context of the creative class working in creative industries in Izmir. At least one representative from each creative sector was interviewed in order to ensure sectoral diversity. In addition to the employees, interviews were also conducted with the managers to reflect the dynamics of the sector. The interviews were also discussed with an opinion leader from a civil society organization that closely followed the sector. In addition, an

opinion leader received opinions from the gastronomy which is a dominant creative industry in the city. In addition, the distribution of the interviewers within the city was discussed with the urban centers and the creative industries in rural areas. In-depth interviews with 32 participants in total were evaluated with content analysis. When the findings are evaluated, 69 categories which are gathered under 6 main titles in total have been reached.

In face-to-face interviews conducted in the study, participants evaluated the creativity potential of Izmir and often made comparisons with Istanbul. According to the participants, Istanbul's structure, which has evolved from industry-based sector to service sector for many years, naturally causes the creative economy to live. In addition, the fact that most of the institutions with economically strong business volumes are in Istanbul also causes this comparison. However, when evaluated in terms of LQ values, it is observed that the difference between Izmir and Istanbul is not very high on the basis of creative workforce density. Considering this point of view, the participants think that the developed cities have more suitable opportunities for the creative industries, and that these economically developed cities considered being ideal for the location of these industries. In the literature, creative cities are often seen as an opportunity for developing economies in theory. Therefore, the weakness of the economy in Izmir for participants working in creative industries in Izmir is seen as an obstacle to the development of these industries in the city. However, the literature considers creative industries as a tool for the development of the economy. In fact, it is emphasized that the cities in which industry is underdeveloped can transform their individual creativity and their city-specific assets into an economic value. Today, it is very important to focus on the creative city concept for cities that want to be different from other cities. Creative industries can be considered as a commercial garment for a city. Izmir shows that the city has potentially have it as it has been calculated with the location coefficients. However, the creative class working in these industries believes that Izmir's creative city role depends to a large extent on the development of the economy in the city. This situation expresses the need for Izmir's creative city to be consciously and strategically established together with the class working in those industries.

Considering the findings, the role of the city for creative industries was considered to be more negative. Although the city has a positive image in terms of quality of life for creative people, people in creative industries are concerned about the sectors because of economic reasons such as the weakness of the city's economic structure and the lack of consumers of the market. This can be attributed to the fact that the city does not see creativity as a profession according to the findings of the participants. Being comfortable and unprofessional in the way of doing business in the city is identified as another factor affecting the development of the creative industries. It is stated that it is very difficult to find a pioneer work or someone unique and different from other cities in Izmir in the field of creative industries. Creativity grows rooted in places where culture and talent exist. For this reason, the absence of other sectors that feed the creative industries is not negative. Accordingly, in the process of being a creative city, a creativity role can first be drawn. For this, it will be useful to determine the creative elements of the city by conducting scientific data-based analyzes of the representatives and academicians of the sector. Another method/model proposal, which may be useful for that, can also be quoted from the opinion leader meeting held at Ulamis. The participant expressed his experience in this regard:

"... We knew the values of Ulamis. For many years' poets, painters lived in this village. Newcomers don't know that. Astronomers lived on the highest hill of the village. This is unknown. We made it visible. We went to the volunteer painters to write the poems of the village poets on the walls of the village houses. They came. They wrote poems on the walls. Most of them even settled in the village after that. Now our village became an art village. Everywhere is colorful. The pictures, flowers... It was a value as well as the tourist subject. A lot of people come to the village every weekend. They share the pictures which they took on the walls where the poems are written on the social media." (P8)

The village of Ulamis identified the poets of the village and painted their poems on the walls of village houses through the volunteer painters of Seferihisar. Thus, the consumption of art increased in the city and many poets and painters started to settle in the city. In this context, it can be said that the identification of early people and institutions enables the creative industries and the creative class to come to the city.

The only effect of this is not the withdrawal of creative potential to the city, but also the development of tourism potential. For example, in the 350th anniversary of his death, Rembrandt Van Rijn continues to fascinate the world with his life and work. In the Netherlands, the year 2019 was commemorated by Rembrandt's 350th death year with exhibitions and presentations. So much so that museums all over the world organize exhibitions to commemorate the artist's artistic heritage. For example, the Dulwich Art Gallery in London will celebrate the artist's light and visual storytelling with the Rembrandt Light exhibition on the anniversary of his death in October, 2019. For this reason, it will be in place for Izmir to produce policies for the identification of persons and pioneers specific to cities, countries, destinations and the use of these people to attract other creative persons to the city. For example, one participant proposed:

"Izmir has a value like Homer. There are many famous historians, painters, writers dedicated to awards, contests and even special years in all over the world. Why not organize a Homer Year in Izmir?" (P13)

A route can be established by identifying the names, values, artists and producers of the cities. It would be appropriate to inform policy-makers in particular. The lack of knowledge of city policy makers or opinion leaders about the cultural history of the city in this regard disrupts the belief of the creative class in the development of the city's creative potential. One example in this topic is the following:

"It is a city manager who has to know the unique symbolic structures made by the artists; the works produced by the artists, who restored them, in short, the cultural and creative identities of Izmir has to known by the cities' policy makers. If he knows, he can come up with these values. One day I was called by the manager of one of the important institutions of the city. He said: 'You did the Clock Tower...' I didn't even listen to it! The man is an important figure of this city, he has the authority to speak about the city but he doesn't know who made the clock tower! Can you believe it? I said: 'Don't mention it! I was only responsible for the restoration.' It was a bitter experience that broke my hope for the city." (P30)

When the role of Izmir in terms of creative industries is examined, it is determined that negative opinions are mostly based on economic reasons. The two main approaches to the city being the creative city were mentioned in the literature. One of them is a culture-centered approach and the other is an economic-based approach. Being a creative city is a policy product. Creativity is seen as an economic development tool for economically undeveloped cities. Therefore, it would be appropriate to emphasize the economic value created by the creative industries instead of thinking that the creative industries will not come to the city due to the fact that the economy is not strong in industry and trade. In this sense, it would not be an appropriate approach to define creative industries as industries that cannot be accommodated in underdeveloped cities. From the perspective of the economic-based creative industries approach, the creative city is expressed as the cities that continue their economic existence through innovative, creative and competitive sectors. In this case, creativity is seen as an economic value and it becomes a measurable structure. In this context, it can be seen that the class working in the creative industries of Izmir only defines the creative industries as sectors that can develop the economy in strong places. However, as discussed in the literature section of the study, creative industries are expressed as sectors that create urban welfare. Therefore, policies need to be developed to transform this image of the class working in Izmir's creative sectors. The development of these industries can be promoted through activities such as ensuring the visibility of creative industries in urban spaces, encouraging initiatives in these industries as public policy, creating collaborative workspaces where skills can come together and interact. In this regard, one of the interviewees conveyed the experience and the suggestions that she experienced:

“One day I was walking near Gundogdu Square. An exhibited area was established in the square for the crafts products was produced by prisoners of Foca Prison. I didn't know that they were doing such a production, or they were educated about handicrafts. I won't even know if it wasn't in the city center. Then I met the authorities. I went and taught them. Interaction occurred. We met with this exhibition. This is what happens. Art must be visible. Think about it... You need shampoo when it is finished, if you are thirsty, you'll need water. Art is not like that. Art is not requested. The demand for art is created. It is created as a public policy. For example, there are

sculptures everywhere in Eskisehir. Children slide over a snail statue and take a picture with another statue. So they learn art at a much younger age. When that boy grows up, he's going to visit a modern art gallery. Or maybe he will take care of a creative business. He will demand art; he will be the potential consumer of a creative value. Culture is created by a policy. If it is not made visible, there is no demand for it. I can't interact with other artists if they are not visible. Let me give you another example... You should not expect from the artist to create art spaces in city centers. This should be by the city administration. They did it. A bazaar was built in Kemeralti. I said to the authorities of that time: 'We are masters of 12 crafts and live outside the city. It would be very costly for us to move our family and home to the city center. Give us at least some free space here'. Then, he said he was authorized: 'How so? Give it up for free?'. Look... If you think that it is free, such common workspaces will cost you more than free. Can I tell you something?' (P13)

One of the most important expressions in the role of the city for creative industries is that the city seen as an attractive place as an investment area. This issue is also being studied especially on brand cities. Therefore, investment in the city's creative elements will also increase the brand value of the city. In this sense, Izmir can be marketed as a space for innovations, creative sectors and talents. For this reason, it is appropriate to determine the strategies that can be applied to maximize the support of creative industries and creative class to the creative potential of the city. A participant made an example on this issue:

"Imagine that a city, a country that provides an incentive to software industries and many software companies from all over the world goes to that country. Do you know where? Estonia! Many of my friends moved their house, their business to there. They live in Tallinn. Why is that? Because there is a tax cut if you set up a business in the software industry in Estonia. Look, this must be a state policy. The state will say that 'Izmir is Turkey's Silicon Valley and the government making the tax cuts for a business in there'. This is as simple as that! Izmir is already a very convenient place for us, a very suitable for investment in this industry. Sun, sea, green field... We have everything here to produce. The city is convenient and attractive due to its nature. But

the talent of the city is living in Tallinn. Ice-cold place! Its climate does not compare with Izmir. But there are the possibilities, opportunities for them in Estonia.” (P9)

Moreover, another participant from the software proposed the following approach:

“I sold my start-up business from Izmir to million dollars in China. We interviewed the men at our headquarters in England. We have employees there too. They say us ‘How did you wrote this game?’. They’re asking how we got that. I’m shocked! You have to be stupid not to know that. The man doesn’t understand the codes, our intelligence... He doesn’t understand. He cannot... Because the air is closed, flattened, stifling in London. What does the software developer do there? But that’s the center of the software. Why they do it? Because state policy! There is everything here. Izmir has everything to do with the software. What keep me here are my personal ties to the city. That’s all. Otherwise, the boy who grows up in the city goes... This positioning needs to be done immediately. The city has a charm for investments. This should only be integrated into the economic plans.” (P29)

In the evaluation of Izmir’s creativity potential, findings were also obtained in terms of the market structure of the business culture and creative industries of the city. Accordingly, it has been determined that the consumers consuming the products and services produced by the creative industries are considered as customers with price sensitivity by the creative class of Izmir. The participants stated that they were not satisfied with the value of the products and services they produced, based on the label alone. According to participants who stated that there is a customer profile that does not give up their habits easily, the quality and service expectation in the city is low. As it is seen, the creative class does not have a positive opinion about the consumers of creative works in Izmir. Therefore, it has a tendency to go to places where its product or service is valued. As a matter of fact, some participants, especially the fashion and software industry participants, expressed that they could leave Izmir for a better quality customer profile or better earnings. This issue can be discussed for Izmir within the framework of aesthetic consumption model and the role of art in the life of the consumer. In addition to the discussion of this subject in an academic way, it will be useful to evaluate the practice in terms of providing contributions to the city. In the

context of policy-makers in Izmir, it will be benignant to consider the issue with a strategic approach and to evaluate the needs and expectations of the stakeholders with a participatory policy.

One of the findings obtained in the study is the solution related to the city center, which is not worth spending money, the quality concept and high customer profile expected by the creative class can be attracted to the city. Participants stated that they did not find areas worth spending money in the city center and therefore they often went to the city countryside or to the neighboring provinces. With the projects to be carried out to increase the attractiveness of the city, high quality customers who can spend in the city can be attracted to the city center. The proper positioning of the city has been identified as an important opportunity for creative cities. Each city has its own physical spaces and urban images. These are the factors that influence the creative identity of the city. City typologies influence the withdrawal of creative class and creative industries in cities, and provide mobility in the consumption of products and services produced by these industries and individuals. Integrated creative spaces built or designed for purpose, or industrial clusters ensure that cities are on the agenda with their inner spaces. For this reason, urban settlement and identity formation, which takes into account the concerns of the creative class in the settlement scale, can contribute to the realization of the city's creative potential. It will also serve to produce slogans and to market itself nationally and internationally. For example: Hannover: "The City of International Fairs", Stockholm: "Inspired in Stockholm", Glasgow: "An Arts Capital of Europe" and Spain: "Everything under the Sun". The creation of creative city identity for Izmir can contribute to the branding of the city also. This issue can be discussed academically in the following studies. While a deep analysis of the branding in the context of creative industries that affect cities as a creative city can make an important contribution to the literature, it can lead to the evaluation of city branding studies from the perspective of creative cities.

Participants working in creative industries stated that there is no civil organization in Izmir that discusses the problems of these industries or brings together actors of the city. In such experience and culture-oriented industries, the lack of coordination between physical and communication-based work and cooperation is

evaluated as an important problem for Izmir. In Izmir, creative industries are determined as a sector that cannot develop cooperation with other sectors, cannot be organized within its sector, and cannot be able to communicate with politics and business world. The city expressed does not yet have a creative strategy by the creative class of the city. In this context, it would be useful to prepare the city's creativity strategy document. The vision of the city is a common vision which needs to be designed by the stakeholders of the city and is expected to be supported by these stakeholders. For this reason, it will be beneficial for the city to form a long-term vision for Izmir that needs as a creative city, to be adopted by stakeholders of these industries as a participatory. This can also contribute to the creation of an urban development policy on the basis of creative industries and to transform them into implementation programs and tools. This vision may not be sufficient to assess the city in the context of factors affecting location factors such as infrastructure, green space, and transportation. Therefore, with the support and guidance of civil organizations, the city's stakeholders on the basis of creative industries can be encouraged to design opinions and actions together. One of the participants expressed the need for public policies and incentives in this regard:

"If you have one-to-one communication in our sectors in Izmir, you can develop partnerships. There is no professional network. Personal networks are used more often in collaborations in the city as I know. I don't know if it's needed, or not frankly. This needs to be encouraged. For example, if I know that there is a policy for the development of these industries in Izmir, I would build an association in my own sector to develop a project." (P11)

In Izmir, the foreign trade of the creative sector is almost limited. In addition, the volume of trade outside the city is also low. Those who work in sectors such as fashion, film and music generally stated that they have low sales / jobs opportunities in Izmir. What is even worse is that Izmir customers have gone to the outskirts and often to Istanbul to follow industries such as fashion, performance arts and to buy products / services. Therefore, Izmir has no demand in the foreign market in the context of creative industries and is much less than its potential in the domestic market. Izmir has been identified as the sector where the out-of-town market is the largest in

the sectors in which it operates outside of its domestic market. When the number of employees in the sector is evaluated, according to TURKSTAT data, the only sector that has contracted in the context of creative employees in 2015 compared to 2009 has been the software sector. As it is understood from the interviews, the participants explain the contraction in the sector in the form of freelance work. Participants stated that the number of employees in the sector did not decrease but increased the number of non-registered labor force each day. One of the findings of the software sector is that the sector has been working for Istanbul and abroad. Knowledge of the fact that the employees of the sector prefer life in Izmir and produce economic value out of the city is a finding to be considered in terms of city politicians. Future studies will be able to produce data on this subject. Especially in the context of the registered and unregistered workforce working in the creative industries, the economic value produced in and outside the city can be calculated.

It was also determined that the participants defined the expectations and threats of the city on an equal basis. Accordingly, the participants stated that they were hopeful about the city as well as the existence of elements that suppress Izmir. In the city, the existence of threats that necessitate urban policy solutions such as lack of vision, inability to hold talents has been determined. Izmir is expressed as a city that grows talents by the participants, but then loses its creative class to other cities because of lack of career opportunities and low levels of wages. Another point that Izmir is often compared with Istanbul is the opposite statements in expectations and threats. Some of the participants stated that Istanbul migration, which is expected to come to the city after the completion of the Istanbul – Izmir highway, will increase competition in the city. There are also participants who think about the future with pleasure, aesthetics and cultural values because of the newcomers from Istanbul. Some of the participants are worried about the fact that the migration from Istanbul will have a negative impact on the city. People who are worried that the identity of Izmir will be lost have frequently been sampled through Alacati and Bayrakli. In two of the interviews held in Cesme, people was described Alacati as a place where people with gusto, and aesthetic taste came from Istanbul.

“I do not describe the population of Istanbul coming to Izmir as a malignant migration. I’ve been living in Alacati for years. This is my house. I’m from Izmir. And I also lived in Istanbul for years. The population coming from that city is not an ordinary population. A population which spend 358 days to work, 7 days to holiday! Of course they are looking for tasteful clothing, beautiful tastes, and aesthetic architecture. When they retire, they will settle here because they’re already tired of the city chaos. They’re not coming to change the face of this place. On the contrary, they come here with pleasure and aesthetic values. Izmir will develop further. Creativity will develop as the delightful people come here. Izmir will grow with jobs like we do. I believe in this.” (P25)

When participants were asked about their location factors, they generally used positive expressions for Izmir. They stated that Izmir has a structure that is tolerant, respectful to diversity, defends free and peaceful life, and that it is far from oppression and chaos. The participants expressed the location of the city near the sea, as well as being close to the natural beauty of the city as a place to live. While living expenses are eligible for a metropolis, there are also increasing number of participants, who are increasingly unfamiliar with the place of business and home rents. These participants stated that the increase in salaries is low compared to the high increase in rent prices and therefore they prefer to live in the urban countryside. One of the participants stated that he was not helped in the city because of his sexual tendencies and that he therefore preferred to live here.

In the studies conducted by the European perspectives on creative industries, participants are often questioned about their trajectories. For this reason, the factors that provide personal connections to the city, which affects the presence of participants in Izmir, are mostly born here. Only one out of 32 participants said that he came to Izmir to start a business. He also stated that he decided to live in the city by liking the atmosphere in Izmir. As it is seen, the majority of the factors affecting the life choices of the employees in the creative industries are explained through the personal ties established with the city. This is exactly what Izmir is for the creative industries and the employees of these industries.

In line with these data, areas for policy development and the strategies that can be presented to the policy makers in the city can be listed as follows:

- Izmir offers very important potentials in the context of creativity. All the location factors of the city call creative industries to this city. For this reason, it can be useful to plan a creative urban strategy focused on national and global competition by considering the potential of Izmir.
- The demand of the creative class producing software in the city is provided mostly by the multinational companies which are located in Istanbul. While the local sector has a very important competitive power in the context of talent, it does not have a sectoral competitive advantage. The industry can be considered in the sense of needs support, strengthening capabilities, and even an urban clustering strategy.
- Although fashion and fashion design issues are frequently included in urban growth and urban-oriented strategies, the individual designers who are effective in the market in the sector think that the sector has lost its appeal for Izmir. In the name of revitalization of the sector, withdrawal of prestigious invitations and organizations, closing the streets of the city, which became the fashion center of the city, to traffic at certain hours for organizing the events such as concerts, fashion shows, or etc. can bring dynamism to the fashion industry in the city.
- It will be beneficial for the city to identify barriers to young people's orientation towards creative industries and to develop programs to prevent obstacles to the creative industry. Because the skills of living in the city, especially those who are educated in some sectors, are considering shifting to other cities since there is no job potential in Izmir after graduation.
- Public institutions (municipalities, chambers of commerce, and etc.) can be provided to the co-working spaces for the creative industries for a certain period of time by creating free spaces to serve as a hub.
- Government policies, especially in developing countries such as Turkey for the consumption of creative product need to be developed. In order for the cultural product to develop in a city or country, it would be appropriate to improve cultural policies. An individual who takes culture, creative products and services into daily life practices will naturally demand the culture product. For this reason, it is

beneficial to create creative urban spaces and images that will affect the daily life of the residents.

- The growth in the gastronomy sector in the city can be directed to the original values of the city. As a topography which has the advantages of having a flat, green coastal area within the city, a gastronomic image can be created in the “street food”. The topography of the city can be designed according to gastronomy.
- It was found that not only the state and local governments but also the representatives of the sector failed to perform their duties. For this reason, sectoral problems can be discussed firstly by forming supreme boards between policy makers and the sector. Strategies and policy recommendations developed by the top committees in which the problems of the sector are discussed can also be discussed with state mechanisms later.
- In the transformation of the city center, the creative class can be considered to need customers who love the city center and spend there. This is found important for the sustainable development of the sector. The attraction of the city can be increased with this way.

Creative cities need to be offer an image as a creative city to their settlers and potential visitors. To this end, Izmir’s creative identity may first be created and this identity can be transformed into an image later. Then city in Turkey and the world will be able to get that image out of its location. For this, the city needs first examine the experiences of the creative class living in the city. This study shows the appearance of the city in the context of creative classes. However, it is important to create a creative city identity by taking the opinions of city people, different sectors and those who leave the city. In this context, the research can be applied in the future studies in the sectors which are not defined as creative sectors and the results can be compared. In addition, the study can be repeated in the context of a single creative sector, or the group of students studying to work in these sectors can also be consulted about the city’s creativity potential. In the creation of value added in the city economy, there is a need for a city policy that not only the creative class of that city but the entire city stakeholders. Thus, a city policy can be produced in which all parts of the city agree to be the city’s creative city potential.

In terms of its conceptual aspect, this study shows that the distinctive definitions of creative industries, creative classes and creative cities show regional differences. While evaluations from the creative class perspective use different tools for measuring the creative potential of cities, the view that bases on creative industries evaluates the creativity of cities with another methodology. For this reason, it is important to determine which perspective have adopted in the preparation of academic studies and sectoral reports on creative cities.

From a theoretical point of view, it needs to be determined by the countries to identify the sectors of creative industries which are evaluated together with various definitions such as cultural industries, creative industries, information-based industries and intellectual property industries. The most important reason for this change is the existence of a wide range of institutions producing data on sectors. For this reason, it is possible to determine the institutions that can obtain data firstly and to make a classification accordingly. In later studies, it is possible to discuss the provision of data set production in cities that may be suitable for comparison with overseas examples.

In terms of public policies, it is beneficiary to determine which cities prefer primarily economic-oriented or culturally oriented approaches. If the two approaches are to be considered together, it may be useful to define the boundaries in advance. It will be appropriate to evaluate the policies to be produced to include all stakeholders of the sector. Sector representatives, academicians, non-governmental organizations and local and central public institutions, together, discuss the future of the sector and the vision of the city's creative city requires the establishment of a network owned by all participants.

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APPENDICES

APPENDIX 1. INTERVIEW GUIDELINE FOR EMPLOYEES (IN ENGLISH)

QUESTIONS FOR CREATIVE EMPLOYEES

Talented and creative individuals and creative industries play an important role in defining cities as creative cities. Some conditions create environments that attract these people to or from a city area.

In this study, I am interested in understanding which conditions for Izmir facilitate or prevent the ability of the city region to attract and retain creative and talented individuals.

The results will be used for the thesis work.

Thank you for giving a time.

Demographic Definitions

Your Name:

Your Place of Birth:

Your Gender:

Your Age:

Level of Education:

Your Job:

Work Experience (Year):

Institutional Definitions

Business/Institution Name:

Field of Activity:

Office Address:

Employee History

1. How long have you been living in Izmir? *If you are out of Izmir*, when did you first move to Izmir? Why? Where did you live before?
2. Can you tell me about your educational background (institution, level, place and year)?
3. Can you tell me about your work history? (company, location, sector, position)
4. Does your current job fully utilize your skills, training and experience? Can it take advantage of you? Does it satisfy you?
5. Have you experienced in different sectors or professions? *If so*, what are these? What extent does the economy of Izmir provide such mobility and existing opportunities?

Attractiveness of the City

1. *(If you came from outside the city)* Why did you move to Izmir? If you worked in another city in your area, how do you compare with Izmir?
 2. What are the factors that make you live in Izmir? Which features of living in Izmir make it an attractive place for you?
 3. Which neighborhood do you live in? What are the factors that make you prefer the district you live in? In what ways does this neighborhood make your creativity easier or harder?
 4. Can you evaluate Izmir in the context of the factors that determine the place of creative industries or persons? (Hard Factors: infrastructure, labor force, costs, local policies, training opportunities, local taxes; Soft Factors: environment, leisure activities, local cultural places, tolerance, quality of city management, security)
 5. Can new arrivals be easily integrated into this city? What factors are effective integrating them with the city and its inhabitants? What challenges hinder the integration of newcomers with the city and its inhabitants? Which features of Izmir help to attract and integrate newcomers?
-

Ability of City to Obtain Talents and Creativity

1. Are there specific aspects of Izmir that increase creativity in the city? Which strengths of Izmir are specific to the city? Or why not?
2. Which features of Izmir reduce the attractiveness of the city as a place to live for creative people?
3. Do you have plans to live in other cities in the coming years? *If you were to move to another city*, where would you choose to live? Why is that?
4. How is it compared with Izmir in terms of career opportunities, quality of life, and location conditions *(if there is such a place)*?
5. In your opinion, what are the creative sectors in Izmir? In which creative sector area Izmir can win national and/or international competition?
6. What are the factors affecting the creativity of a city?
7. Do you think Izmir has a city policy for the cultural and creative industries? What kind of urban policies are needed for your industry? Can you explain your suggestions?

APPENDIX 2. INTERVIEW GUIDELINE FOR EMPLOYEES (IN TURKISH)

YARATICI ÇALIŞANLARA YÖNELİK SORULAR

Yetenekli ve yaratıcı bireyler ile yaratıcı endüstriler kentlerin yaratıcı şehir olarak tanımlanmalarında önemli bir rol oynamaktadırlar. Bazı koşullar bu kişileri bir şehir bölgesine çeken ya da o şehir bölgesinde tutan ortamları yaratmaktadırlar.

Bu çalışmada, İzmir için hangi koşulların şehir bölgesinin yaratıcı ve yetenekli bireyleri çekme ve ellerinde tutma yeteneğini kolaylaştırdığını veya engellediğini anlamakla ilgileniyorum.

Sonuçlar doktora tez çalışması için kullanılacaktır.

Zaman ayırdığınız için teşekkür ederim.

Demografik Tanımlamalar

Adınız:

Doğum Yeriniz:

Cinsiyetiniz:

Yaşınız:

Eğitim Düzeyiniz:

Mesleğiniz:

İş Deneyiminiz (Yıl Olarak):

Kurumsal Tanımlamalar

İşyeri/Kurum Adı:

İşyeri Faaliyet Alanı:

İşyeri Adresi:

Çalışanın Geçmişi

1. Ne kadar süredir İzmir’de yaşıyorsunuz? Eğer İzmir dışı ise, ilk ne zaman İzmir’e taşındınız? Neden? Daha önce nerede yaşıyordunuz?
2. Eğitim geçmişinizden (kurum, seviye, yer ve yıl) söz eder misiniz?
3. İş geçmişinizden bahseder misiniz? (firma/kuruluş, konum, sektör, pozisyon)
4. Mevcut işiniz yeteneklerinizi, eğitiminizi ve edindiğiniz tecrübeleri tam olarak kullanıyor mu? Sizden faydalanabiliyor mu? Sizi tatmin ediyor mu?
5. Farklı sektörlerde veya mesleklerde tecrübe edindiniz mi? Varsa, nelerdir? İzmir ekonomisi bu tür bir hareketliliği ve mevcut fırsatları ne ölçüde sağlıyor?

Şehir Bölgesinin Çekiciliği

1. (Eğer şehir dışından gelmişse) Neden İzmir'e taşındınız? Alanınızda başka bir şehirde çalıştıysanız, İzmir ile nasıl kıyaslırsınız?
2. İzmir'de yaşamınıza sebep olan faktörler nelerdir? İzmir'de yaşamının hangi özellikleri onu sizin için cazip bir yer yapar?
3. Hangi semtte yaşıyorsunuz? Yaşadığınız semti tercih etmenize sebep olan faktörler nelerdir? Bu semt hangi yönleriyle sizin yaratıcılığınızı kolaylaştırıyor veya zorlaştırıyor?
4. Yaratıcı endüstrilerin ya da kişilerin yerini belirleyen faktörler bağlamında İzmir'i değerlendirebilir misiniz? (Sert Faktörler: altyapı, iş gücü, maliyetler, yerel politikalar, eğitim imkânları, yerel vergiler; Yumuşak Faktörler: çevre, boş zaman aktiviteleri, yerel kültürel mekânlar, tolerans, kent yönetimi kalitesi, güvenlik)
5. Yeni gelenler bu kente kolayca entegre olabilir mi? Hangi faktörler onları kentle ve sakinleriyle bütünleştirmede etkilidir? Hangi zorluklar yeni gelenlerin kentle ve sakinleriyle entegrasyonunu engelliyor? İzmir'in hangi özellikleri yeni gelenleri çekmeye ve entegre etmeye yardımcı oluyor?

Şehir Bölgesinin Yetenekleri ve Yaratıcılığı Elde Etme Yeteneği

1. Şehir'de yaratıcılığı artıran İzmir'e özel yönler var mı? İzmir'in hangi güçlü yönleri kente özgüdür? Yoksa sizce neden yok?
2. İzmir'in hangi özellikleri kentin çekiciliğini yaratıcı kişiler için yaşanılacak bir yer olarak azaltır?
3. Önümüzdeki yıllarda başka şehirlerde yaşama planınız var mı? Başka bir şehre taşınacak olsaydınız, nerede yaşamayı seçerdiniz? Neden?
4. (Böyle bir yer varsa) kariyer fırsatları, yaşam kalitesi, yer koşulları açısından İzmir ile nasıl karşılaştırılır?
5. Sizce, İzmir'deki yaratıcı sektörler neler? İzmir hangi yaratıcı sektör alanında ulusal ve/veya uluslararası rekabet kazanabilir?
6. Bir şehrin yaratıcılığına etki eden unsurlar nelerdir?
7. Sizce kültürel ve yaratıcı endüstriler için İzmir'in bir kent politikası mevcut mu? Çalıştığınız endüstri kolu için ne gibi bir kentsel politikalara ihtiyaç vardır? Önerilerinizi açıklar mısınız?

APPENDIX 3. INTERVIEW GUIDELINE FOR MANAGERS/OWNERS (IN ENGLISH)

QUESTIONS FOR CREATIVE MANAGERS/OWNERS

Talented and creative individuals and creative industries play an important role in defining cities as creative cities. Some conditions create environments that attract these people to or from a city area.

In this study, I am interested in understanding which conditions for Izmir facilitate or prevent the ability of the city region to attract and retain creative and talented individuals.

The results will be used for the thesis work.

Thank you for giving a time.

Demographic Definitions

Your Name:

Your Place of Birth:

Your Gender:

Your Age:

Level of Education:

Your Job:

Work Experience (Year):

Institutional Definitions

Business/Institution Name:

Field of Activity:

Office Address:

Business History

1. What are the main products and services you offer?
2. Can you give a brief history of your company? (establishment year, location, founders, business type)
3. Do you serve only in one location? *If there are other places*, where?
4. Do you have employees? Can you tell me more about their skills composition?
5. Where have you been established in Izmir? Why? Which aspects of this place facilitate creativity? What are the advantages and disadvantages of the firm's position?
6. From which cities or places do your employees come from?

Attractiveness of the City

1. What are the reasons for you being established in Izmir and in this district? What are your views on the city? (*Soft and Hard Factors: transportation, infrastructure, labor market, costs, policies/supports, quality of life, cultural facilities, respect for social diversity*)
2. Is Izmir an important place for your sector? What is the role of this city for your industry?
3. How much of your employees are from Izmir? Or do you have an employee from the city or abroad?
4. Where are your customers located? How would you describe the size of the market?
5. Are you receiving talent from outside Izmir? What mechanisms do you use for this?
6. Do you cooperate with other companies in your industry or with other creative sectors? What institutions do you cooperate with through official and non-official networks?
7. Which features of Izmir make your work attractive in this sector?
8. Which features of Izmir make it difficult for you to work in this sector?
9. Which features of living in Izmir make it an attractive place for your creative employees? How do these features increase your competitiveness in attracting and retaining talented employees? Which features of Izmir weaken your ability to attract and retain creative employees?

Ability of City to Obtain Talents and Creativity

1. What challenges do you encounter to protect and retain your employees? Where are the possible competing employment opportunities? In which provinces and/or regions?
2. Where would your employees choose to live if they were to move to another city due to careers? Why is that? How do such places / cities compare to Izmir in terms of career opportunities?
3. What are your hopes and expectations about Izmir?
4. What do you think are the creative sectors in Izmir? In which creative sector area Izmir can win national and / or international competition?
5. What makes a city creative?
6. Do you think Izmir has a city policy for the cultural and creative industries? What kind of urban policies are needed for your industry? Can you explain your suggestions?

APPENDIX 4. INTERVIEW GUIDELINE FOR MANAGERS/OWNERS (IN TURKISH)

YARATICI İŞVERENLERE/İSSAHIPLERİNE YÖNELİK SORULAR

Yetenekli ve yaratıcı bireyler ile yaratıcı endüstriler kentlerin yaratıcı şehir olarak tanımlanmalarında önemli bir rol oynamaktadırlar. Bazı koşullar bu kişileri bir şehir bölgesine çeken ya da o şehir bölgesinde tutan ortamları yaratmaktadırlar.

Bu çalışmada, İzmir için hangi koşulların şehir bölgesinin yaratıcı ve yetenekli bireyleri çekme ve ellerinde tutma yeteneğini kolaylaştırdığını veya engellediğini anlamakla ilgileniyorum.

Sonuçlar doktora tez çalışması için kullanılacaktır.

Zaman ayırdığınız için teşekkür ederim.

Demografik Tanımlamalar

Adınız:

Doğum Yeriniz:

Cinsiyetiniz:

Yaşınız:

Eğitim Düzeyiniz:

Mesleğiniz:

İş Deneyiminiz (Yıl Olarak):

Kurumsal Tanımlamalar

İşyeri/Kurum Adı:

İşyeri Faaliyet Alanı:

İşyeri Adresi:

İş Geçmişi

1. Sunduğunuz temel ürün ve hizmetler nelerdir?
2. Firmanızın kısa bir tarihçesini verebilir misiniz? (kuruluş yılı, yeri, kurucularınız, kuruluş şekli)
3. Sadece tek bir lokasyonda mı hizmet veriyorsunuz? Başka yerlerde varsa, nerededir?
4. Çalışanlarınız var mı? İstihdam kompozisyonunuz hakkında bilgi verebilir misiniz?
5. İzmir'in neresinde kuruldunuz? Neden? Buranın hangi yönleri yaratıcılığı kolaylaştırır? Firmanın konumunun ne gibi avantaj ve dezavantajları vardır?
6. Çalışanlarınız hangi şehirlerden ya da şehrin hangi yerlerinden geliyor?

Şehir Bölgesinin Çekiciliği

1. İzmir’de ve bu semtte kurulmuş olmanızın sebepleri nelerdir? Şehir hakkındaki görüşleriniz nelerdir? (*Yumuşak ve Sert Faktörler: ulaşım, altyapı, işgücü piyasası, maliyetler, politikalar/destekler, yaşam kalitesi, kültür tesisleri, toplumsal çeşitliliğe saygı*)
2. İzmir sektörünüz için önemli bir yer mi? Bu kentin sektörünüz için rolü nedir?
3. Çalışanlarınız ne kadarı İzmirli? Ya da şehir veya ülke dışından bir çalışanınız var mı?
4. Müşterileriniz nerede konumlanıyor? Pazarın büyüklüğünü nasıl tanımlarsınız?
5. İzmir dışından yetenek alıyor musunuz? Bunun için hangi mekanizmaları kullanıyorsunuz?
6. Sektörünüzdeki diğer firmalarla ya da başka yaratıcı sektörlerle işbirliği yapıyor musunuz? Resmî ve resmî olmayan ağlar üzerinden hangi kurumlarla işbirliği anlaşmaları yapıyor musunuz?
7. İzmir’in hangi özellikleri sizin bu sektörde çalışmanızı cazip bir hale getirir?
8. İzmir’in hangi özellikleri sizin bu sektörde çalışmanızı zorlaştırır?
9. İzmir’de yaşamının hangi özellikleri onu yaratıcı çalışanlarınız için çekici bir yer haline getirir? Bu özellikler, yetenekli çalışanları cezp etme ve elinizde tutma konusunda rekabet gücünüzü nasıl artırır? İzmir’in hangi özellikleri yaratıcı çalışanları cezp etme ve elinizde tutma yeteneğinizi zayıflatır?

Şehir Bölgesinin Yetenekleri ve Yaratıcılığı Elde Etme Yeteneği

1. Çalışanlarınızı korumak, elde tutmak konusunda hangi zorluklarla karşılaşıyorsunuz? Muhtemel rakip istihdam fırsatları nerede? Hangi il ve/veya bölgelerde?
2. Çalışanlarınız kariyer sebebiyle başka bir şehre taşınacak olsa, nerede yaşamayı seçerlerdi? Neden? Böyle yerler/shehirler kariyer fırsatları açısından İzmir ile nasıl kıyaslanır?
3. İzmir ile ilgili umut ve beklentileriniz nelerdir?
4. Sizce, İzmir’deki yaratıcı sektörler neler? İzmir hangi yaratıcı sektör alanında ulusal ve/veya uluslararası rekabet kazanabilir?
5. Bir şehri yaratıcı yapan unsurlar nelerdir?
6. Sizce kültürel ve yaratıcı endüstriler için İzmir’in bir kent politikası mevcut mu? Çalıştığımız endüstri kolu için ne gibi bir kentsel politikalara ihtiyaç vardır? Önerilerinizi açıklar mısınız?