

**DOKUZ EYLUL UNIVERSITY
GRADUATE SCHOOL OF NATURAL AND APPLIED
SCIENCES**

**CRITICAL ANALYSIS OF QUALITY OF LIFE
AND LIVABILITY WITH RESPECT TO
CREATIVE PROFESSIONALISM IN
METROPOLITAN CITY OF IZMIR**

**by
Khurshid Ahmad SHAH**

**March , 2024
İZMİR**

**CRITICAL ANALYSIS OF QUALITY OF LIFE
AND LIVABILITY WITH RESPECT TO
CREATIVE PROFESSIONALISM IN
METROPOLITAN CITY OF IZMİR**

**A Thesis Submitted to the
Graduate School of Natural and Applied Sciences of Dokuz Eylül University
In Partial Fulfillment of the Requirements for the Degree of Doctor of
Philosophy in City and Regional Planning Program**

**by
Khurshid Ahmad SHAH**

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İZMİR**

Ph.D. Thesis Examination Result Form

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Khurshid Ahmad SHAH

CRITICAL ANALYSIS OF QUALITY OF LIFE AND LIVABILITY IN METROPOLITAN CITY OF IZMIR

ABSTRACT

Creativity thrives in cities with a conducive environment, a concept emphasized by Richard Florida through the Creative Class theory. Florida posits that the creative class plays a crucial role in contemporary economic growth, and he introduces the 3T theory—Talent, Tolerance, and Technology—as the foundational elements attracting creative individuals to settle in a city. Many modern cities, such as those in the UK, have implemented specific policies for nurturing creative industries.

While Turkey is an emerging economy, its creative sector's contribution to the overall economy remains relatively low. However, there is a growing trend of creative contributions to the national economy, with an increasing number of individuals engaging in creative pursuits. The organizational structure of creative industries in Turkey is still evolving.

In the context of Turkey, Izmir stands out as a city where talented individuals either originate or migrate to develop as creative professionals. Recent observations suggest a migration trend from Istanbul to Izmir, sparking anticipation that Izmir can retain its creative population and foster developmental pathways.

This study focuses on creative migration in Izmir, aiming to uncover the reasons behind this phenomenon through an analysis of quality of life indicators relevant to creative individuals. While the 3T theory is often used to explain creative migration, this study suggests that, in the case of Izmir and Istanbul, the theory does not fully capture the nuances revealed by quality of life indicators. Despite varied reasons for migration, Izmir is seen as accommodating and nurturing talented individuals, positioning itself as an emerging creative capital.

Keywords: Creative Migration, Creative Class, Quality of Place, Izmir, Istanbul.

İZMİR METROPOLİTEN KENTİ ÖRNEĞİNDE YARATICI MESLEKLER BAĞLAMINDA YAŞANABİLİRLİK KRİTERLERİ VE YAŞAM KALİTESİ STANDARTLARINA İLİŞKİN ELEŞTİREL ANALİZ.

Öz

Yaratıcılık, elverişli bir atmosferde gelişir ve bu kavram, Richard Florida tarafından vurgulanan Kreatif Sınıf teorisi aracılığıyla analiz edilmektedir. Florida, kreatif sınıfın çağdaş ekonomik büyümede temel bir role sahip olduğunu savunmakta ve Kreatif Bireyleri bir şehre çekmek için Yetenek, Hoşgörü ve Teknoloji gibi kritik unsurları içeren 3T teorisini ortaya koymaktadır. Birçok modern şehir, özellikle İngiltere gibi, yaratıcı endüstrileri desteklemek amacıyla özel politikalar benimsemiştir.

Türkiye, yeni bir ekonomi olarak ortaya çıkmasına rağmen, yaratıcı sektörün genel ekonomiye katkısı nispeten sınırlıdır. Ancak, yaratıcı faaliyetlere katılan bireylerin sayısında artış gözlemlenmektedir. Türkiye'deki yaratıcı endüstrilerin organizasyon yapısı hala evrim aşamasındadır. Türkiye bağlamında, yetenekli bireylerin yaratıcı profesyoneller olarak gelişme veya göç etme eğiliminde olduğu bir şehir olarak İzmir öne çıkmaktadır. Son gözlemler, İstanbul'dan İzmir'e doğru bir göç eğilimi olduğunu ortaya koymaktadır. Bu durum, İzmir'in yaratıcı nüfusu çekme ve gelişim yollarını teşvik etme potansiyelini beraberinde getirmiştir.

Bu çalışma, İzmir'deki yaratıcı göçü merkeze alarak, bu fenomenin arkasındaki nedenleri, yaratıcı bireylerle ilgili yaşam kalitesi göstergeleri analizi aracılığıyla ortaya çıkarmayı amaçlamaktadır. 3T teorisi genellikle yaratıcı göçü açıklamak için kullanılır; ancak bu çalışma, İzmir ve İstanbul özelinde, teorinin yaşam kalitesi göstergeleri tarafından ortaya çıkan ince detayları tam anlamıyla yansıtamadığını öne sürmektedir. Göç nedenlerindeki çeşitliliğe rağmen, İzmir'in yetenekli bireylere uygun bir ortam sunan ve kendisini yaratıcı bir başkent olarak konumlandıran bir şehir olarak değerlendirilebileceği sonucuna varmaktadır.

Anahtar Kelimeler: Yaratıcı Göç, Yaratıcı Sınıf, Yer Kalitesi, İzmir, İstanbul.

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CHAPTER ONE

INTRODUCTION

1.1 Overview

Creativity is an art and task of transforming ideas into reality. The ability of developing innovative ideas through imagination and redefining the world in terms of signs, texts, sounds, images etc (UNDP, 2010). Creativity comes in many manifestations of inspiration, innovation, imagination and ingenuity (UNTAD, 2008). These ideas translate into goods and services which add value to the existing goods as well as new alternatives. It is deeply associated with the culture and society in functions and returns. Cultural and creative industries are fast growing industries in terms of economic growth and employment. The creative sector includes those industries which have origins in individual creativity, skill and talent with which they can exploit the intellectual property (DCMS, 1998) Its growth rate is different in different regions such as middle east with 17.6%, Africa 13%, South America 12%, Asia 9.7%, Oceania 6.9% and North America 4.3% (UN, 2012).

In modern industrialisation organisations constantly work in an environment of competition and creative innovations are key to success. The nature of creative organisation is very transparent and open to the World to develop new products demanded in the market (Garvey & Williamson, 2004). World bank in its report presented World (GNP) at 30.2\$ trillion back in 1999 in which creative economy represents 7.3% of total global economy (Hawkins, John, 2001). In grand total United States stand at 960 billion dollars which is almost 6 times higher than United Kingdom. When we compare United States with the rest of the world, we find United Nations alone has almost 35% of world creative economic values (Ryan, 2003).

Creative class is regarded as the driver of the economy to develop cities and regions. Most of the economic development occurs through the creative activities. The cities with higher number of creative professionals have diverse economy and channels of growth. Most of the creative professionals are involved in service sectors of economy. There are different classification systems to categorize creative sectors

based on the functions and products they produce. Cultural and creative industries are generally unified as a single sector due to overlap of functions. There are different organisations and scholars who have defined them differently to distinguish the two.

In recent decades, Turkey emerges as main exporter of the creative services around the world. Cultural and creative industries induce economic growth as well as offer jobs to the young and skilled people. Turkey exports many software and gaming services and imports technological equipment. There has been tremendous growth in the Turkish creative sector. This group is a very mobile class and prefers more convenient places of free and open society with highest level of tolerance like New York, London, Berlin etc (Florida, 2002). The migration of artists is outcome of urge to create new ideas and renew the knowledge and response to the problems. It is a coherent action of mobility to sell their ideas in a foreign place to maximize the profit (Haerdter, 2005). Creative migration is more motivated due to higher opportunities and markets for their products and innovate new ones.

As already emphasized, cities are global talent magnets and engines of growth. Physical and social factors, which are at interplay through open and tolerant space dominate mono-cultural and closed cities. cities can act as talent magnets if conditions of openness, diversity and tolerance are improved (Florida, 2005). Such talented skilled people can accelerate regional economic growth through innovations in cities and exchange of ideas (Florida, 2002) (Florida, 2005). According to Florida, the special class of highly educated people with skills is called the highly mobile creative class. Despite its popularity, this generated a critical debate as his claim of hyper mobility of creative class was questioned. Secondly, he claims that highly skilled people move to specific places simply because of their aesthetic, recreational and cultural values. (Peck, 2005), (Markusen, 2006). However, there emerges a common thought that the notion of tolerance and diversity in terms of openness without hindrance to entry remains largely an unsubstantiated claim. (Scott, 2010), (Storper & Manville, 2006), (Hoyman & Faricy, 2009), (Musterd & Murie, 2010).

The consequences of the mobility of creative people across American cities has been discussed in 20th century. Internal and international migration to cities led to fast-track economic development. In European cities especially in Germany the reasons of migration have been different and critical to the claims of Florida theory of diversity, openness and tolerance. These soft factors have negatively responded to the call of creative migration in Germany (Vossen, Rolf, & Alfken, 2019). In a similarly study in Tasmania-Australia, the factors affecting attraction and retention of skilled creative people are different. Soft factors of Florida appeal to the people to migrated temporarily but hard factors like jobs and economy helps in retention of migrated people for longer stay (Verdich M. , 2010). Culture of tolerance, openness and aesthetics later help in retention of the skilled people by jobs and opportunities are primary reasons of migration. However, in the related literature, there appears to be almost a common statement that these factors play an important role in retention of talent. In the present study the main intention is to find out the main reasons of migration in case of Izmir as a second-tier city in Turkiye receiving migrants from Istanbul. It is possible to decipher the main motives in creative migration by way of looking through the lens of quality of life. For this reason, the present study focuses more on the quality of place in two cities, namely Istanbul and Izmir, and factors of tolerance and openness in the cities.

Izmir is the third metropolitan city of Turkey, roughly inhabited 4 million including the foreigners. Due to favourable conditions for the new and young talents Izmir acts as an attraction pole. There is huge influx of young students and other communities to the cities due to good infrastructure and services at disposal. Izmir has number of public and private universities with large of potential students both native and international. Apart from universities there are also numbers of vocational institutes imparting professional and vocational education. The environment is such that students can showcase their hidden talents and live up to the potential. The so-called skilled and potential people in Izmir are the creative professionals. These people need a highly open and liberal environment to carve out their niche in their respective fields.

Creative economy of Izmir is diverse and inclining as a major sector, but the share to the national income is very minimal despite the locational and social factors supporting the growth. (Nese & Guclu, 2020), (Nisa, 2019). Focusing on the creative potential of two cities, Izmir and Istanbul, it will be possible to understand the quality of life in both cities with respect to creative people who have lived in Istanbul, but migrated to Izmir in recent years through primary survey of creative people.

Creative people in Izmir are mostly concentrated in few pockets in the city center where they can access most of the facilities to develop creativity. These creative people are generally people working in fashion industry, design, architecture, media, journalism, art and crafts, theatre, documentary, fine arts, software design etc. Over a period of time, it is believed that most of the students and young generation getting their professional and skilled education in Izmir are most likely to migrate to Istanbul in order to harness the opportunities in the biggest metropolitan city in Turkiye and one the biggest cosmopolitan cities in the world. In Istanbul there are large number of multinational companies' media houses, film industries, and other design companies where creative people can earn for good living. Apart from that Istanbul is also the center of exchange of talent and business in Asia and Europe. In recent time there is a speculation that due to high concentration of people from all walks of life and saturation of creative people, the trend is reversed. The creative people find it difficult to survive in Istanbul and thrive in such conditions like intolerance, lack of accessibility, high competition, and many other factors. On the other hand, Izmir appears to offer most favourable places for such people where people are more accepted and respected for their creative talents. Izmir offers them the viability and security to propagate their vision and belief of survival and development.

Creative economy has diverse socio-economic implications. In urban areas it diversifies the landscape with different Professional classes who are responsible to create milieu. This space is vibrant in terms of creative ideas and innovations. More creative people tend to migrate to places with opportunities and tolerant environment. Migration of creative people impact job creation and income generation. Cities face challenges of attractive opportunities and retention of talent for longer time.

1.2 Methodology

The present research offers a comprehensive analysis of creative migration from various global metropolitan cities, with a specific emphasis on Izmir, which has acted as a magnet for talent migrating from Istanbul in recent years. The primary goal is to uncover the reasons behind this migration and assess the quality of life (QoL) for creative professionals in these twin cities.

The study is structured into three main parts. The first part delves into the literature surrounding the creative economy, including Florida's creative class theory, creative industries, and creative migration, discussed in chapters two and three. The second part involves the analysis of survey results to identify the reasons behind the migration of creative individuals from Istanbul to Izmir. This corresponds to the fourth chapter of the dissertation. The third and final part is dedicated to presenting and discussing the results, with the last chapter addressing the study's limitations and providing concluding remarks.

Given the absence of specific statistical data on professional migration between the two cities, a random and stratified sampling approach was adopted. The study uses the creative class classification of DCMS 2013 and UNESCO combined. While TURKSAT data and NACE 2 revised classification were considered, not all sectors could be included due to insufficient detailed data adhering to international standards. The questionnaire, based on four groups of QoL standards (physical, social, environmental, and economic indicators), incorporates Florida's 3Ts—talent, technology, and tolerance—focusing on creative mobility and talent retention. The survey aimed to determine the attractiveness and creative milieu of Izmir. The inclusion of all working age groups, regardless of social gender or biological sex, and the representation of all districts within Izmir's municipal area were ensured using a random method through social media.

The potential sample has been identified through social media networks especially Instagram. The creative groups in Izmir have been contacted by visiting cultural cafes in Alsace and origin co-working space in Bornova. Questionnaire were sent online through email addresses and some face to face interviews were done with the potential members. The results have been tabulated and presented in graphs and tables for clear interpretation.

1.3. Aim of the research

In the current scenario this research is the most viable and an attempt to analyse how cities retain and lose creative talent in order to have balanced and sustainable development. Cities cannot survive just by few sectors of economy. Based on Florida's theory of creative class and role of Talent, Technology and Tolerance (3T) in economic development of cities. In the UNESCO creative cities list, there is a massive literature on creative economies and its impact on urban development etc. When it comes to creative mobility, the related literature also provides the specific cases for many cities of the developed countries around the world on basis of specific factors proposed by Florida. However, in related literature, there appears to be almost a common statement that these factors play an important role in retention of talent. The reference to the creative mobility and its impact in US cities has been more discussed in the early 20th century. In the context of Europe, few remarkable studies stand very critical of the claims of Florida on the idea of tolerance and openness (Alfven, et al, 2019). The role of hard factors especially infrastructure, employment and economics appear to have played positive role in context of Germany whereas tolerance, diversity and openness affected migration negatively. There are also cases (such as Launceston, Tasmania) which negate the role of tolerance, aesthetics and culture in attraction of the creative class (Verdict, 2010). From this standpoint, it is possible to question whether the migration of creative professionals in Turkey are driven by similar motives or not. Dwelling upon the factors that create the actual impact, the findings may well give the chance to question the role of tolerance and diversity in case of Turkish cities.

In this study, the main intention is to find out the main reasons of migration in case of Izmir as a second-tier city in Türkiye receiving migrants from Istanbul. It is possible to decipher the main motives in creative migration by way of looking through the lens of quality of life. For this reason, the present study focuses more on the quality of place in two cities and factors of tolerance and openness in the cities.

From related literature we understand that creative people move to higher order cities for more opportunities and services. In case of Izmir, it is much lower-order city and offer limited opportunities. The question then dwells upon the matter of manifesting the possible reasons which attracts these people to Izmir. This we put to the test through the hypothesis; the reasons of migration according to Florida are aesthetics, culture and diversity. This notion of openness and tolerance is tested through the perspective of creative people.

Hypothesis 1: Creative people have higher level of satisfaction in Izmir over metropolitan Istanbul.

In modern economy service sector plays an important and dominant role for growth and employment. The growth comes from the vibrancy of the cities to be open to new ideas and innovations. Creative people have modern and innovative ideas different from traditional ones and these ideas only flourish in a vibrant and tolerant environment. We put this to the test in case of Izmir, Türkiye and question if Izmir is a highly vibrant city and offers higher of tolerance to the people than Istanbul which compels these people to migrate and work in Izmir.

Hypothesis 2: Standards of quality of life is major factor of creative migration from Istanbul to Izmir.

Attraction and retention are different parameters. Istanbul offers hard factors like jobs, infrastructure, and economy to retain skilled people. We test if soft factors can outweigh the traditional hard factors in case of Izmir.

Objectives

- *Study creative professionalism in the context of Izmir*
- *Study quality standards and level of satisfaction of creative professionals migrated from Istanbul to Izmir.*

- *Analyse the impact of quality of life on creative migration and retention.*

Research questions

Why creative professionals prefer to migrate from Istanbul to Izmir?

Does Izmir offer higher tolerance and environment for creative people and their growth?

Identify the favourable locations of the migrated professional people in Izmir

Does Izmir offer better infrastructure and services for the development of creative professionals?

Does Izmir have the potential to retain creative people migrating from Istanbul?

1.4. Significance

Understanding the merits of creative mobility offers new perspectives for urban governance and urban cultural economies. Creative migration is a multidimensional process involving, both soft and hard factors of quality of life. Soft factors help in image building and arresting attention of young talent, but hard factors determine their long-term retention. From the analysis and observation of the trends across different regions it looks more likely that soft factors like tolerance, openness and diversity are outcome of migration facilitated by hard factors like jobs, infrastructure opportunities etc. Local governments, planning professionals and policy makers should focus on creating job opportunities and improving hard factors which will foster in migration of creative professionals and raise standards of quality of a place. This study provides data for creative mobility of Izmir and Istanbul from the perspective of quality-of-life indicators. Izmir promisingly displays a rising trend in terms of such creative economic and the creative economic atmosphere of the future may further be enriched with more numbers of creative people getting actively engaged in creative sectors throughout the city.

Izmir is supposed to be included in the creative cities of the world in the new future. Many organizations have rated Izmir very highly in terms of its location and

pool of talent able to utilize the latest technology. The study gives us insight about the prospectus of Izmir in terms of its growing demand for jobs for new talent and its challenges to meets the demands of the people. Creative economy contributes to the economy of the cities and countries and creative industries offer opportunities for innovations and ideas to produce and distribute the goods and services for economical returns. This is an attempt to see the position of Izmir in terms of its creative class and potential to retain its new talent. It also offers the new literature to the researchers and policy makers to analyse and act upon the areas where city still has scope to improve. It gives impetus to new students for academics to have new areas of research and find out unique solutions to the urban issues. The traditional ways of economic activities are very slow and not cost effective, therefore creativity has an important role to play to exploit the resources and technology to propel the engine of growth. This is a very sincere attempt to find a place for Izmir in creative economy market with its unique identity culture and atmosphere of tolerance and become a magnet of creative professionals.

CHAPTER TWO

CULTURAL AND CREATIVE ECONOMY

2.1 Creativity

Creativity is a wide and diverse phenomenon consisting of various components, which are interwoven and intricate, therefore it is very difficult to put a simple definition for it. Various studies about creativity by psychologists do not refer to creativity as distinctive phenomenon through which people cultivate ideas and innovations through skills to generate economy. However, some efforts were made to articulate human endeavours in some sort of form to assemble in a proper cover likewise. Creativity cannot be equated with intelligence, but creativity is the cognitive ability to transform and evolve in new different forms of other mental functions (UNDP, 2010).

In general creativity is summation of different forces, it is ability to tap inner pool of insight, information, inspiration, intellectual resources and all the compartments of minds. These human abilities have accumulated over years, live and awake to materialise them in different extraordinary ways to the benefit of society (Popova, 2020). UNDP also refers to artistic creativity, stating, Artistic creativity connects imagination with intellectual capacity to generate original ideas and innovate ways of describing the world expressed in different forms of sound, text, audio etc (UNDP, 2010) (Figure 2.1).

Figure: 2.1 Representation of Manifestations of Creativity.



Source: (UNDP, 2010)

Curiosity and willingness in solving a problem through the process of experimenting and making new connections is considered scientific creativity. In the modern world, the shift to where economy and culture are linked to attain aspects of development in culture, economy, technology etc. is the core essence of creativity at macro and micro levels. Creation of new idea in art and development, scientific and technological innovations and functional goods in the form of original work is defined as creativity in economic terms as it improves economic development, paves the way for new entrepreneurship and enhances productivity. Creativity is devoid of any segregation and division of society in social or economic terms across the globe. In real essence, imagination associated with originality, inspiration to create, ingenuity of self and inventive capacity is creativity (UNTAD, 2008).

The innovations in technology business models, marketing strategies, health care and education provide competitive advantages which is associated with economic creativity. In simple terms creative economy is associated with competitive advantages brought by creativity. Creativity is also defined as a continuous process of generation and formulation of ideas at individual or group levels, connected with a series of novel ideas to transform it into products useful and ready

to use in the society. It is also sometimes a way of producing new ideas from the original ideas by some improvisation, but the end-product is more vital and usable. (Florida, 2012).

As May (1994) has stated, the constant process of bringing something new through passion and commitment is creativity. It brings hidden ideas to life which were unknown previously. It is overwhelming experience of life (May, 1994). Every human being is creative and imbibes creativity of different sorts, so it is considered a basic element of human existence -. It is a process of social life and it requires team work, but creative geniuses play a vital role in inventing new tools. We cannot grow and develop unless we bring majority of people together in creative world and stop tapping a small minority of creative actors. To make a prosperous society an added value to the products, it is required to raise wages of people so that they can contribute to national economy. This will induce the regional economies and achieve sustainable development within a balance. (Florida & Tanagli, 2004).

Creativity cannot be measured in terms of monetary value, since this means injustice to art and the aesthetic value attached. Creative people more often do not calculate the market value in commercial terms to their products, given a fair chance to their potential to be appreciated at different interfaces of human deceptibility. The manifestations of creativity are exhibited in cultural, social, human and institutional components. This interplay of components determines the process of creativity known as creative capital (Comunian , 2011).

In the process of producing meaningful new forms creativity has advantage of decisive force in economic competition mentioned by Webster dictionary. It is observed from fashion to information technology. It has always been there, but the past few decades have changed the course of creativity. Dean Keith Simonton defines creativity as intuitive act of bringing something useful, productive and unknown to the real World. There is element of surprise, utility and novelty. Creativity does not have to be explosive, exaggerative, sophisticated invention always but consistent and sustainable. It is, the incremental change or modification of

something that makes it useful and reliable its creativity and it involves new forms of industries such as digital graphics, music and art, animations and games. Technological and economic creativity is reinforced by artistic and cultural creativity to make more viable and attractive to customers and helps in job creation for the new entrants. Creativity is not a commodity, but its people's creation of most valued commodity of economy. Its diverse nature comes from the fact it can come from any gender, colour and race.

For creativity to flourish its inevitable to have uniqueness to tolerant social and diverse environment. Famous economist Simonton emphasize four things paramount to creativity are domain activity, intellectual receptiveness, and ethnic diversity (Simonton, 1997). In his study on the history of Japan, he states that during the periods Japan culture was open to variables outside were followed by periods of high growth. He states that the foreign influx into Japan exposed it to different dimensions which induced creativity. Creativity means emerging new associations, new neighbourhoods, and these neighbourhoods stifle creativity. Economist Joseph Schumpeter, advocates that entrepreneurs have always strengthened the capitalism through undaunting effects of creativity and have forecasted the future of production and decline. In his book, capitalism, socialism and democracy he mentions that modern day technological advances in artwork of talented minds who produce what is workable in a predictable way. (Florida, 2012, p. 16).

Intelligence only helps processing data, therefore favours creativity to shape the raw ideas. Intelligence with creativity together is a problem-solving system and gives idea the path to some profession. Intelligence and creativity have a supplementary relationship. Einstein in his work "Combinatory Play" defined creativity as information data acquisition and add value to excising materials into useful ones. Creative product can be an invention, an idea of solutions of problems, an art of aesthetic importance." Creativity is not bound to some special space or genes. It is not bestowed magic to transform, but is multidimensional and experimental. It is also acquired, learnt, lost and diffused with time. Simonton asserts that diverse experiences and perspectives have enriched creativity and with minds it exhibits

valuable knowledge and interests. The advantage of creativity is it binds economic, technological, artistic and cultural creativity in supplementary mode to benefit from each other. These are interlinked and benefit from each other but in isolation they don't produce better results (Florida, 2005). UNCTAD describe different dimension of creativity given below

Artistic creativity; The ability of transforming imagination and ideas into novel ways of interpreting the world and expressing ideas in audio, text and videos.

Scientific creativity; The willingness and courage to experiment with curiosity to solve problems effectively.

Economic creativity; the process of leaning towards technology and innovations into business, marketing and trade to gain competitive advantage (UNTAD, 2008). Creativity is undoubtedly the most valuable trait of humans. It help us in overcoming the past, reshape the present and construct the future. It profiled a vision of looking into future with innovations and interventions, remodelling the present services through modifications to excel in the future.

Creativity is inarguably and uncostly the most valuable human trait. It enables us to escape the present, reconstruct the past, and fantasize about the future, to envision something that does not exist and ability to change the world with latest innovation and modifications to the present services and goods to excel the pace of the world. Not all the creative products are useful and aesthetic but new opportunities of alterations necessary conjectures it envisages. Psychologists have already provided an explanation decades ago about the nature of creativity. Guildford 1950, defines creativity as originality of ideas, effectiveness, adaptiveness to the work at hand and its valuation over the time (Guilford, 1950). The element of surprise is added to its criteria, with added qualities to make sustainable and user friendly (Boden, 2004). The element of quality to creativity is referred inappropriate in time and space (Sternberg, 2010). Any definition of creativity has complexity and involves personality traits, problem sensitivity, and flexibility to recognise, analyse, synthesize the information. It will generate synergic, diverse thinking to deal with complexity of problems and offer solutions applicable in space and time. However,

the appropriateness and originality definition have become standard discourse of creativity. (Amabile, 1996) ; (Feldman, Csikszentmihalyi, & Gardner, 1994). While concluding, there is one fits all solution to diverse definitions of creativity. It has usability in all faculties and fields from scientific to technological faculties, entrepreneurs to artists etc. The novelty and originality of the ideas conceived weighs heavy thus it must be assessed in context of constraints and affordance (Runco, 2004).

The ability of venture to survive, grow and develop in a competitive global market, develop products and modify goods and services, implement marketing strategies for commercialisation is economic creativity (Gokcek, 2007). Organizational structures of businesses require manpower, innovations, planning, hardware and material combinations, skill sets, level of technology, production, and marketing. Technology follows an investment strategy that flows through connections and the infrastructure progress to content. Infrastructure producing corporations are the main drivers of the revolution in the information technology while communication acts as the catalyst and backbone in the connections (Hartley , 2005). The new creative economy has characteristics of cost effectiveness and is more attractive to policymakers because it integrates localities into global economy directly and easily without hard infrastructure. The example of Italian fashion industry is relevant as it took initiatives of integration of local cultures through music and art, crafts with innovative ideas and offered opportunities to market to integrate with the global market. Similarly gaming industry, built on lifestyle choices, and benefitted from local trends without exploiting the infrastructure and market. Inspired by Korean consumption market, Gold Coast region of Australia formed a creative and interactive community which developed as video gaming hub (Akin, 2019).

Looking from the lens of urban development and economy, creativity involves taking regard of the urban economy on the one hand, and transformation of urban spatial layout on basis of sectoral developments as well as demands of the new creative class, on the other.

2.2 Creative economy

World Bank report 1999 mentions culture as a source of economic development, as it plays significant role in sustainable development. According to World Bank Report culture induces development in four different ways; (Worldbank, 1999)

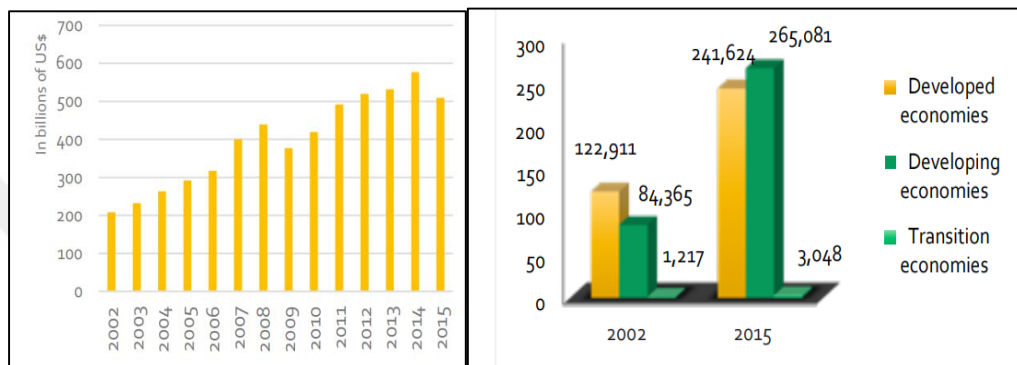
- I. Cultural assets generate economic opportunities and jobs for poor people.
- II. It generates helps in trickle down of economic development to grassroots level.
- III. Preservation of heritage and promotion through tourism generates economy and accelerates urban development.
- IV. It strengthens the social and human capital to increase productivity and employment through skill development at local level (Bank, 1999).

In the recently published data by UNCTAD in 2018, the market size of creative goods and services has increased more than double in a decade or more, jumped to 509 billion USD in 2015 from 208 billion USD in 2002, in creative industries enlisted by the organisation. During this period, developing economies have shown a remarkable growth and trade as compared to developed economies with China taking the lead with substantial share. Top ten performing developing economies are China, Hongkong, India, Singapore, Taiwan, Turkey, Thailand, Malaysia, Mexico and Philippines; although the number in revenue and employment varies. In the export market of the world, top 10 creative goods exporters are United States, Italy, France, United Kingdom, Germany, Switzerland, Netherlands, Poland, Belgium and Japan. Europe remained the top exporter of the creative goods and services around the world. According to Graph 2.2, in 2002, European Union exported 85 billion dollars' worth goods which rose to 171 billion dollars in 2015, more than double. In the same period, it showed the growth rate of 5.5 % in European Union, and employed almost 12 million people in the whole region. The Asian region outnumbered and dominated

all other regions with China and east and south eastern countries combined contributed to 228 billion dollars' worth exports almost double than Europe in 2015. From 2002 to 2015 (same period) it posted a growth of 15 percent three times that of Europe (UNCTAD, 2018).

Graph 2.1 Global exports of creative goods 2002-2015. Graph 2.2 Exports of C.G by Developed and

Developing economies



Source: UNCTAD, based on official data reported to UN COMTRADE

Global times report 2015, five global regions of Europe, North America, Latin America and Caribbean, Asia pacific, Africa and middle east showed revenue of 2.250 trillion in 2013 in creative economy and employed 29 million people in these sectors as shown in the Table 2. One decade ago, there were 11 sectors, which were integral massive and universal cornerstones. This accounted for the almost 3% of world GDP in 2013. TV, visual arts and newspapers and magazines topping the chart, but radio at the bottom low (EY, 2015).

Table: 2.1 CCI Sectors by Revenue (in USD) and Employment.

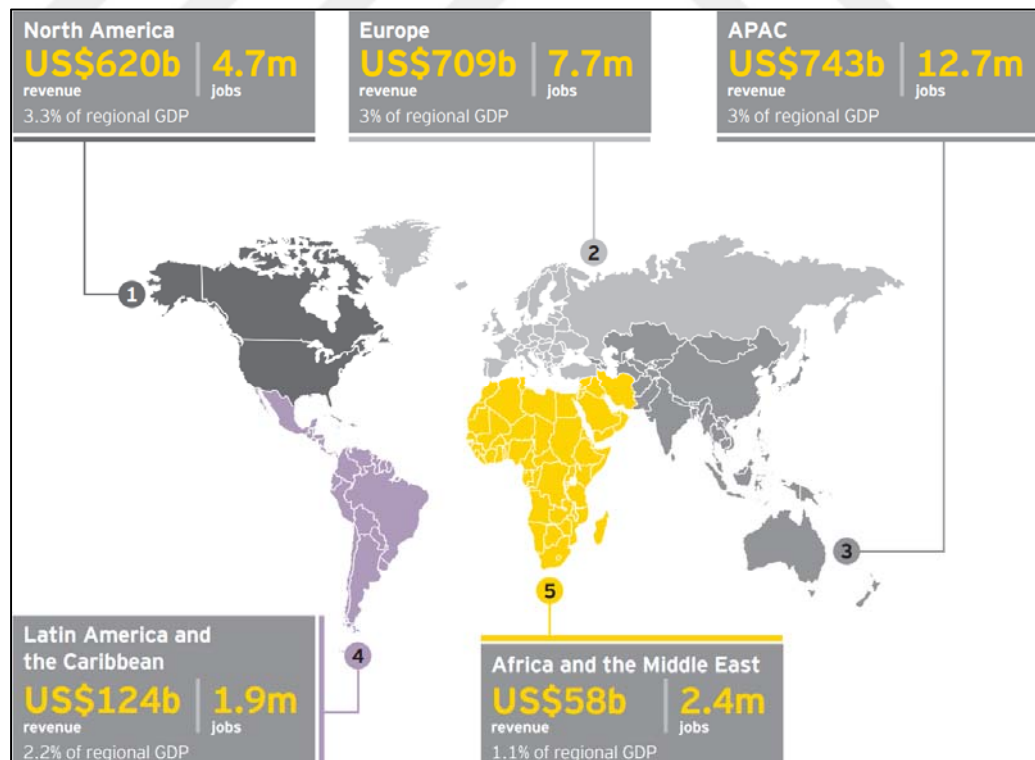
CCI	Revenue (2013, \$B)	Employment (2013, Jobs)
Television	477	3527000
Visual Arts	391	6732000
Newspaper and magazines	354	2865000
Advertising	285	1953000
Architecture	222	1668000
Books	143	3670000
Performing arts	127	3538000
Gaming	99	605000

Movies	77	2484000
Music	65	3979000
Radio	46	502000
Total	2286	31524000
Total	2253	29507000

Source: Cultural times: the first global map of cultural and creative industries, EY, 2015.

CCI employ highest from the Asia pacific with almost 12.7 million people and their contribution is 747 billion USD, but there is huge disparity with respect to the per capita in Asia pacific and North America. North America 4.7 million generates 620 billion USD which is relatively much higher than Asia pacific in terms of per capita. Europe with 7.7 million jobs and 709 billion dollars is relatively better. CCI contribute 3.3% of the regional GDP of Asia pacific and Europe but 3.3% GDP of North America. In Latin America its contribution is 2.2% with 124 billion dollars and Africa only 1.1% of regional GDP. Latin America and Africa are still lagging in terms of jobs and revenue from CCI as shown in the Figure 2.2.

Figure: 2.2 CCI map of Creative Economy and Regional GDP



Source: Cultural times: the first global map of cultural and creative industries, EY, 2015.

Cultural and creative sectors play important role in economy and reducing poverty. In the delving countries cultural assets, creative industries, sustainable tourism with cultural infrastructure strategically crucial in economic generation due to high labour force availability. CCI show they are the rapidly growing sectors of economy according to the statistics growth rate of Middle East is 17.6%, South America 11.9%, Africa 13.9%, South America, 11.9%, Asia 9.7%, Oceania 6.9% and North America 4.3%. (UN, 2012).

As put by Garvey & Williamson (2004), the importance of creative enterprises inevitably rise, innovations with constant change are imperative for work organisations. Successful organisations believe that modern economy requires modifications with creative ideas, open to the World to seek new creative information (Garvey & Williamson, 2004). Given this, the new emerging force of creativity gives rise to concept of creative economy as new dynamics of economics in the contemporary economic life with different forces at work, emphasises that cultural and economic development are inseparable and part of holistic process of development (Worldbank, 1999).

John Hawkins simulated term the creative economy where he defined creative economy as transaction of creative goods and services with economic value resulting from creativity (Hawkins, 2001). In recent times, definition of creative economy by UK Department of Culture, Media and Sport (DCMS) is used in most discourses. It defines creative economy in terms of industries output which has origins in individual creativity, skill and talent which has potential for job creation and accumulation of wealth through utilisation of intellectual property (DCMS, 1998). United Nations Conference on Trade and Development (UNCTAD) defines creative economy as evolving sector of creative assets involving economic growth and development. It can summed up as;

- Fostering in job creation, income generation and earnings from exports through promoting cultural diversity, social inclusion and human development.
- It encourages social, cultural and economic aspects interacting with modern technology, intellectual property and tourism opportunities.

- It is knowledge based economic activities with development dimension connecting macro and micro levels of economy through linkages and networks.
- A multidisciplinary policy response and actions of departments for feasible development with innovations.

There is great deal of confusion and ambiguity in the concept of creative economy. There is clarity what should be excluded within the broader classification and definition. The biggest challenge is about the products, services and occupations which intern will define the importance and scope of development of creative economy and the indicators to induce growth. In order to distinguish between the aspects it is important to analyse the discourse of creative economy and examine its origin and development, in addition to interpretation complexities over horizon (Charrieras & Valex-Roy, 2008).

Leaving aside the use of ‘creative industry’ concept by Horkheimer and Adorno dating to the start of the 20th century (since their approach mainly criticized the togetherness of culture and industrial production), creative economy was introduced formally by a consultant namely John Hawkins in 2001, a pioneer with experience in media and entertainment industries linking cultural creativity with ideas of economic innovations (Hawkins, 2001). Hawken’s definition of creative industries based on four dimensions of patent, intellectual property law, trademark, industrial design and copyright is parallel to initial definition given by DCMS/CITF. However, it is open without definite end of criteria. He believed diverse and broad way of classification to involve many potential sectors.

Creativity gained scientific and political importance after when it had direct bearing on the economic and regional development with publication of the book “Rise of Creative Class” by Richard Florida in 2002. Florida expanded the concept of creative economy to a certain degree and associated occupation with it. Modern advanced societies have entered into new era of economy in which primary driver of growth is scientific technology and entrepreneurship apart from artistic creativity. Due to this perspective, the new productive class under formation or evolution, the

creative class, is defined on professions. He refers to diverse groups of Professional categories; engineers, artists, inventive managers, programmers, lawyers, health care and finance professionals (Florida, 2002).

Creative economy has significantly grown in the last century with most rapid and transformed economic growth in last few decades. In the beginning of 20th century just 10% percent of the workforce were in creative sector, it increased to 15% by 1950. In last two decades creative sector has become driving force in economy, around 25% to 30% workforce are working in creative sector in advanced industrial societies. The explosive sectors are science and engineering, research and development, culture, art, music, technology-based industries, design and aesthetics apart from law, finance and health care professions. In united states nearly half of salaries and wages incomes equivalent to manufacturing and service sectors combined come from creative sectors. This is the most advanced age since the Marx age of transformation from agriculture to industrial capitalist system. The difference is back then it lands and human labour transformed into industrial and physical labour but today transformation has occurred in human intelligence, knowledge and creativity. This is shaping new lifestyle, culture, workplace and communities with its effects (UNDP, 2020).

Creative economy is commercial in nature which translates ideas into market products. Hawkins in his books, the creative economy mentions that creative economy worldwide is 2.2 trillion dollars and growing at 5% in 2001. He also projected 6.1 trillion dollars in 2020 at the constant growth rate. Covid-19 deeply impacted the economy and employment. The devastating impact on creative economy which contracted by US\$ 750 billion globally. It deepened the vulnerabilities in creative industries and during this period 10 million jobs disappeared according to reports (UNCTAD, 2022).

The growth rate is dynamic in nature and some countries emerge faster than others and other countries can also come to contribute. In 2001 average growth rate of UK was 14% and 12% in USA in creative economy. During the same period the

growth rate of OECD countries in creative sector was twice the service sector and four times industrial sector. According to World Bank the Gross National product was 30.2 trillion and the share of creative economy was 7.3% of global economy (Hawkins, John, 2001).

Table 2.2 Creative economy market size, in billion dollars.

Sector	Global	US	UK
Advertising	45	29	8
Design	140	50	27
Film	57	17	3
Music	70	25	6
Publishing	506	137	16
R&D	545	243	21
Software	489	325	56
TV and radio	195	82	8
TOTAL	2,240	960	157

Source: John Howkins, the Creative Economy. How people make money from ideas, The Penguin Press, 2001.

Creative economy size of United States in all sectors of creativity stands outstanding and United Kingdom is relatively very low in market share according to Table 2.2. In 2001 United States had three times higher values than United Kingdom, 29 billion dollars and United Kingdom only 8 billion dollars. In the design sector United States had almost double net worth. In publishing United States had 137 billion dollars which was eight times higher than United Kingdom with 16 billion dollars. In grand total United States stood at 960 billion dollars which was almost 6 times higher than United Kingdom. When we compare United States with the rest of the world, we find United States alone had almost 35% of world creative economic values (Ryan, 2003).

The creative economic system is not fully developed but emerging as an alternative to service and industrial system. Creative economy will not eradicate poverty, eliminate unemployment, lead the people to become a happy and prosperous

society, which are far from reality if it is left unchecked. Without human intervention, it can lead to worse problems (Florida, 2012, p. 17).

Culture is defined as the total of some common behaviours that guide the social structure of a society through the course of time, where the society acquires the traits of personality, imbibing values of morals, traditions and customs, ways of performing different jobs and inherit common value system (Ekşioğlu, 2013).

UNESCO defines cultural economy in terms of cultural and related domains. In cultural domain it includes all the activities related to cultural good and services from the production chain to propagation and development. Cultural domains explained by (UNESCO, 2009) are:

- Cultural and natural heritage, it includes museums, archaeological and historical sites and assets of culture
- Performance and celebrations, includes festivals, fairs, performing arts and music.
- Visual arts and crafts, photography, crafts, virtual and fine arts.
- Publications, books, newspapers, libraries and printed materials.
- Audio visual and interactive media, it includes films, videos, television, internet, video games, podcasting and streaming.
- Design and creative services, comprises of graphic design, fashion design, interior design, advertising and architecture.
- Intangible cultural heritage includes ceremonies, beliefs, celebrations, festivals, language, customs and traditions etc.

Other associated areas are services related to social and recreational activities forming an extension of culture. The components are invariably non-cultural, but the features are cultural in nature like

- i. Tourism
- ii. Sports and recreation.

Cultural economies are classified into four groups; arts, heritage, media (film, radio, television, journalism and publishing) and creative services (advertising,

media, architecture, design and software). Cultural products and services that make up cultural economy interact with other industrial sectors thereby adding value to the goods and services through intellectual property.

Cultural sectors are interconnected with creative industries in some sectors to make it more viable and economic in nature. Cultural industries are at the core of creative industries in terms of providing employment and increase exports. While as creative activities that constitute creative economy are involved in design, creation, production and distribution of goods and services using intellectual property as primary input. Creative industries rely on human unput through interventions for vitalization and updates. These interventions of information and knowledge services provide material goods and intellectual services to the market (UNCTAD, 2008), (Eurosat & UNCTAD, 2018).

Cultural economy activities and creative economy activities are very close to each other and are mostly used together. Activities related to the creative economy cover a wider range, but they also interact with many sub-activities. These sub-activities can be listed from pre-existing cultural heritage in the form of arts, crafts, cultural holidays and festivities along with traditional knowledge. Technology and service-oriented classes such as communication tools and audio-visual aids are included. Therefore, cultural economic activities be a subset of a large cluster defined as creative economic activities. Creative economic activities are very open ended and broad to broaden the scope of creativity and utility (UNCTAD, 2008).

There is not a single definition in the literature regarding these activities, but different classifications can be created for different analyses made for various purposes. For example, while defining creative economic activities, WIPO (World Intellectual Property Organization) takes into consideration the intellectual property rights, while UNESCO emphasizes cultural products and creates classifications according to their relevance and core values. UNCTAD, on the other hand, focused on trade-oriented approaches and focused its research on creative goods and services.

Cultural economy activities are considered as activities that bring together the concepts of creativity, production and commercialization. The intellectual properties and ideas are protected by copyright to have uninterrupted production of goods and services. The most important feature of cultural economy activities is that they play an important role in protecting and supporting cultural diversity and ensuring access to culture in equal conditions and opportunities for all (UNESCO, 2006).

Creativity economy is the outcome of the mentality of the art and depends upon the essence of the culture in broader sense. It is culture that determines the way of life, art, identity, motivation and the community life of interdependence. Culture is the complex definition of system of life, knowledge, art, communication, inspiration, morals, habits, laws etc are outcomes of human intervention. Williams (1976) claims three aspects of culture that manifests in the process of spiritual, intellectual and aesthetic development, specific way of lifestyle incorporates practices of intellectual creative art. Culture further has sub-groups like traditional or primitive culture; mix culture, coffee culture, music and dance culture, tribal culture, cuisine, culture, participatory culture and urban culture (Griswold, 2004). Furthermore, the culture is not a written policy as some may suggest but develops in many forms over time and it is expressed by the individuals through their lifestyle choices and behaviours (Leva, 2014).

There is a fast and visible change in CCI such as audio-visual media, information technology, digital technology, tourism and recording which has manifold effects on the economy and has shown transition of societies in terms of its culture from traditional to electronic and digital platforms. There is influx of innovative systems, tools products and services which has been brought upon by the new creative ideas through cultural dynamics. Due to the new phase of technology, there emerges a new cultural creation, transformation and consumption through the mediums of electronic, virtual and digital media, which is remarkable different from the past (Ozdemir, 2012).

Cultural economy has transformed many regions in varying levels of development and growth in the modern world with opportunities and avenues to create employment and generate economy. Different regions can access market to generate employment and grow their economy by transforming the existing natural resources and cultural heritage, arts, cultural and creative products into more useful and reliable goods. With the use of modern tools of information and communication technologies products of culture have become the center of production and market. Cultural economy is important to diversify cultural knowledge participation in social, economic and cultural life which is different from previous one in terms of scale, lifestyle and interdependent, a beginning of a creative dialogue to creativity. Such an environment is the cultural development leads the society to welfare and prosperity of life (Kumral & Guclu, 2013).

Cultural and creative industries have been considerably and widely associated with cultural economy in the recent past. The cultural economy further expands as creative and cultural industries increase their footprint. These industries are categorized in the scope of intellectual property such as literature, music, dance, theatre, audio-visual media, design informatics and digital technology and as such creativity is used as added value (Aksoy & Anil, 2011). The popular view is that creativity and creative industries are the drivers of the future economic development and prosperity of the society by way of expanding the creative economy which is sustainable and has multiplier effects, its eco-friendly nature and has least cost of production. Therefore, it is needed to shift the policy circles towards a more creative based economy (Towse, 2011).

In modern competitive market of globalisation some countries use cultural industries as a tool of image building and socio-economic policies. Economy is closely associated with culture, as it consists of production, consumption, valuation and processes. In this essence cultural traditions, elements and activities are subject matter of economics to constitute cultural economic policies. Cultural economy involves activities related to cultural heritage, arts, media and creative services (Ozdemir, 2012).

Creative economy is at the forefront of the developed world and shifting focus from other means. Based on the idea where “the basic resources are the means of the production”, it is believed economic term is not viable as it is not capital nor natural resources nor labour but instead it is knowledge that acts as basis. “Knowledge, formulation and information are merely tools and material for creativity.” (Howkins , 2014). The concept of creative economy came into being first in business in 2000. Later in the famous book of Hawkins “the creative economy” was mentioned about different creative industrial sectors involving creative content industries of software, design, R&D, film and music. Creativity has transformed natural resources to build infrastructure and transform the lives of the people (Hargreaves, Garcia, & Bakhshi, 2013).

Tolerance as a parameter of QoL does not emerge from vacuum but it is outcome of democratic principles of accountability, transparency, people presentation, constitutional supremacy and protection of liberties. Subsequently, the abilities of the government to engage in scientific development through implementation of long-term policies and create economic value from regional resources (Kumral, 2015). Creativity is an ability to transform the ways of growth and development of a society breaking away with the traditional ways. It gives instant results and offers range of opportunities in fields little attended before. Cities and countries in contemporary world are striving hard to boost creativity by giving policy and social backing.

In its Creative Economy Report 2010, (UNCTAD, 2010) suggested recommendations about the growth and development through creative industries. Creative industries are of great importance to developing countries to have economic Outlook through policy interventions and trade policies of globalisation. In this context, countries should make necessary legal and administrative framework to improve and promote creative industries and encourage to establish creative economy through long term policies and international trade (UNCTAD, 2010). Eksioglu, made remarks about economic impact of cultural activities through input output analysis, backlog in culture encourages creativity in economic production and

development. Acceleration of infrastructural development occurs in regions when creativity is endorsed through investments. Regional economic development is conducive and investment in domestic sectors possible. Revenue generation from tourism, cultural assets and foreign trade through initiatives. Investments and cultural events create atmosphere of exploitation of cultural assets coupled with creation of creative goods and services induces further development. The branding and expansion of local and tourist attractions occurs through cultural assets. Cultural capital creates multiplier effects by interacting with other sectors, particularly increasing revenue and employment (Ekşioğlu, 2013).

The classical definition of creative labour by World Economic Forum in 2016, is giving a dimension of creativity which is highly intellectual and professional in nature. Creative labour is the core of knowledge economic structure founded on ideas and non-material production. The unique features of creative labour put it in critical position for creative production of goods and services that makes it unmanageable and complex due to regularities of commercialisation and added value services. In short, despite the simplicity of the positive picture drawn by the policies of creative industries, creative labour contains complex subjectivities, power relationships and balances that are difficult to explain with the logic of other sectors. There are some specific qualities and abilities of creative labour that distinguishes it from the traditional sectors. Creative labour interacts with economic discourse to define behaviour patterns and competencies at individual and social level (WEF, 2016).

2.1.1 Creative industries

The manifestations of intellectual and Professional traits as input to produce intellectual property are referred as creative industries with capital and economic value ready to discharge service in multi sectors. First attempt by DCMS 1998 to estimate the size and growth of the sector to formulate a policy was adopted by many countries.

Creative industries have been contributing to economy and employment for long without being categorised as such and without policies to enhance its growth. Thus,

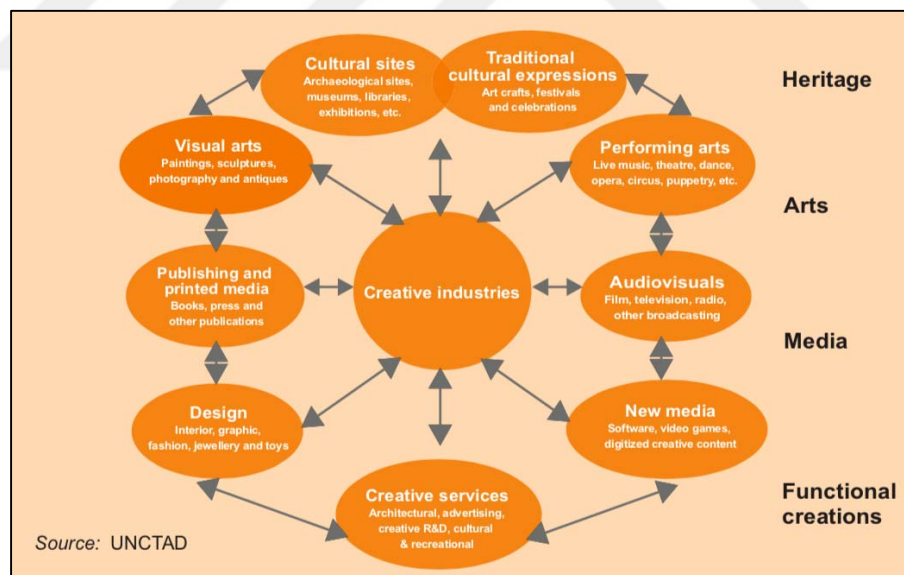
for the first time these industries are recognized as rapidly growing sector, significant industries requiring policy intervention and attention (Stuart, Cunningham, & Potts, 2008).

United Nations conference on Trade and Development (UNCTAD) presented a detailed definition and classification as;

Creative industries are centres of production and distribution and cycle of creation of goods and services using intellectual capital and creativity as input.

- Set of knowledge-based activities, focused but not limited to arts, generating revenues from intellectual property rights and trade.
- Tangible goods and intellectual and artistic services with creative content, economic value and market objectives.
- Interrelated sectors of services, artisan and knowledge based industrial sector.
- Dynamic sector in international trade and foreign exchange

Figure 2.3 Creative Industries Classification and Representation by UNCTAD



Source: Creative Economic Report 2010, UNCTAD

Heritage. Cultural heritage in any society is the heart and soul of CCI that gives rise to new forms of industries. It brings the dimensions of richness of history, ethnic, aesthetic and cultural viewpoints to the fore front. Heritage gives the foundation to

the creation of new ideas to stimulate creativity of new goods and services that constitute cultural industries. It is further divided into:

- a) Traditional cultural expressions; crafts, art, festivals, celebrations, music and dances etc.*
- b) Cultural assets; museums, libraries, exhibitions, archaeological sites, historical parks etc.*

Arts. The broad group of creative industries based on exhibition of culture in different forms and artistic abilities. It is inspired by the identity values, heritage and symbolic representation with ideas and innovative tools. Its further sub grouped into two;

- a) Visual arts; comprising sculptures, paintings, antiques and photography etc. creative people here have the opportunity to showcase their talent with audience through different mediums.*
- b) Performing arts; it's one of the interesting features of art where creative people are directly involved such as theatres, dance opera, music and dance, circus and puppetry etc.*

Media. It's the biggest and strongest creative class where creative content has a huge audience and the impact of the creativity is tangible. This group is responsible for shaping up the opinion of the people and entertain with various sources at their disposal. Its categories are under:

- a) Publishing and print media: books, new papers, articles, magazines, journals etc. form a broad scope of the group of media to make creative content.*
- b) Audio-visuals: film, television, radio, tapes, DVDs, CDs etc. form the strong communication bond with the people via both audio and visual effects.*

Functional creations. Demand driven industries offering goods and services to the people with wide range of purpose and usability through heritage, and culture or sometimes maybe combine of cultural and heritage with the latest technological innovations.

Design; graphic, jewellery, interior, fashion etc. are some areas.

New media; video gaming, software, digital content etc.

Creative services; advertising content, architectural creativity, cultural and recreational, creative research and development, digital creative content and creative services are some forms of this media which is occupying the space of creative industries driving modern economy (UNCTAD, 2010).

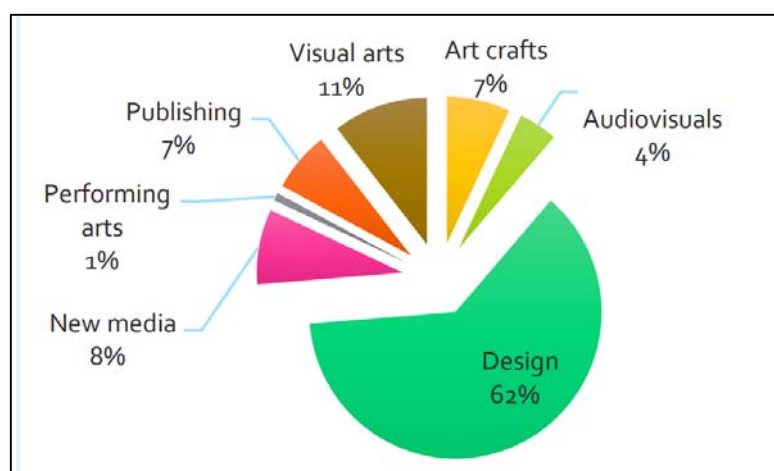
British classification of creative industries is not followed by most European countries instead prefer to use cultural industries and sectors, whereas some Scandinavian adopt experience economy or creative economy. Various definitions of the cultural economy and existence of so called cultural or creative industries depend on whether a statistical, economic, sociological, or political approach is chosen. The naming variety includes: artistic, arts, cultural industries, arts, and entertainment industries, audio-visual, knowledge, content, entertainment, imagination industries, leisure, media industries, industries based on artistic or literary property, and copyright-based or copyright industries (Carey, Florisson, O'Brien, & Lee, 2020).

The idea of the 'creative industries' is still fairly new, and there are competing definitions and concepts: some people prefer the terms 'cultural' or 'copyright' industries. However, they all point to the same fundamental idea – of an industry whose core value-creating activity lies the making of meaning, or value or emotion. This is done by telling stories, making pictures, designing objects, staging events – cultural activities. Add technology and management, and you get film, broadcasting, the music industry, computer games, fashion, and so on (Consultancy, 2020).

Figurative estimates show that creative economy employment is now highly significant and upward moving component of skilled workforce, accounting for 8.7 per cent of it by 2010 as compared with 8.4 per cent in 2004. DCMS's estimates which has been documented in previous Nesta research, majority of creative workers are employed outside the creative industries in the wider creative economy. The share of workforce outside this sector has grown particularly strongly, rising by 10.6 per cent between 2004 and 2010 (Bakhshi, Freeman, & Higgs, 2013).

According to the report of UNCTAD 2018 and EY 2015, design is the major contributor of creative goods followed by fashion and film sectors, together with them it makes lions share. Design is a broad category that forms many sub-classes from fashion to the furniture which is leading the global creative market industry. The category of design like fashion design, interior design, jewellery, and graphic account for 62% of the goods export in the World as shown in Graph 2.2. From Seoul to Shanghai and Mumbai to Singapore, Hong Kong to Bangkok and Taipei to Tokyo, featuring everything from street ware to high end fashion is booming. Some Latin American countries like Brazil, Chile etc and African countries like Nigeria and South Africa are also emerging fashion markets. The new generations of designers also appear and fashion events are conducted under national flagships and some organizational setups. Visual arts are second in the line of creative industries including antiques, paintings and photography, publishing, and new media. Art crafts also hold a sizeable market share. Together these contribute to the 45% of the export share in the world. These sectors are most important for export earning in the developing world. East European countries such as Russia, Romania, Poland, Serbia, Poland and Bulgaria are where digital animation and game developers are emerging. There is technological competitiveness for game development and film studios in this region (UNCTAD, 2015).

Graph 2.2 Creative Goods, World Export Share by Sectors(2015)



Source: UNCTAD, based on official data reported to UN COMTRADE Database

- i) Hawkins model; In his seminal work in 2001, Howkins laid the foundation for classifying and contributing to the creative sector. He broadly identified 15 industries that contribute to the creative economy by producing creative products and services, encompassing areas from the arts to science and technology. These industries were defined as those providing "an economic good or service resulting from creativity and possessing economic value (Hawkins, 2001).
- ii) UK DCMS model; The Department for Digital Culture, Media, and Sports formulated this model to delineate creative industries and related sectors that harness skills, talent, and creativity as substantial sources for job creation and wealth generation through the utilization of intellectual property and knowledge (DCMS, 1998).
- iii) Concentric Circles model; The Concentric Circles model posits that creative ideas originate in the core creative arts, expressed through sound, text, and image. These ideas then diffuse outward through concentric circles, with the proportion of cultural to commercial content diminishing as one moves away from the center (Throsby , 2001).
- iv) WIPO copyright model. The WIPO copyright model is grounded in industries directly or indirectly involved in the creation, manufacturing, production, broadcasting, and distribution of copyrighted material. Emphasizing intellectual property as the outcome of creativity invested in goods and services, it clearly distinguishes between units involved in creative production and those engaged in distributing finished products (World Intellectual Property Organization, 2003) (WIPO, 2003).
- v) UNCTAD model. The UNCTAD model expands the concept of 'creativity' beyond activities with a strong artistic component to encompass "any economic activity producing symbolic products with a heavy reliance on intellectual property and for as wide a market as possible" (UNCTAD, 2004). It distinguishes between 'upstream activities' (traditional cultural activities)

and 'downstream activities' (closer to the market, like advertising or publishing) (UNCTAD, 2004).

- vi) NESTA Adaptation: The NESTA model, derived from the DCMS model, refines it for policy purposes under the national policy review for the creative sector, known as the Creative Economy Program. It acknowledges the differences within sectors and aims to identify commonalities based on how commercial value is created and where this value is situated. This model places creative industries at the core of a broader economy relying on creative processes and services for competitiveness and reliability. It's a complete representation of the creative industries and analysis of value-added services to the sectors through innovation. This model places the creative industries at the heart of a broader economy that increasingly relies on creative processes and services for its competitiveness and reliability (NESTA, 2008).
- vii) Conference Board of Canada/Statistics Canada Framework: Developed in 2008, this list of industries and activities represents the initial step in measuring and comprehending Canada's creative economy. It closely aligns with Howkins' understanding of creative industries and the UK's earlier DCMS model (PCH, 2013).

Creativity is a dynamic source of economy in modern cities in the developed world. Many countries have already strategies based on the local creative potential and talent residing in the area coupled with the cultural aspects. Many countries follow the knowledge-based economic system, but some cities of the world have creative cities economic models like London, Singapore, Amsterdam, Shanghai, Toronto, Hong Kong, Berlin etc. These cities have creative sustainable strategies for economic growth while Türkiye is yet to formulate its growth model.

According to (Florida, 2003) talent, tolerance and technology with the help of economic and cultural factors are the three pillars to drive the creative economy. Global Creative Index provides the assessment of countries' prospects with relation

to the 3Ts and out of 82 developed countries in the world. According to the 2011 Global Creative Index, Türkiye stands at 64. This indicates Turkey's bad performance on creative economy and it also indicates that Türkiye must focus on its indigenous knowledge and experience in creative sectors to boost its economy. The main sectors where Türkiye could leap into big giants are architecture, design, film and music, but more importantly the traditional and cultural handicrafts. According to (Gamze, Stolarik, Matheson, & Segal, 2011) the biggest potential regions of handicrafts are in south western and northern regions due to agricultural activities and availability of vast lands to produce raw materials. This region is the biggest producer of manufactured goods of handicrafts. This region also shows higher levels of tolerance for the growth of this sector but the western region is more developed by virtue of industrialisation and urbanisation. In west the level of tolerance is impetus to the people to come and work here and offer the service of creativity. Despite being producer of raw materials or making finished goods in the north and south eastern regions its lagging behind due to the competition put up by the west. In recent times this region has shown the potential of tolerance and talent for the necessary growth of the sector and it's the females that take lead in the creation of new products. The western and northern regions are the creative regions in general due to diverse population and ease of providing services and high accessibility. But the central eastern and southern regions have huge potential of territory and the talent combined with tolerance. Turkey has the potential to harness the potential of the region using technology with already available talent and tolerant population to make creative driven economy in the country (Gamze, Stolarik, Matheson, & Segal, 2011).

2.2.2 Cultural industries

Cultural industries encompass sectors that create tangible or intangible artistic and creative outputs, with the potential for wealth creation and income generation through the use of cultural assets and the production of knowledge-based goods and services. These industries share a common focus on utilizing creativity, cultural significance, and intellectual property to produce goods and services that hold social

and cultural meaning. Examples of cultural industries include advertising, architecture, crafts, design, fashion design, film, video, audio-visual production, graphic design, educational and leisure software, live and recorded music, performing arts and entertainment, television, radio, internet broadcasting, visual arts and antiques, as well as writing and publishing.

The term "cultural industries" is sometimes used interchangeably with "creative industries." However, while cultural industries draw inspiration from heritage and traditional knowledge, the concept of creative industries emphasizes individual creativity, innovation, skill, and talent in leveraging intellectual property. Creative industries are closely associated with information-driven economies, involving activities such as scientific and technological innovation, software and database development, telecommunication services, and the production of hardware and electronic equipment (UNESCO, 2006).

The distinction between creative industries and cultural industries is clear, although the terms are sometimes used interchangeably. Creative industries, while focused on cultural aspects, are not confined to them. Cultural products and services often hold a non-monetary cultural characteristic valued by both producers and consumers, possibly serving as an identity source for a specific community. The production of cultural products involves human activity, carries symbolic meaning, and often involves unique intellectual property. Cultural goods and products, with their creativity, can be considered a subset of creative goods and services, recognizing that creative goods encompass a broader range of products without a unique cultural value. Creative products and services are primarily intended for commercial purposes, such as fashion designs and software creation (UKessays, 2018).

The term cultural industry refers to commercial entertainment produced by industries at large scale according to Aldorno and Horkheimer. Cultural industry was earlier separated from the creative art and used as culture of masses to generalise it without attaching commercial value to it. The commercialisation in the late 20th

century and early 21st century was coined and vigorously used to get means of commercial values. In the last few decades, it is eventually getting its due without subjoined but in many countries often inseparable in different courses of action. Though in some countries the cultural and creative features of industries are separated to avoid any confusion. Culture and art in the form of music, dance, life performance, theatres etc. were termed as traditional industries (Horkheimer & Adorno, 2002).

The term "cultural industry" emerged in academic discussions after World War II, surprising many because culture was strongly criticized by thinkers like Theodor Adorno and Max Horkheimer from the Frankfurt School. In their view, cultural industries, including movies and music, were seen as distractions from important national issues and were thought to undermine modern cultural life. Adorno, a member of the Frankfurt School, criticized the "culture industry" in the 1940s. He argued that corporate producers exerted top-down control, preventing culture from arising spontaneously from the masses. Adorno believed that commercial value was added by manipulating indigenous culture to meet certain goals. He, along with others in the 1930s avant-garde, pointed out how mass culture, through mediums like radio and cinema, made culture accessible to the masses but also diluted its value through widespread distribution. Adorno did not see the exploitation of culture for development; instead, he thought it destroyed the essence of culture and didn't want to associate it with industrialization (Horkheimer & Adorno, 2002).

The French sociologist Bernard Miège criticized the culture industry, arguing that it failed to recognize how technological innovations transformed artistic practices. He pointed out the paradoxical focus on markets and commodities instead of viewing culture as an industry with its own production processes, limitations, and challenges. Miège also criticized the term 'culture industry' for suggesting a unified field governed by a single process, rather than acknowledging the diverse industries competing for consumer income, time, advertising revenue, and labour. Despite these criticisms and opposing views, cultural industries gained widespread acceptance as an alternative to traditional industries in the modern age. Key industries in this

category include movies, magazines, music, and art, producing social goods that are often challenging to quantify (Tremblay, 2011).

Cultural industries are now defined as a set of economic activities that blend the conception, creation, and production of culture with more industrial functions. This combination enables the commercialization of cultural goods through large-scale manufacturing in an organized industrial setup. This expanded definition moves beyond the traditional understanding of the cultural sector, incorporating various sectors of culture and creativity. It's a more comprehensive approach, merging with commercial sectors to be recognized as an alternative industry. In Latin America and Europe, academics and politicians have adopted terms like "cultural economics" or "economy of culture" to bring a distinct perspective to shaping economic policies, creating separate strategies for these industries (UNESCO, 2015).

Cultural economics is an approach to maximize the profit from creative industries such as performing arts, heritage and culture involving public and private players in the process. It is an economization and commercialization of art and culture through policies where people in creativity are mere producers and where the market becomes consumers while the government organizes it all. There is an interrelated and interdisciplinary approach to study the aspects of creativity and the world economy in which cultural products, technology and trade policy interact together to make culture an economic industry called "cultural economy", but cannot compromise the aspects of individual creativity from the process (UNDP, 2010).

As outlined by Hesmondhalgh in "Cultural and Creative Industries" (2008), the term "cultural industries" has been around for many decades. Recently, it became linked with another phrase: "creative industries." Both terms refer to the production and spread of cultural goods but stem from different theoretical and policy backgrounds. Traditional cultural industries, dating back to the 1950s, encompass publishing, performing arts, music, film, broadcasting, visual arts, advertising, design (including fashion), museums, galleries, and libraries. Initially, "cultural industries" was unrelated to economic theory and the production of goods for mass consumption.

The concept emerged during the industrial revolution of the 18th and 19th centuries, impacting people's lives and societal culture. This period introduced ideas like "workforce," "standardization," "urbanization," and the "consumer market," causing a significant shift in societal culture. Over time, cultural assets became associated with the economy and industries, contributing to growth and employment, especially with the rise of tourism and hospitality (Hesmondhalgh, 2008).

Art and culture play a central role in the ideological construction of the new model of the creative economy. However, this emphasis on culture is not solely due to economic factors. There is a concern that the concept of creativity might overshadow and dilute the notion of culture itself. Many authors have highlighted this concern, suggesting a preference for labeling industries as "cultural" rather than "creative." This preference stems from the desire to maintain a focus on the activities traditionally associated with the cultural sector (Trembaly, 2015). O'Connor in 2001 defined the cultural industries as the activities that produce symbolic goods but did not attach any creative effort associated with it. His definition was based on non-commercial activities produced as by-products of other activities in the societies. The creative skills which added the commercial value to products did not come under his definition of cultural industries as he would argue the natural presence of the culture without deliberate intervention. Throsby offered comprehensively wide canvas of creative industries, including various sorts of creativity, symbolic meaning and intellectual property, which clubbed aesthetic and economic aspects of these industries in one definition and give them recognition as well (O'Connor, 2010).

Due to policies of economic development by the British government, creative industries as an established self-reliance industry emerged first time in the United Kingdom during late 1990s. Various industries like architecture, advertising, art and antique markets, crafts, design, fashion, films, software industries, leisure activities, performing arts, television and radio, publishing etc. were included because they required individual skills, talent and intellectual property in the production, formulation, marketing and service to the market. It was the first time that a government regarded all these industries were as creative industries with the

intention to have specific methods and policies for their growth and welfare as well as contribution to creation of jobs for the economic growth of the city. If cities are drivers of economy, the creative industries are at the driving seats. Importance of creative industries can be assessed by the fact that these industries by large have advantages over others due to their non-pollutant and home-based nature which makes them accessible to more creative people irrespective of their location, orientation, age, gender, etc (UNDP, 2016).

According to Florida (Florida, 2002) cities are cauldrons of creativity that transform the human creative energy into technical and artistic innovation and new forms of commerce and industries, which are essentially modified or innovative in nature. The industries mentioned above perform economic activities Florida underlined as creative activities, which create meaningful new forms of products better than before and readily available to use. Though he was not quite satisfied with the classification, he further expanded the list to include science and engineering, research and development-based industries since he believed that there was a lot of intellectual and creative effort to produce these products and services. Knowledge-based professions of finance, health care and law were new addition to the professional core, which were stressed as game changers in the new urban economic development. Florida was very keen about the locational aspect of these creative people when he introduced the 3Ts criteria for their locational choices for talent, tolerance and technology, regarded as very controversial and debatable among various scholars and economists. Different literature suggests the different nomenclature under which creative industries are named in various countries in their official documentation apart from academic writings. Public, economic and cultural policy management and administration has given different classification to these industries as there is not any universal definition or classification adopted as yet. Different countries due to different sectors of cultural and creative industries reflect it through their urban policies and political differences. Many cities across the Europe and north America have urban and economic policies based on their local classification and strategies their growth and development exclusive of traditional

industries which used to over shadow these industries for their contribution due to lack policy planning and enough research (Pelin, Ozturk, & Ciraci, 2015).

Various definitions exist for the "creative economy," but it's generally accepted that the creative industries form its core. While there's no universal definition for the creative economy or industries, they all revolve around the essential characteristic of "creativity." In the modern world, creativity is crucial in the knowledge economy, driving innovation and technological advancements that provide a competitive edge to businesses and national economies.

Creativity is linked to finished products, creating a category known as creative goods and services. Within this category, cultural goods and services are considered a subset, formed by blending artistic and cultural elements. This leads to the concept of "creative and cultural industries," encompassing those that produce creative and cultural goods. Together, these industries shape a distinctive creative economy.

Various models categorize creative industries differently, including cultural heritage, visual and performing arts, audio-visual industries, publishing, new media, design, and creative services like advertising and architecture. Subgroups within these broad categories are convenient for research and development purposes.

The goal is to establish a realistic benchmark for defining the creative economy, aiming for a robust classification system that goes beyond statistical convenience. It should be based on a genuine understanding of the evidence needed for policy development, rather than merely relying on availability or convenience.

2.3 Creative class

As mentioned afore, according to the urban studies theorist and urban planner Richard Florida (2002), creative class reached around 40 million workers, corresponding to almost 30% total workforce. The creative class is derived from the standard occupational classification system codes of America. Florida made a new class of workforce from this classification list which he called creative class and emphasized that this class is the driver of economic growth in American cities. He further divided this group into two categories.

- Super-creative core: This group consists of various occupations such as science, engineering, computer programming, education, and research. Arts, design, and media are a smaller subset within this category, making up approximately 12% of jobs in America. The super-creative core is directly engaged in producing innovative and creative goods for commercial purposes in the market. Known for their problem-solving skills, this group plays a vital role in contributing to creativity and innovation in various industries (Florida, 2002, p. 69).
- Creative professionals: This category comprises individuals involved in knowledge-based occupations, encompassing fields such as healthcare, business, finance, education, and the legal sector. Engaging in problem-solving, these professionals utilize their expertise and education to address specific challenges, drawing upon complex bodies of knowledge in their respective domains (Florida, 2002, p. 69).

Florida also mentioned a small group of Bohemians within the creative class. In his book titled "Rise of the Creative Class" (2012), he projected that this group would expand by 10 million jobs, constituting nearly 40% of the total workforce. The main assertion was that in the coming decade, the creative class would play a leading role in urban economic development, fostering overall economic growth (Florida, 2002). The term "Bohemian" dates back to the 19th century, describing an unconventional lifestyle that goes against traditional norms. This community, consisting of artists, writers, journalists, musicians, and actors, was marginalized and often financially strained. Bohemians may or may not be adventurers or wanderers, as they typically prefer living among like-minded individuals with few permanent ties. Their lifestyle is characterized by artistic, literary, spiritual, and musical pursuits (OED, 2020).

Michele Hayman (2009) defines the Bohemian index as the count of individuals involved in creative occupations such as arts, music, design, and other creative fields, utilizing the location quotient model. In contrast, the melting pot is simply the ratio of foreign-born residents to the city's overall population (Hoyman & Faricy, 2009). A more comprehensive definition of the creative class, as developed by the ESPON

program, is based on professions rather than the industries involved in creative innovations. This definition considers the creative workforce engaged in activities related to creativity and culture within local economic production and development. It is widely accepted and reliable, used across Europe and internationally as a credible source of information. This definition focuses on the expertise and content of various specialists, irrespective of their formal education (Antonio, 2011).

Richard Florida's theory, presented in his earlier work "The Rise of the Creative Class," proposes that a creative class, comprised of professionals in innovative and artistic fields, plays a pivotal role in the continuous development of modern cities. This theory has garnered support from politicians and students of political science, public policy, and urban planning, as it suggests a connection between urban development and the presence of the creative class, contributing to the economy through the generation of new, knowledge-based ideas.

In his subsequent book, "Cities and the Creative Class" (2011), Florida explores two main theories. The first theory delves into the role of the creative sector in the economic development of various regions, while the second theory investigates the reasons behind the concentration of the creative class in specific areas of the country. According to Florida, the creative class includes individuals employed in science and engineering, research, high-tech development, arts, culture, design work, and knowledge-based professions. What distinguishes the creative class is their involvement in innovative and meaningful activities. This creative core generates new structures or designs that are transferable and broadly useful for economic development (Florida, 2011).

While the concept of the creative class has existed for a long time, it has undergone various definitions and descriptions over the years. In the book "Rise of the Creative Class," Florida discusses the evolution of the creative class, illustrating changes in societal norms and lifestyles from the 1900s, 1950s, and the present day. The transformation after the 1950s includes non-whites and women holding high positions in offices, teenagers expressing individuality with tattoos and piercings,

and diverse groups mingling without social constraints. This shift values individuality and self-expression over conformity to organizational norms. Such changes might be surprising for someone from the 1900s, highlighting the evolution of societal norms and values (Nathan & Florida, 2012).

Classes of societies were always there in the history based on the lifestyle, culture, religion, occupations etc. People have always been divided into categories like labor class, elite class, blue collar, industrial class, but a new class of creative people emerged which is independent of social hierarchy, economic wellbeing, nature of place, caste, gender, and creed. The society as such does not have any class in true sense, a heterogeneous group, which is not official or recognized by the authorities as a class. The creative class breaks the stereotypes and barriers of rules and traditions to carve out a niche to themselves to formulate, execute and follow a certain way of life and contribute to the economy and employment. While the labor works with their bodies, creative workers work with their minds. Creative class is being argued by some authors as social or economic class like previous classes, but the fact is that the class is an abstract class with imaginary boundaries sharing tastes of lifestyle, desires and preferences of place and work (Lloyd & Clark, 2001).

The glaring characteristic of the creative class is that its emphasis is on a function which creates meaningful new forms. Florida, 2002 defined the highest order of creative work as products of new forms and designs ready to transfer and sell. Creating music that can be played again and again attaches a commercial value to it. The same regular work counts for software programmers, engineers, architects, or film makers as well. The core of this class is always busy with the creation of products for the consumers who are in search of new forms better than the previous one. The products of the core are not essentially a new creation, but sometimes a modification or improvisation to the old form to make it more useful and viable for the people. This class of people essentially are not those who earn handsome money, but are sometimes below average with comparison to the business tycoons. They are in constant demand to keep the economy in momentum and create employment in a distinctive new way (Florida, 2002).

Beyond this, the creative class also includes creative professionals working in knowledge intensive industries, high-tech financial services, legal and health care professions, and business management. These people engage in problem solving hence create new strategies and plans to counter problems. This wide range of class constitute the soft power of the society to give a direction to transform the urban economy and provide a platform for people to start working on their own ideas and get out of box solutions to the new problems which were traditionally ignored. In the modern world, cities are engines of growth, but also the hub of different social, economic, and environmental problems and people in urban areas have the least time to solve the problems. A class of professionals, who are constantly thinking and planning to come up with some solutions to make it easier for all with their services (Caroline & Tadeusz , 2017).

The emergence of the creative class, as termed by Florida, indicates a shift in economic goals toward fostering creativity. Approximately 40 million Americans make up this class, consisting of professionals in science, technology, architecture, design, arts, music, and entertainment. The core of this class is instrumental in generating new ideas, technology, and creative content for the functional economy. Additionally, Florida identifies a broader group within business, finance, law, healthcare, and related fields as part of the creative class (Florida, 2002). What was once considered the fringe in the traditional economy has now become the mainstream. Creative individuals, previously seen as iconoclasts or peculiar outliers, have become central to economic growth. It's important not to confuse this shift with the decline of large corporations; instead, small enterprises and free agents play a significant role in the evolving economic landscape. Creativity has become the driving force for economic growth, highlighting that people are crucial resources in this new era (Lazzeretti, 2012).

The foundation for the development of urban areas lies in the capacity to draw in and keep the creative class. To attract more creative individuals, urban areas need to enhance their competitiveness to align with the requirements of the knowledge and

innovation-driven modern economy, distinct from the traditional one. Richard Florida asserts that growth is intricately connected to innovation, particularly in Western economies. The interdependence of innovation and growth implies that most creative occupations are inherently linked to innovations and, by extension, economic development (Lloyd & Clark, 2001).

In the United States, a diverse group of individuals graduate from creative professional courses, yet not all of them end up working in creative professions. Approximately 70% of recent graduates come from the core, but only 60% of them are engaged in creative jobs. Moreover, nearly 72% of U.S. adults holding college degrees are part of the creative class, while 60% of the creative class itself possesses college degrees (Ashley, 2020). Kevin Stolarik and Elizabeth Curried Hackett reported that, according to Florida in "Cities and the Creative Class" (2005), 4 out of 10 members of the creative class, totaling 16.6 million, lack a college degree. Their findings suggest that while some correlation may be expected, human capital and the creative class do not necessarily represent the same individuals, and their presence in the regional economy doesn't show similar trends.

In terms of regression analysis, it was observed that human capital has a stronger impact than creativity, indicating that factors beyond formal education significantly contribute to fostering creativity. Critics argue that Richard Florida's creative class concept encompasses various occupations within a broad spectrum, lacking meaningful distinctions. Salary variations are notable within the creative class, with business professionals earning more than artists, designers, and entertainers. Additionally, management occupations within the creative class tend to have lower salaries compared to fields like law, engineering, and architecture (Florida, 2002).

The Creative Class constitutes more than 25% of the workforce in seven out of fourteen European nations, with nearly 30% in three countries—namely, the Netherlands, Belgium, and Finland. This group outnumbers blue-collar workers in six of the analyzed European countries. The Creative Class is experiencing rapid growth across most European nations, with Ireland leading the way at a 7% annual

growth rate since 1995. However, not all nations have transitioned to a creative economy and occupational structure. For instance, Italy and Portugal have less than 15% of their workforce in the creative class (Florida & Tanagli, 2004).

2.2.1 Creative City Qualities: Technology, Tolerance, and Talent

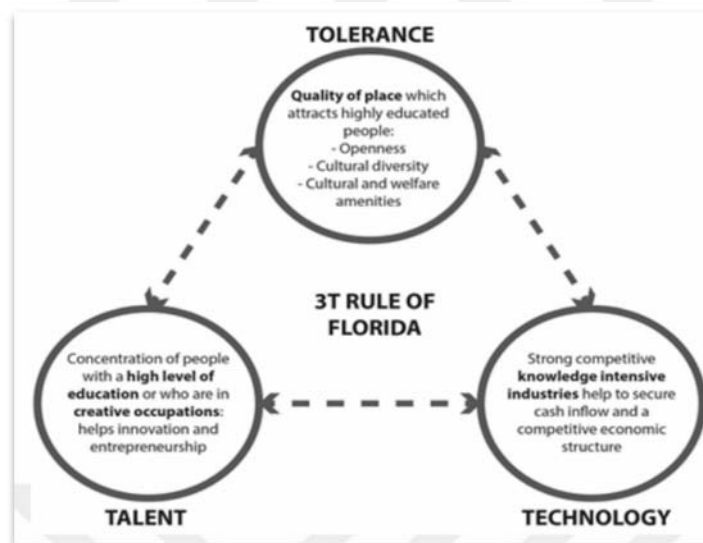
Terry Clark (2002) suggests that the growth of cities is influenced by urban amenities and continual improvement of civic facilities, directly impacting the quality of life. The presence of such amenities fosters a conducive environment for growth. Economic development policies in urban areas used to rely on the creative class hypothesis before its conclusive validation (Clark, Lloyd, , Wong, & Jain, 2002). In another article discussing the construction of a tourist bubble for a city, it demonstrates how highlighting certain parameters can project a small node as an ideal place for growth. City leaders take the creative class theory seriously in their policies, aiming to create diverse and open spaces to attract and retain young, talented workers. Specific zones in cities with good infrastructure and a sense of safety aim to draw and keep talent (Judd & Fainstein, 1999). Public policy literature indicates that amenities significantly impact a city's appeal to immigrants and tourists (Judd & Fainstein, 1999). Entertainment, in particular, is highlighted as a means to attract new talent. Cities emphasizing entertainment, along with other supporting factors, become growth centers for new talent. Many proposed new cities are considering entertainment as a key amenity alongside civic infrastructure.

Talent retention is influenced by tolerance and technology in a city. The direct testing of the concentration of creative workers in relation to urban innovation, job growth, or wages is lacking. Consequently, previous research on the role of creativity, technology, talent, and tolerance in regional economic growth becomes crucial (Hoyman & Faricy, 2009).

Exploring the impact of bohemian neighborhoods in cities like New York, Berlin, and London reveals their role in enhancing creative abilities for economic development. Economists and geographers view cities as innovation hubs, while

sociologists often emphasize the bohemian lifestyle and culture (Florida, 2002). The concept of the creative class, as proposed by Florida, suggests that individuals with creative professions contribute significantly to economic development. This theory is considered an approach to understanding the influence of culture on sustainable development (Moller & Tubadji, 2009). Talent, a crucial element, brings in and enhances the human factor, contributing to faster (Moller & Tubadji, 2009) (Balkara M. , 2019). The theory also underscores the importance of tolerance as a driving force and platform for development, where talent intersects with technology (Florida, 2005), as illustrated in Figure 2.4.

Figure 2.4 Florida's 3T Model of Creative Class Development



Source: Cities and Creative class, Florida 2005

According to Florida, American society can be categorized into four economic groups: agricultural laborers, workers, service providers, and the creative class. The creative class comprises scientists, designers, artists, technical workers, and professionals who contribute to the economy through innovative ideas and creativity.

This group, distinguished by skills rather than industrial connections or educational achievements, plays a significant role in regional development, primarily in non-industrial creative professions (Fritsch & Boschma, 2009). Innovation, according to Florida, arises from unique and creative combinations of information, often facilitated by artists, musicians, and other creative professionals in an inductive environment. These individuals support and enhance the creativity and innovation of those who are skilled and passionate (Stolarick & Florida, 2006).

Cities have shifted from traditional to global markets for value-added goods and services. In this transformative period, cities that were lagging behind recognized the need to assess their roles, potential, resources, and aims in the new world. Creativity emerged as a solution to address these challenges (Landry, 2006). Toronto, recognized by UNESCO as a creative city, exemplifies an urban environment that embraces new ideas, diversity, responsible risk-taking, and innovative initiatives (Murray & Baeker, 2008), (Balkara & Murat, 2019). Cities actively cultivate a creative population through competitive power strategies, sparking discussions about creative spaces with amenities known as "milieu" (Dainov & Sauka, 2010). Florida's concept of the creative class extends beyond those who invent products; it includes those who develop concepts and create images (Möller & Tubadji, 2009). The creative class is considered crucial for urban, regional, and economic development.

2.2.2 Criticism to Richard Florida

In Markusen's study on "Urban Development and the Politics of a Creative Class," he emphasizes the difficulty of categorizing creativity strictly within occupational boundaries. Contrary to common assumptions, education alone doesn't guarantee a creative mindset, as individuals in various occupations, from repairmen to carpenters to even criminals, can exhibit creativity. Markusen criticizes theoretical generalizations, suggesting that they may result in narratives at the expense of statistical details, and expresses skepticism about Florida's choices of codes and the exclusion of certain occupational groups in his classification.

Lastly, (Markusen, 2006) points out correlations between educational levels and occupational groups identified as creative by Florida. While this correlation may hold in the United States, it poses a problem in cases like Sweden, where a majority of people with university degrees are considered part of the creative class, accounting for 40% by Florida's definition. However, this excludes the 60% within the creative class without higher education. Markusen highlights the limitation of generalizing the close correlation between education and the creative class, arguing that its applicability may vary in different cases beyond the United States and Sweden.

Peck, a notable critic, outlines three issues with implementing strategies based on the creative class approach. Firstly, cities vying for the same highly mobile talented workforce may end up adopting identical policies, resulting in imbalances. Successful strategies are often imitated, leading to a homogenized and less creative approach. Cities, facing local problems with unique geographical and resource contexts, may struggle to invent novel solutions each time. Forced imitation can diminish diversity, erode local culture, and compromise the potential for strategic responses tailored to the specific economic realities of each city (Peck, 2005).

Peck raises concerns about the creative class approach, highlighting that the concentration of creative individuals in certain neighborhoods may exacerbate socio-economic disparities. This can lead to urban gentrification, displacing lower-income groups without providing alternative housing. The consequences include marginalized groups becoming homeless within their own city, and the loss of originality and culture that initially attracted creative individuals (Peck, 2005). The exclusive creation of physical spaces based on the creative class model can destroy diversity and originality. Once diversity is lost, economic activities may slow down, resulting in homogeneity. Therefore, urban planning policies should consider a dual focus: attracting and retaining the creative class while preserving authentic urban environments to maintain diversity and prevent economic stagnation (Boyle, 2006).

Peck (2005) contends that street-level culture and revitalized buildings might be both a result and a contributor to economic growth. He argues that the creative class

approach is often seen more as a developmental strategy than a survival strategy for existing creative cities. Analyzing the patterns and preferences of the creative class reveals new indicators that can accentuate the contingencies and necessities in regional development. Peck emphasizes that assigning cause and effect to the creative class theory is subjective, dependent on the beliefs of the investigator and researcher (Peck, 2005).

Hansen (2009) and Markusen (2006) critique the creative class approach for bundling 35% of the population together and assuming uniform interests and preferences. This myopic understanding overlooks urban complexities. Hansen suggests that a more nuanced perspective is needed, considering that suburban areas in many cities are densely populated with professionals like engineers and teachers, while downtown areas attract artists and individuals in advertising, often representing a younger segment. Spatial preferences of the creative class vary widely, and there is no specific trend regarding location (Hansen, 2009).

To better grasp the diverse preferences and contributions of different creative class groups to the economy and society, Hansen proposes adding a knowledge base framework to the creative class thesis. He argues that Florida's theory is overly generalized and based on assumptions that don't hold in practice. The knowledge base approach categorizes knowledge into three types, each representing an ideal type and covering specific areas of knowledge crucial for goods and services production. The analytic knowledge base, for instance, pertains to industries heavily reliant on scientific knowledge and cognitive processes, such as biotech and nanotech. Skilled and qualified individuals in these industries often require research or university training and are typically located close to universities for innovation and technology development (Gertler, Asheim, & Meric, 2006).

Synthetic knowledge involves innovation through applying existing knowledge, seen in industries like plant engineering and advanced machinery. Workers in these fields require practical skills and are often near polytechnic schools for hands-on training. The symbolic knowledge base focuses on aesthetics, contributing to the

design and image of products. Both types of knowledge are essential in different industries, shaping how skills are acquired and products are developed. Activities are design and innovation intensive, and a change from use-value to sign-value can be seen in capitalist consumption (Asheim, Isaksen, Moodysson, & Sotarauta, 2011).

Industries that rely on symbolic knowledge are often found in larger cities where diverse cultural influences are concentrated. These industries depend on broad and diverse markets for the consumption of their goods and services. Big metropolitan cities, with their varied population and socio-economic groups, create an environment conducive to fostering new innovations (Lash & Urry, 2003). Incorporating this viewpoint into the creative class thesis offers analysts and policymakers a more diverse tool for discussing regional development. This becomes especially relevant when planning authorities consider a people-centric perspective in regional planning (Rausch & Negrey, 2006). Florida's creative class theory falls short in explaining the intricate preferences and needs of the creative class within cities shaped by the interplay of demand and supply. While the approach requires further development, diversifying the concept of the creative class presents a promising analytical tool, making the theory more suitable for the diverse economic and regional landscapes. The problem lies in the shortsightedness of policies catering to a specific section of creative individuals. A holistic approach to the creative class theory is yet to be developed to fully support Florida's claims (Hansen, 2007).

Critiques of Florida's creative class theory focus on key issues. Markusen challenges the classification of creativity, noting that education alone doesn't ensure a creative mindset. Peck highlights problems in implementing creative class strategies, stressing potential imbalances and loss of diversity. Concerns arise over socio-economic disparities and urban gentrification due to the concentration of creatives. Peck questions the link between street-level culture and economic growth. Hansen proposes a nuanced understanding, emphasizing diverse contributions based on a knowledge base framework. Concentration of symbolic knowledge in larger cities fosters innovation and diverse markets. Hansen calls for a more diversified

approach, citing Florida's theory's limitations in capturing the creative class's complexities.

2.2.3 Creative milieu

The creative milieu is an abstract term referring to a space where individuals can freely express their talents without social or political interference, fostering innovation and entrepreneurship. This undisturbed area relies on favorable social, physical, and environmental factors for creative work contributing to economic growth. Economists like Florida and Anderson argue that it gives rise to the creative class, although this transition is disputed, with cities undergoing growth and development while slowing industrialization. Various labels, such as infrastructure city, global city, and creative city, have been used to describe cities experiencing events like the demise of large-scale manufacturing and the rise of the service sector (Hall, 2000).

The global shift from an industrial to a service-based economy, driven by knowledge, technology, and human capital, is exemplified by Silicon Valley—a prominent knowledge-based employment hub. This region stands out as a testament to substantial investments in human capital and advanced technology. Originating from a high-tech industry around Palo Alto, Silicon Valley evolved into a cluster, influenced by entrepreneurship and creativity of a few individuals supported by venture capital. Over the last three decades, numerous studies have explored the preferred locations of creative milieus, with factors such as tolerance and ideology influencing migration patterns. Additionally, urban renewal policies play a crucial role in various countries, including Austria, Sweden, South Africa, the UK, and Germany (Hansen, Kaslo; Hogni, 2007).

In Sweden, a study delved into the creative milieu from the perspective of creative individuals, echoing the case of Scotland during the post-industrialization period, notably seen in the urban redevelopment of Guttenberg. The creative milieu manifests in clusters within the Herr District, near Rothenberg. While the public sector dominates employment due to increased urbanization and renewal projects,

there is a notable rise in creative occupations. The creative milieu is loosely defined as a place where individuals feel inspired and connected to their tasks. Florida's concept of a creative place has a more limited scope, focusing not only on the production site but also on consumption, driven by new strategies for city rebuilding and branding through events, libraries, convention centers, art symposiums, exhibitions, conferences, etc (Borggren, 2014).

Characteristics of the creative milieu include:

- *Vibrant street culture supported by urban policies*
- *A robust arts funding regime*
- *Emphasis on cultural heritage*
- *Ample job opportunities*
- *Diverse cultural audience*
- *Ongoing cultural programs*
- *Openness to differences*
- *Rich entertainment options*
- *Nighttime activities*
- *Lively arts scene*
- *Social diversity*
- *Emphasis on authenticity and uniqueness*
- *Higher levels of quality of place*
- *Freedom of expression*
- *Varied and intense cultural activities*

Despite extensive research on arts in connection with planning and policy, the impact on individual artists remains less emphasized in academic discussions. Concerning community well-being, artists face challenges in framing projects to align with non-arts objectives for funding strategies. Many artists lack the skills and political knowledge required to write such proposals, despite their experience in managing social change programs. Funding has increasingly favored organizations as arts programs become part of larger social initiatives beyond the scope of individual artists. Métier (2001) found that 89% of British music institutions need external

specialist assistance to access arts funding. To address these challenges, artists need to articulate their ideas beyond skills, engaging communities overtly. However, as rejuvenation strategies unfold, artists might find themselves inadvertently entangled in gentrification, limiting their access to vital living and working spaces (Markusen, 2006).

2.4 Classification of creative industries

The discussion around the creative class's role in founding and working in creative industries is prominent, driven by Florida's idea that countries and cities can gain a competitive edge through their creative talent. This concept has become a focus for academic and institutional efforts. The global competition to attract and retain creative talent is intense, with cities and regions vying to be inspiring, affordable, and culturally vibrant (Florida R. , 2002). UNESCO addressed this by establishing the Creative Cities Network in 2004, emphasizing creativity as a driver of economic, cultural, social, and environmental development. Cities joining the network commit to promoting these industries and fostering cultural and social engagement. The UNESCO Creative Cities Network classifies cities based on seven core creative industries, including crafts, media arts, film, design, gastronomy, literature, and music, serving as benchmarks for qualifying as a creative city (UNESCO, 2017).

Creative and cultural industries, encompassing fields like publishing, music, cinema, crafts, and design, are steadily growing and hold a significant role in shaping the future of culture. The international influence of these sectors is crucial for cultural diversity, freedom of expression, and economic development. While globalization and technological advancements offer exciting prospects, they also contribute to a new wave of inequality. The increased movement of goods and services and interactions between people can lead to cultural uniformity, creating a gap between the global north and south. To address this, it is essential to strengthen local capabilities, enhance access to global markets through national-level initiatives,

establish new partnerships, combat piracy, and foster increased international solidarity (UNESCO, 2001).

The term "creative industries" has diverse interpretations across countries and has relatively recent origins. It first emerged in Australia in 1994 with the release of the report titled "Creative Nation." Its broader exposure occurred in 1997 when the Creative Industries Task Force was established by policymakers at the United Kingdom's Department of Culture, Media, and Sport. Since then, the designation "creative industries" has expanded the scope of cultural industries beyond the arts, indicating a shift in approach towards potential commercial activities that were previously considered primarily non-economic (UNDP, 2010).

The outcomes of creativity are consolidated into a creativity index known as the 5Cs Model. Efforts are underway to establish a standardized creative index in the European Union, referred to as the European Creativity Index. This proposed model relies on 32 culture-related indicators grouped into five pillars: human capital, technology, institutional environment, social environment, and openness and diversity. Major creative cities in Europe consider these factors when proposing strategies for fostering creativity and boosting the economy. Creativity in these cities is not confined to established cultural norms, providing opportunities for newcomers to invest in new sectors and challenge traditional societal and job market norms (DCMS, 2001).

NESTA has introduced a classification model rooted in the DCMS method, building upon the NESTA 2006 report "How the UK can Develop World Class Creative Business." Unlike scarce historical perspectives, various classifications based on cultures and technology exist, initially proposed by Richard Florida and later modified by different economists. NESTA's classification is currently widely accepted and acknowledged as susceptible to change. A collaborative project involving Creative Skillset, Creative & Cultural Skills, the Department for Culture, Media, and Sport (DCMS), and NESTA sought to establish a shared understanding of the classification of the Creative Industries (DCMS, 2013).

The creative industries model, originating in the late 1990s in the UK, prioritizes global creativity and innovation to reshape the economy. Coined by DCMS in 2001, it defines these industries as those involving creativity, skill, and talent, with potential for wealth and job creation through intellectual property. Another model, rooted in critical-cultural studies, focuses on popular culture, emphasizing industrial production and transmission through mediums like film and broadcasting (Hesmondhalgh, 2002). Throsby's model categorizes goods and services based on cultural values, spreading outward from core creative arts. Widely used in Europe, it's endorsed by the latest European Commission report (KEA, 2006), offering a prevalent framework for understanding and categorizing creative industries.

Based on industries directly or indirectly involved in the creation, manufacturing, production, broadcasting, and distribution of copyrighted works, this model focuses on intellectual property as the embodiment of creativity. It differentiates between industries responsible for creating goods and services and those offering distribution services to consumers. There is also a category of "partial" copyright industries where intellectual property plays a minor role (World Intellectual Property Organization, 2003), (BOP, 2017).

Table 2.3 Classification of creative industries by different models

1. UK DCMS model	2. Symbolic texts model	3. Concentric circles model	4. WIPO copyright model
Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing arts Publishing Software Television and radio Video and computer games	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	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	Core copyright industries Advertising Collecting societies Film and video Music Performing arts Publishing Software Television and radio Visual and graphic art Interdependent copyright industries Blank recording material Consumer electronics Musical instruments Paper Photocopiers, photographic equipment Partial copyright industries Architecture Clothing, footwear Design Fashion Household goods Toys

Source: Creative Economy Report 2010 (UNCTAD), UK DCMS

Table 2.3 provides a summary of the industries encompassed by each model. While the UK DCMS model treats all included industries uniformly, the other three models distinguish a set of "core" industries central to their respective definitions. In symbolic and concentric models, many creative industries are relegated to a secondary position. Notably, the core content varies significantly among these models. For instance, the creative arts, central to the concentric circles model, are considered peripheral in the symbolic text's framework. Each model depicts creativity differently based on production mode and value. The preference for specific models may vary depending on the analytical purpose. However, for effective statistical data collection, a standardized set of definitions and a shared classification system are essential. These form the basis for creating a practical framework to address creative industries within broader standard industrial classification systems applicable across the entire economy (UNCTAD, 2010).

Table 2.4 The Creative Industries Trident

		Creative industry	
		Yes	No
Creative Occupation	Yes	Creative occupation in creative industry	Creative occupation in non-creative industry
	No	Non-creative occupation in creative industry	Non-creative occupation in non-creative industry

Source: Classifying and Measuring Creative Industries, Nesta 2013

Based on above chart, the main categories of creative occupation are as under

1. Advertising
2. Architecture
3. Art and antiques market
4. Crafts
5. Design
6. Designer fashion
7. Film and video
8. Interactive leisure and software
9. Music
10. Performing arts
11. Publishing
12. Software and computer services
13. Television and radio.

This is a broad definition, which includes some commercial elements of IT and software (Bakhshi, Freeman, & Higgs, 2013).

Table 2.5 Classification of creative industries and codes of sub sectors by DCMS

Broad Sector		Standard Industrial Classification (SIC)		% applied	
		Code	Description	GVA	Emp
1	Advertising	73.11	Advertising agencies		
		73.12	Media representation		
2	Architecture	71.11	Architectural activities		
		74.10	Specialized design activities	4.5	4.5
3	Art and antiques market	47.78/1	Retail sale in commercial art galleries	100	3.1

		47.79/1	Retail sale of antiques including antique books in stores	100	27.2
4	Crafts	No SIC codes to identify these specifically. The creative industries estimates also say that the majority of businesses in this sector are thought to be too small to be picked up in business surveys.			
5	Design	74.10	Specialized design activities	89.6	89.7
6	Designer Fashion	10 Codes	Clothing manufacture	0.5	0.5
		74.10	Specialized design activities	5.8	5.8
7	Video, film and photography	18.20/2	Reproduction of Video recording	25	7.7
		74.20	Photographic activities	25	25
		59.11/1& 59.11/2	Motion picture and video products activities	100	33.8
		59.12	Motion picture, video and TV post production activities	18.4	33.8
		59.13/ 1 & 59.13/2	Motion picture and video distribution activities		
		59.14	Motion picture		
Table 2.5 Classification of creative industries and codes of sub sectors by DCMS (Continued)					
9 & 10	Music and the Visual & performing arts	59.20	Sound recording and music publishing activities		
		18.20/1	Reproduction of sound recording	25	14.4
		90.01	Performing arts		
		90.02	Support activities to performing arts		
		90.03	Artistic creation		
		90.04	Operation of arts facilities		
		78.10/1	Motion picture, television and other	0.07	0.2

			theatrical casting		
		78.10/1	Motion picture television and other theatrical casting	0.07	0.02
11	Publishing	18.11	Printing of newspapers		
		18.13	Pre-press and pre-media services		
		58.11	Book publishing		
		58.13	Publishing of newspapers		
		58.14	Publishing of journals and periodicals		
		58.19	Other publishing activities	50	50
		63.91	News agency activities		
8 & 12	Software and electronic publishing	18.20/3	Reproduction of computer media	25	29
		58.29	Other software publishing		
8 & 12	Digital and entertainment media	58.21	Publishing of computer games		
		62.01/1	Readymade interactive leisure and entertainment software development		23
13	Radio and television	60.10	Radio broadcasting		
Table 2.5 Classification of creative industries and codes of sub sectors by DCMS (Continued)					
		60.20	Television and broadcasting activities		
		59.11/3	TV programme production activities		66.2
		59.12	Motion picture, video and TV post production activities	81.6	66.2
		59.13/3	TV programme distribution activities		1.2

Source: DCMS 2001.

The Creative Industries Task Force in the United Kingdom, in collaboration with the creative industries, issued a comprehensive report on the identification and classification of creative industries. This report was later revised by the Department of Culture, Media, and Sport in the "Creative Industries Mapping Document." DCMS defines creative industries based on individual creativity, talent, and skill, emphasizing their potential to generate jobs and wealth through the exploitation of intellectual property (DCMS, 2001) (CITF, 1998). These industries encompass thirteen areas of activity, including advertising, architecture, arts and antiques, handicrafts, design, fashion, cinema production, leisure software (specifically, video games), music, the performing arts, publishing, software engineering, and radio and television (shown in Table 2.5). While the coverage is extensive and eclectic, it is exclusive, omitting many other industries. Over time, there have been revisions and subcategories, making this a dynamic and open-ended classification. Heritage, for example, was not initially included in the list. Subsequent orientation documents between 1998 and 2006 reflected adjustments to certain groupings within the original conceptual framework (CITF, 1998).

The new classification system blurs traditional industry boundaries, combining creative arts and cultural industries. It integrates traditional and contemporary art forms, as well as mass cultural production like fashion, design, leisure, and entertainment. This unified approach connects activities in both private commercial and non-market public sectors, breaking from past conventions (PCH, 2013).

The UK's Department of Culture, Media, and Sport provided a formal definition in 1997, widely accepted though not universally. Similar definitions exist in Europe and America, used for policy and economic planning with a basic structure. It encompasses activities rooted in individual creativity, skill, and talent, holding the potential for generating wealth and creating jobs through the generation and exploitation of intellectual property. The Creative Industries include:

1. Advertising
2. Architecture
3. Crafts and designer furniture

4. Fashion clothing
5. Film, video, and other audiovisual production
6. Graphic design
7. Educational and leisure software
8. Live and recorded music
9. Performing arts and entertainments
10. Television, radio, and internet broadcasting
11. Visual arts and antiques
12. Writing and publishing

In a very literal sense, the creative industries, and the creative entrepreneurs at the heart of them, are the manufacturers of the information economy (Consultancy, 2020).

The classification provided below is the foundational categorization of UNESCO-sponsored Culture and Creative Industries, aligned with the DCMS. It classifies 11 broad sectors of creative industries across five global regions, as outlined in Table 2.6. This classification methodology is employed in economic surveys and research reports, including the report "Cultural Times: The First Global Map of Cultural and Creative Industries," published in 2015 and widely utilized for estimating revenues from these sectors (CISAC; UNESCO, 2015).

Table 2.6 CCI classification

CCI: Wide range of cultural and creative activities in 11 sectors					
Advertising	Advertising agencies	Music	Sound recording and music, publishing industry, live music	Radio	Rdio broadcasting activities

Architecure	Architectural firms	Movie	Motion picture production, post production and distribution	Tv	Tv programming, production and broadcasting including cable and satalittle
Books	Physical and digital books sales	Newpapers and magazines	Newpapers and magazines publishing industry (B2B and B2c, news agencies	Visual arts	Visual arts creation, museums, photographic and design activities,
Gaming	Video game publishers, developers, retailers , equipment sales	Performing arts	Performing arts activities, dance, theatre, live music, opera, ballet, etc.		

Source: Cultural times: the first global map of cultural and creative industries, EY, 2015

The provided table illustrates the significance of creative goods exports for various countries, indicating notable trends. Notably, developed nations such as Italy, France, Poland, and Switzerland, along with the United Kingdom, exhibit a higher level of creative goods exports compared to the global and regional averages. Conversely, developing nations like China, India, Turkey, and Viet Nam demonstrate that creative goods constitute over 5% of their total merchandise exports. The data underscores the dominance of Asian economies in creative goods exports among developing nations. This underscores the considerable challenges faced by African countries and Least Developed Countries (LDCs) in enhancing their global trade participation and diversifying their exports, especially considering their heavy reliance on commodity exports (UNCTAD, 2022).

Table 2.7 Creative goods exports of top 10 developing countries

Developing economies	Exports of creative goods (US\$ million)	Share from world exports of creative goods (Percentage)	Share of creative goods from country's total exports (Percentage)
China	169 309	32.3	6.5
Hong Kong SAR	24 067	4.6	4.4
Viet Nam	14 153	2.7	5.0
India	13 785	2.6	5.0
Taiwan Province of China	13 040	2.5	3.8
Malaysia	9 716	1.9	4.1
Singapore	9 351	1.8	2.6
Turkey	9 341	1.8	5.5
United Arab Emirates	9 219	1.8	2.8
Thailand	5 015	1.0	2.2
Total	276 997	52.8	

Source: UNCTAD 2022, based on UN COMTRADE Database.

NESTA, a well-established UK organization, has provided a refined classification of creative industries using 2010 4-digit standard occupation classification codes. This classification features detailed subdivisions within each category of the creative class. NESTA has produced numerous reports based on this classification, and it is widely utilized. Table 2.8 illustrates instances where various categories have been grouped together under one class, such as film, TV, radio, video, and photography in one class, and product, graphic, and fashion design in another (DCMS, 2015) (Nesta, 2013).

Table 2.8 Classification of creative industries in UK prepared by Nesta and DCMS

Creative Group	Occupation	SOC (2010)	Description
Advertisement and Marketing		1132	Marketing and sales directors
		1134	Advertising and public relations directors
		2472	Public relations professionals
		2473	Advertising accounts managers and creative directors
		3543	Marketing associate professionals
Architecture		2431	Architects
		2432	Town planning officers
		2435	Chartered architectural technologists
		3121	Architectural and town planning technicians
Crafts		5211	Smiths and forge workers
		5411	Weavers and knitters
		5441	Glass and ceramics makers, decorators and finishers
		5442	Furniture makers and other craft woodworkers
		5440	Other skilled trades not elsewhere classified
Design: product, graphic and fashion design		3421	Graphic designers
		3422	Product, clothing and related designers
Film, TV, Video, Radio and Photography		3416	Arts officers, producers and directors
		3417	Photographers, audio-visual and broadcasting equipment operators
IT, software and computer services		1136	Information technology and telecommunications directors
		2135	IT business analysts, architects and systems designers
		2136	Programmers and software development professionals
		2137	Web design and development professionals
Publishing		2471	Journalists, newspaper and periodical editors
		3412	Authors writers and translators
Museums, galleries and libraries		2451	Librarians
		2452	Archivists and curators
Music, performing and visuals arts		3411	Artists
		3413	Actors, entertainers and presenters
		3414	Dancers and choreographers
		3415	Musicians

Source: NESTA classification 2013 derived from DCMS.

The prior DCMS report lacked specificity, reliability, and a clear classification of 13 sectors within creative industries. It had a broad definition without distinguishing

the economic activities critical for development, employment, and exports. The focus was primarily on production, neglecting the commercial value chain, market structure differences, distribution mechanisms, and consumption trends (Flew, 2012). NESTA introduced a more nuanced classification, dividing creative industries into four interdependent groups:

1. **Creative Service Providers:** This includes advertising agencies, design consultants, and new media agencies that produce intellectual property for commercial value on behalf of external agencies and firms.
2. **Creative Content Products:** Encompassing innovative studios for computer and video games, record labels, book and magazine publishers, and fashion designers, this group involves prior investments to produce copyright-protected products for customers, earning revenue through sales, ads, and subscriptions.
3. **Creative Experience Providers:** Sectors like theatre, opera, music functions, and festivals fall into this category, producing intellectual property for sale in a specific market through creative performances.
4. **Creative Original Producers:** This group engages in the creation and production of handmade works, deriving value through exclusivity, originality, and cultural and creative characteristics. It includes artisans, visual arts, and designers (NESTA, 2006). This model views creative industries as an industrial sector rather than creative activities based on individual skills. Policymakers have adopted strategies to enhance creative industries by fostering a creative landscape in urban areas (Bakshi, Freeman, & Huggs, 2013), (DCMS, 2015).

2.5. Importance of cultural and creative industries

Australia officially introduced the term "creative industries" with the launch of "Creative Nation" in 1994. Although it initially gained little attention, it was later interpreted and defined by different countries. The nature of creative industries varies across different countries. The concept gained significant appreciation and popularity

when policymakers in the United Kingdom's DCMS established a task force for creative industries to estimate and validate their growth and employment potential. It was recognized as a separate industry with economic benefits, expanding beyond the arts to include modifications in existing industries. Creative industries have since gained acceptance and identification from policymakers, prompting cities to evaluate and formulate the economic benefits of these traditionally non-commercial sectors (UNDP, 2010).

Before the term "creative industries" gained official recognition, the academic focus was on "social capital," encompassing the social and cultural aspects of human endeavors. Scholars in social capital believed it provided resources to groups and individuals, yet lacked a single comprehensive definition. Social capital comprises formal and informal institutions generating resources, and personal attitudinal measures like trust and reciprocity resulting from these institutions (Portes, 1998) (Robert, 2000). It involves voluntary efforts by individuals and institutions to operationalize non-commercial and nonprofit social capital. Robert Putnam emphasizes social capital as an operationalized, sociological concept rather than political or psychological. Scholars highlight empirical research operationalizing social capital as a sociological variable, forming a conceptual consensus around its institutional definition (Woolcock & Narayan, 2000), (Foley & Edwards, 1999). Putnam contends that psychological traits associated with social capital are functions of sociological mechanisms (PCH, 2013).

Recently, Richard Florida criticized social capital, stating that "bonding" social capital limits innovation. Both arguments are noteworthy as isolated groups or closed communities struggle to independently generate new ideas, constrained by traditional norms. Strong ties can lead to complacency and resistance to outside challenges, undermining innovation. On the other hand, "bridging" social capital, the loose ties and relationships favored by creative workers, fosters an ethos of tolerance and inclusiveness that encourages innovation.

Creative industries haven't garnered uniform attention across all regions. However, they play a pivotal role in job creation, innovation, and economic development. Over

time, there has been a consensus regarding the core creative sectors in various organizations and regions. The creative class is visibly making an impact across all sectors, notwithstanding criticism from academics.

Cultural and creative industries are crucial for fostering vibrant societies and driving economic growth, spanning diverse sectors such as arts, design, media, and entertainment. They contribute significantly to the richness of human expression and cultural identity. Beyond their cultural significance, these industries act as powerful engines for economic development, generating employment, fostering innovation, and attracting investments. Additionally, they play a vital role in shaping a nation's global image and soft power, influencing international perceptions and promoting cross-cultural understanding. Serving as catalysts for creativity, cultural and creative industries not only provide a platform for artistic expression but also contribute substantially to a nation's competitiveness and resilience in the rapidly evolving global landscape. Governments and societies increasingly recognize their multifaceted impact, prioritizing the development and support of cultural and creative industries as integral components of sustainable and dynamic economies.

Source: Adapted and synthesized from various scholarly and policy documents.

CHAPTER THREE

CREATIVE MIGRATION AND QUALITY OF LIFE

The movement of people has been a fundamental aspect of human survival throughout history, driven by various factors. Initially, people migrated due to harsh climates, and later, to escape the challenges of wars and ensure their safety. Different authors, both social and political, have defined the term "migrant" over time. According to Webster's dictionary, a migrant is either a person who moves from one place to another, often in search of work, or an animal that relocates to different areas during different times of the year. Migration can take various forms, such as long-term, short-term, seasonal, temporary, or permanent. In the post-war era, influenced by globalization, people have migrated for reasons such as education, employment, business opportunities, and to escape the impact of wars.

In recent decades, "creative migration" has emerged as a direct consequence of the working conditions experienced by creative individuals in host countries. Creative people exhibit high mobility and often use creative cities as semi-permanent bases rather than permanent places of residence. These dynamic forms the essence of creative migration within a specific locality. The term "creative migration" is preferred over "foreigners" or "expatriates" to emphasize the distinction of these individuals as contributors to the local creative environment. As these new migrants integrate into society, they encounter novel social structures that shape economic, cultural, social, and psychological identities, resulting in a more diverse and heterogeneous community. A survey conducted by O'Brien in 2015 revealed the presence of 33 nationalities among 209 respondents in Berlin, highlighting the multicultural and cosmopolitan nature of the city's creative base (O'Brien, 2015). As previously mentioned, a creative city is characterized by its dynamic creative environment, fostering a concentration of creative individuals engaged in cultural activities. Such cities become magnets for creative professionals, drawing in international creative labor. The constructionist approach of cities, viewing creative labor as professionals contributing to lifestyle and identity, further encourages this flow of people. Tolerance is a key feature of a creative city, allowing individuals to

seamlessly integrate into the city's influx and contribute to society without sacrificing their individuality (Throsby, David, 2001).

3.1. Creative migration

Traditional studies on migration have often depicted it as a unidirectional movement, driven by socioeconomic and political challenges, with people moving towards more promising and developed countries in pursuit of a better life (Ruseel, 2002). However, contemporary migration patterns have evolved into multidirectional, circular, and impermanent movements involving highly or semi-skilled workers relocating to prosperous countries, regardless of geographical location (Schroder & Lagne, 2011). The decision to migrate to global creative cities is argued to be influenced by biographical conjectures and imaginative roots (Stella & Griffiths, 2012). Russell King, in his work on European migration, suggests that the traditional dichotomies in migration studies, such as forced versus voluntary, internal versus international, temporary versus permanent, and legal versus illegal, are becoming blurred. This shift is attributed to diverse and unpredictable motivations, including the retreat from labor migrations of young, skilled, and talented individuals linked to production, new space-time flexibilities, globalization forces, and migrations driven by consumption and personal self-realization (Stella & Griffiths, 2012).

Limited research and information are available on the migration patterns and location preferences of creative artists. This lack of attention stems from the perception that artistic migration is temporary and doesn't warrant extensive study due to its fluid nature and short durations (Hugo, 2006). The complex nature of creative labor and the unconventional career paths within the creative population make it challenging for researchers and demographers to gather data and classify this group for analysis. Many creative artists engage in overseas travel to enhance their careers, explore opportunities, refine their skills, seek inspiration, access diverse markets, and collaborate with established industries worldwide (Haerdter, 2005). While the nomadic nature of artists is often seen as a concerted effort to discover and create, the migration is facilitated when there are significant career prospects and a

large market. However, when artistic migration becomes permanent or long-term, the physical departure of creative artists and their work may be lamented by their places of origin. Studies on creative migration from Australia reveal preferences for metropolitan city centers, particularly for artists in knowledge or experienced economies. This migration is driven by the allure of better markets and opportunities found in urban areas. Improved transportation and communication technologies have made it easier for creative individuals to expand their footprint in larger city centers. However, the outmigration of creative talent from smaller towns to metropolitan areas poses a challenge to the retention of creative capital and sustainable economic growth in those regions. Despite concerns, the globalized nature of cultural industries and the influence of new technologies contribute to the cultural gains perceived by cities receiving migrating artists (Bennet, 2009).

Research on the work preferences and lifestyles of creative artists is limited due to the extensive and diverse nature of creative industries (Hartley, 2005). This complexity, highlighted by Hartley, characterizes a new form of cultural and economic enterprise that is yet to be fully understood. In the UK, policies supporting the creative class in the knowledge economy have successfully attracted skilled migrants, drawn by the opportunity to contribute innovative ideas and foster economic development. Over time, the arts have become integral to both urban and rural economic development, influencing aspects like human capital, regeneration, community engagement, branding, and image (Pratt, 2009) (Boren & Young, 2017).

Community well-being is often attributed to the arts, with their impact manifested in various ways such as fostering a sense of identity, expressing local values, providing new ideas, creating a sense of belonging, and offering alternative livelihoods without compromising cultural charm. The arts play a vital role in enhancing community well-being by contributing to social cohesion and providing a platform for cultural expression. In regions like the Australian rural west, the arts are recognized for their significance in maintaining social cohesion and the overall well-being of the community, particularly in the face of challenges like youth migration to urban centers. Policy interventions, including the promotion of arts and cultural

activities, aim to address youth unemployment and outmigration, encouraging the youth to stay connected with their communities and contribute to local development. Researchers suggest that community arts programs, celebrations, and festivals can promote cooperation, reduce isolation, and stimulate economic and social development within communities (Anwar & Julia, 2005), (Jones & Tonts, 1995), (Margaret, et al., 2012).

The migration of creative workers is driven by pull factors such as education, employment opportunities, networks and experience, viability, and the perceived environment of a location. Cities with a vibrant economy and cultural activities attract creative artists, making culture and economy key determinants of migration. In regions like West Australia, characterized by low population density and geographic isolation with a major center, Perth, artists may find it discouraging due to limited opportunities in arts and culture activities and fewer customers. The isolation from larger artistic centers like Sydney and Melbourne restricts opportunities for artists to connect with peers, perform in venues, and access markets, influencing their decision to migrate (Benett, 2009).

Bigger cities hold greater market appeal because of their diverse communities, attracting creative migration from smaller localities where opportunities may be limited. The motivation for creative artists, especially in the early stages of their careers, is crucial for larger cities with well-established infrastructure. In this scenario, the significance of local activities is paramount, and the closure of smaller venues has an immediate impact on the creative ecosystem (Bennett, Dawn, 2010), (Brown H. , 2009).

Berlin has been hailed as the global creative city of the 21st century, attracting creative labor from around the World (Berlin.De, 2019). After the 2008 recession, the city experienced a transformation as investments and policy interventions internationalized the originally German-centric creative industries. Many young creative individuals from various countries flocked to Berlin seeking a more fulfilling creative life. This influx led to the popularization of the house-sharing

concept (WGs- Wohngemeinschaft) in attractive districts, creating competition for limited jobs in the creative sector and driving up rental prices (Wood, 2014). In Neukölln, a former West Berlin district, rents increased significantly between 2007 and 2010, sparking social concerns and media attention. Migrant creative workers have been both credited for the city's creative boom and criticized for contributing to rising rents and subsequent urban gentrification (Mendoza, 2011), (Sterling & Slobodian, 2013).

3.1.1 Cases of creative migration from different cities

Regarding the remarkable mobility of highly-skilled and educated individuals, Florida's assertion that "The mobility of people is perhaps the single greatest fact of the modern global economy – people can move freely to places that offer opportunity, freedom, and the ability to build the lives that they choose" is more complex than it may seem (Florida, 2007, 237).

3.1.1.1 Case of European Cities:

Consistent mobility and periodic movement of the creative class in Europe is a long-established fact especially in metropolitan and capital cities, where the second tier or smaller cities did not receive much attention and the quantity of migration was not so vicious. However, the efforts of attracting creative class from international cities remain a challenge, because they lack the physical and socio-economic infrastructure to retain this talented influx. But in recent few decades, there are efforts through policies to attract and retain the talent and some specific policies to ease their mobility (Housten, 2008). The migration of skilled labor of heterogeneous character is established and acknowledged, but little is ascertained about the reasons of migration of various categories. The motivational forces behind the migration of creative class are yet to be evaluated whether the attributes of tolerance and diversity in a city as a pull factor for these people. The hypothesis of high mobility of creative class is also a bone of contention, but one thing is certain that retention in the host country is dependent on its liberal society, ease of movement, job opportunities and behaviors of the host city (Nieldomysn & Hansen, 2009).

In the last decade, the migration of people to the European cities is unprecedented due to intervention of more people-friendly policies and the liberalized systems in the diversified cities of Europe. The channels and motives of in- and out-flow of people have changed in Europe. The higher-order cities have been at the receiving end of the migration policy (Vertovec, 2006). Till recently, the migration of workers in metropolitan cities of Europe were generally elite and business oriented for a specific period depending upon the nature of visit, but was not regarded as permanent migration. It is known that these migrated people were less interactive and mobile of the purpose and mission of trip, so they were least concerned about the behavior of the host city. Generally, these were working executives, journalist, business developers, some diplomats etc. The nature of the migration was fixed and temporary and could be periodic in nature, but hardly anything to retain in the host city. David Conradson illustrates of the skilled labor moving from New Zealand to London for a short period, but later staying here permanently for reasons of a more heterogeneous society. The development of friendship with the neighbor's co-workers with the similar nationalities like south African Australians Canadians drive them to relocate their destination permanently or sometimes a relationship for settlement can also lead to migrate to another destination for a future settlement (Condrason D. A., 2010).

3.1.1.2 Case of Sweden, Stockholm:

In Nordic countries there is a different social wellbeing and mobility is not as high as north American cities, because of various factors like size of city, disparities between regions and number of cities. In north America, universities and disparities act as pull factor for mobility of the people. Florida states that mobility of creative people occurs at places where demands of the individuals are fulfilled. In this context the three factors of technology, talent and tolerance should act together to attract creative people, but in isolation these factors are insignificant.

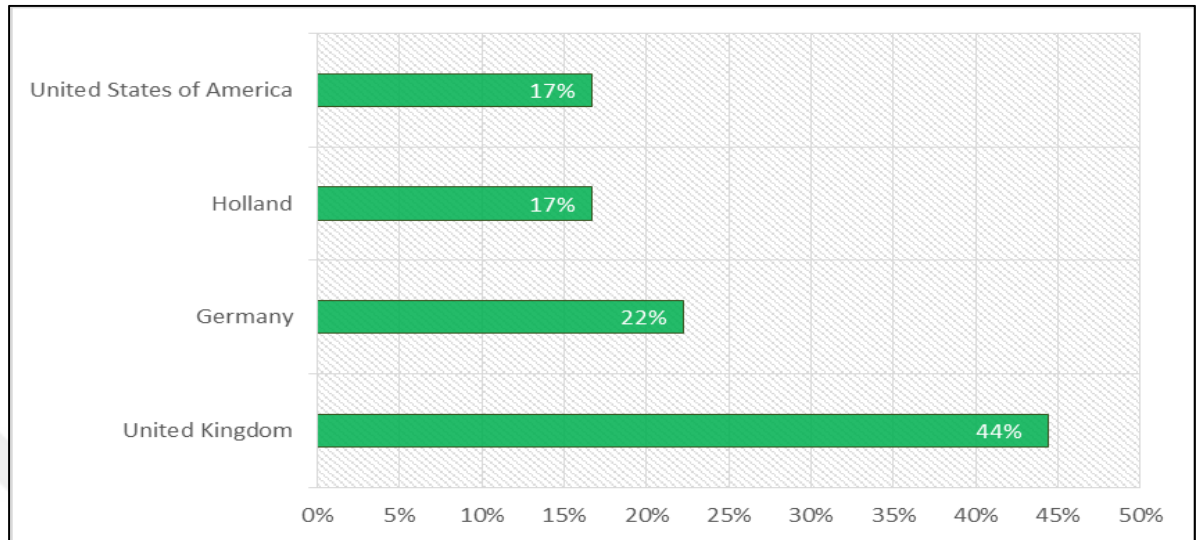
The migration in Stockholm is much more complex and presents a different picture. Creative people in Sweden are less mobile than the non-creative people as

observed by the number of studies. There is no homogenous group of migrated people there. The migrated people also living in the suburbs do not contribute actively to the development of the city, maybe because of different barriers. Secondly, tolerance and openness do not play an important role in attracting the migrated skilled youth, but opportunities and socio-economic development. The studies therefore prove that the case in Stockholm is way different from that of America and Canada. Wide variety of push and pull factors play an important role which may include some assumptions of Florida. Climate of tolerance is less significant than the natural climate and infrastructure in the mobility of talented youth (Young & Bor'en, The Migration Dynamics of the "Creative Class":Evidence from a Study of Artists in Stockholm,Sweden, 2011).

3.1.1.3 Case of Romania:

Cities with greater number of research institutes, educational institutes and flexible environment retain higher number of talented and educated youth. At the same time there is continuous influx of skilled and creative people. The cities which cannot offer the related opportunities and environment face the declining trend of retaining the youth. The study in Romania reveals that people, especially the young and the talented, have migrated to other countries in search of better opportunities in highly innovative countries and do not desire to come back. Smart and innovative cities coupled with favorable environment attract more immigrants and this leads to their further development as in the cases of America, Germany United Kingdom and Holland. Number of policy interventions opportunities and environment can ensure the return of youth to their community. (Florea, Suci, & Andrea, 2017)

Graph 3.1 Percentage of creative people in some developed countries.



Source: An Empirical Study on the Migration Among Young Skilled and Creative People. The Bucharest University of Economic Studies, Romania (Florae, 2017)

3.1.1.4. Case of UK, Birmingham:

It is acknowledged fact that cities with diversity of cultures and exhibits with higher level of tolerance serve as points of attraction for the newly graduated professionals and non-professionals, but there is another factor observed in the second-tier city of Birmingham. Behavior and acceptance in the host city of Birmingham also play key role in motivating and retaining the creative people. In Europe most of the world cities were attracting creative professionals for a long time, but recently second-tier cities offering creative city models and policies also emerge as the centers of attention.

Birmingham, UK, serves as a case study for a European city implementing "creative city" policies to attract global talent, emphasizing its cultural diversity and reputation for tolerance. However, the attraction and retention of skilled labor involve more than just openness, diversity, and tolerance. Many creative individuals arriving in Birmingham do not intend to settle permanently, and some still harbor a desire to move elsewhere. Efforts to assess subjective aspects of attractiveness and place quality have not been successful (Brown, Julie, 2015). Contrary to Florida's

assertion that the creative class prefers places with attractiveness and urban quality of life, evidence indicates that creative people prioritize locations with better job opportunities (Niedomysl, 2010) (Niedomysl & Hansen, 2010). Mobility varies with career and life stages, with higher mobility observed in the early stages of a creative person's career but decreasing over time (Alfken C., 2015). Job-related factors take precedence over social amenities in the region, even for highly skilled labor (Alfken, 2015).

The migration of skilled labor in the second-tier cities like Birmingham is a classic case displaying how people migrate to the city for reasons other than economic purposes. Many students graduate here and, in the meantime, due to diverse society get a partner to marry. They settle in the city, this the cultural assimilation where host country accommodates different cultures and religions and offer them a new environment with diversity. There is also a group of assimilation settlers who come to the host city for just change and to experience a different culture, but this has not been given much attention in research. People from neighboring countries move to London to experience the life there, learn English and then form a new group of international migrants. German, French, Spanish, Italian etc. migrants move to London for a specific period and with a plan to return to their native cities, but the environment of tolerance, friendship and new opportunities bond them there for new life. French migrants move to London and other British cities for some job assignments and new entrepreneurship. Young skilled and semi-skilled people move to explore new jobs spaces in the existing space and expand their spam of creativity in more diverse cities of England (Ryan & Hulmoland, 2014). What is targeted as temporary in the beginning often turns out to become a permanent migration, but it is not always straight forward in the case of skilled labor, since the demand is not constant in their movement, but also demand-driven.

Birmingham, known as the "city of migrants" since the industrial revolution, has historically been a hub for a diverse and international workforce, earning the title "workshop of the world" (Brown, Chapain, Murie, & Barbar, 2007). With a nonwhite population of around 32%, the city boasts the second-highest diversity level in the

UK, surpassed only by certain inner areas of London. Notably, 10% of the population is Pakistani, 5.8% Indian, and 4% Caribbean, with 20.3% of residents born outside the UK, exceeding the national average of 11.6%. Post-2000, migration has increased steadily, driven by various reasons and diverse nationalities, including forced migrations from less privileged countries. Birmingham hosts 42% of higher education students as foreign students, contributing to the city's cosmopolitan atmosphere. Foreign nationals also make up 4.9% of regional employment (Green, Owen, Jones, & Owen, May 2007).

To further enhance diversity and attract a skilled workforce, Birmingham has implemented policies promoting cultural festivals, new infrastructure, libraries, malls, and meeting points. Public agencies strategically leverage creative industries to draw skilled individuals, fostering economic growth and enhancing the city's quality of life. This long-standing trend of investing in creative industries aims to position Birmingham as a liberal city in the UK, epitomizing the highest levels of tolerance (Brown, et al., 2010).

The forces centrifugal to creative class to move to Birmingham are not hypothesized for the urban amenities and creative diversities only, but here it is important to mention that tolerance helps in retaining the already migrated people. Some of the people migrating to the city admit that it was not a conscious choice, but as part of their jobs whereas others move for priority given that London was prohibitive as the living costs there soaring high. Due to creation of quality of place concept by emergence of creative city, the city started to attract attention across the board. Concerning the migration trajectory motivation and demands of “, it was found in the studies that it is not the urban amenities that attract people to second-tier cities, but the jobs that influence the decision-making factors and center of gravity as mentioned in the studies of (Housten, 2008) (Hansen, 2009) (Storper & Scott, 2009), (Young, Craig; Boren, Thomas, 2013). Migration to Birmingham was not essentially about the creative class only and it had little to do with atmosphere of tolerance and diversity of people in the city at that time, but it helped migrated professionals to cement their position and find it easy to adopt to the city. As the migration was

temporary for education and jobs and after finding partners there, they settled permanently and made other future migration unlikely. Frequent migration is witnessed in the creative class in search of better opportunities, but when the future is secured, they tend to settle down. Job security coupled with the prospectus of partners in the same city make it possible to decide to settle permanently and then it is not matter of choice, but possibility. The local level support for creative sector and vibrancy is also questioned as the other push factor. There are not any actual jobs with substantial guarantee for future, which is a cause of concern as the other bigger metropolitan such as the creative hub of London, which can easily drain the skilled creative workers from Birmingham (Brown j. , 2015). The city of Birmingham aims to create a place of attractiveness by investing in the sectors of interest of the skilled people to maximize their opportunities and satisfy their needs to mitigate the departure of creative people. The urban amenities alone cannot hold and retain the young talented people in search of better opportunities.

3.1.1.5 Case of Scotland, Dublin:

In case of Dublin, it was found that it was mainly young people migrating there as they were attracted for the short span due to the lifestyle and that it was not attractive for them to start a family as the skilled labor tends to migrate to places of higher-order jobs and it is seen internationally as well. So, mobility of young people after a certain age is purely on the base of jobs in Dublin (Boyle, Mark, 2006). Despite its places of attraction and urban amenities, Dublin appears not to satisfy the young talented people who need better future with security of job and future prospectus. From different findings, it is evident that migration attraction and retention of the creative people does not only depend on the quality of place, but a complex set of factors which are radically in relation to each other. Attraction of place in terms of amenities and tolerance can attract people for short time like education or business, but for long term stay, other factors dominate soft factors of attraction of places alone. The factors of attraction and retention are different as they work at two different locations and different times. Harks and Stolarick have developed a three-stage model suggesting locational expectation, satisfaction and mobility which offers potential (Hracs & Stolaricks, 2011).

The creative class is gaining much significance in Europe, especially in the United Kingdom. With the industrial revolution when the labor market was at its peak in United Kingdom, that also counted for Scotland, but then there was a gradual decrease in the 1960s. Some people started moving from old industrial areas of Scotland to other English regions to find new opportunities. It posed a problem for Scotland in terms of how to settle this glaring population decline, but with the start of the 1980s, it started to regain its momentum and people started to come to Scotland with the help of some policy interventions. However, it still poses a question whether it helped in economic growth of the state or not in the short run? There is not enough evidence to prove the growth of economy with short term migrations due to inability of students to take part in activities of change. Secondly the population deficit is not the issue of migration, but also a natural issue where people are not willing to produce children and even if the incentives, they are unwilling to take the responsibility which is a bigger issue to address for Scotland. Out migration of people generally young and low population growth rate poses a serious threat where any economic activity is not feasible where consumers are declining. Scotland offers attractive physical and social environment, and findings suggest that economic factors remain the dominant drivers of migration (Houston, Findlay, Harrison, & Mason, 2008). Scotland suffers from a typical problem of slack labour in which the supply of labour is higher than the demand which reflects in the low employment rate in Scotland. In comparison to southeast England with 65% employment rate which is satisfactory, Scotland has only 58% aged between 16 to 74. The slackness shows also the lack of skilled labour in Scotland than other regions as the vacancies are to be filled with immigrants from other parts. The findings or related studies reveal that the social and cultural attributes of a place in terms of (diversity, bohemian culture, leisure opportunities and tolerance) appear not to play any important role in attraction and retention of talent in Scotland (Houston, Donald; Findlay, Allan, 2005).

3.1.1.6 Case of Berlin:

Initially it was considered that Berlin was an ideal place where different cultural activities took place in the 19th century, but it later got dismissed because of the second World War. During the period of stagnation of population in 1990s and unemployment rose to 20% high. Lange (2008) states that creative sector continued to create jobs and revenues and cementing Berlin as the creative city. However, after second World War, it was the creative industry which shouldered the economy of the country and later the creative played the role to demolish the Berlin wall (Lange, Kalandides, Stober, & Mieg, 2008). Labor of love is concept derived to show the collective effort of the people comprised of under employment and under payment where there is also less jobs and huge number of people struggling for it. Working conditions were not safe and inadequate and there were financial risks associated with it. Berlin is called Mecca of international creative class because its welcoming to all creative people around the world but it's important to see how labor of love is in the global creative city (Heur, June 2009) (O'Brien, 2015).

In a study on advertising and design artists in three German regions (Alfken, 2015), mobility was observed to be influenced by social relations, jobs, and qualifications. There is limited evidence supporting Florida's claim that soft factors like openness and tolerance shape destination decisions. The dominance of hard factors such as jobs, costs, and accessibility plays a more significant role, while the city's comparative advantages like cultural diversity and openness have a minor impact on the creative class's choice of residence. A recent study covering 96 German regions (Vossen, Alfken, & Sternberg, 2018) affirmed that the creative class exhibits a higher tendency for migration compared to other labor forces, validating Florida's assertion. Migration decisions are primarily linked to traditional job opportunities, affordability, and accessibility, with soft factors like tolerance and openness having a negative impact on migration tendencies in Germany. These findings are particularly relevant to the core creative class and bohemian individuals (Alfken, Vossen, & Sternberg, 2019)

3.1.1.7 Case of Australia, Tasmania:

The movement of creative people in Tasmania Australia does not correlate with the Florida's idea of creative movement inspired by the quality of the place and lifestyle but it is purely economic migration but later the quality of a place plays important role in the retention of the people. The culture and vibrancy in the small town makes this place more habitable and considered a location for longer stay (Verdich M. , 2010). People who migrated to Tasmania had least information about the diversity, culture and openness in the town. Soft factors of tolerance, nightlife, vibrancy did not attract people to this town. In Tasmania the natural atmosphere and surroundings were more attractive to the people than perceived tolerance in the town. The hypothesis of high mobility of creative class is also a bone of contention but one thing is certain the retention in the host country is dependent on its liberal society, ease of movement, job opportunities and behaviours of the host city. (Hansen & Nieldomysn, 2009).

3.1.1.8 Cases of Hong Kong, Beijing-Shanghai:

The classic example of creative class mobility, in cities of Beijing and Shanghai, Hong Kong (Dia, Zhou, Keane, & Huang, 2013) suggests different preferences of mobility other than Florida's assumptions. The main reasons of migration for the creative workers are observed as space-related attractiveness, home town, place of residence and graduation university. Beijing as the bigger city hosting more profession-related universities have more numbers of immigrants than Shanghai. The northern areas are more likely to migrate to Beijing and southern areas migrate to Shanghai, but the area of attractiveness is extensively higher for Shanghai. Shanghai is more open, internationalized, and vibrant city with respect to Beijing. When analyzed much deeper, the people working in Beijing have higher number of preferences for workers to attract from Shanghai. The number of employed people working in Beijing are more than that of Shanghai, due to higher numbers of graduated students there. Other reason is the residence and local hukou policies that restrict the mobilization of people. The special term creative milieu which literally means the openness and easiness of working and exhibit the creativity is a difference maker. In overall migration data for the animation workers 41% move to Beijing and

19% to Shanghai because the population of two cities is invariably different. Therefore, Beijing offers more opportunities for exchange of goods and services, hence high retail. The substantial and prolific thing to notice here is that Florida's term of tolerance is highly contradicting with the Chinese political scenario since China has single-party system and political dissent is controlled by the government when compared to BRICS members, but the development and growth is higher in China than other member states. This alone contradicts with the concept of tolerance-induced development in case of China (Dia, Zhou, Keane, & Huang, 2013).

Migration of people with creative abilities in different sectors is a natural process and generally migrated job explicit and orient in the case of Hong Kong. Creative people of Hong Kong move to mainland China for better opportunities (Mok & Wai, 2006). The concept of creative cities of Florida does not hold well where creative class invites opportunities. Rather, the creative class migrates to avail opportunities in case of Hong Kong, different from the narrative of US and European cases. There are different reasons of migration of people from Hong Kong to mainland China in cities like Beijing and Shanghai. Four main reasons of migration explained are:

1. Geopolitical; there is a deep connection between mainland China and Hong Kong. The government of Hong Kong did not support the creative and cultural industries which forced many people in cinema and allied sectors to make way to Beijing and Shanghai as it was welcoming for them and enjoying creative freedom (Mok & Wai, 2006).

2. The intersectional; mobility was also induced irrespective of sex and age unlike previous times when it was once a male-dominated movement. So, girls then started to migrate to Hong Kong as their boyfriends have moved there and it was easy to relocate and live together. Many personal accounts have been there that it was much easier to get opportunities for females in mainland China than Hong Kong. (Leslie, 2005)

3. The contingent; at the beginning migration was not permanent, but it was rather for some specific time period. However, it later continued for the assignments and

the place offered them the higher chances of settlement and longer stability with respect to their future aspiration. The flipside of the mobility is that there is sense of insecurity and precocity for jobs.

4. The circuitous; the respondents of migration were not very sure of migration as their final-destination, but with time they got consumed in sectors like cinema, art and design, the welcoming nature and vibrant cities compelled their choice to get a final- destination. There is still an urgency in the people to find the optimum place with highest level of tolerance to their creativity (Chow, 2017).

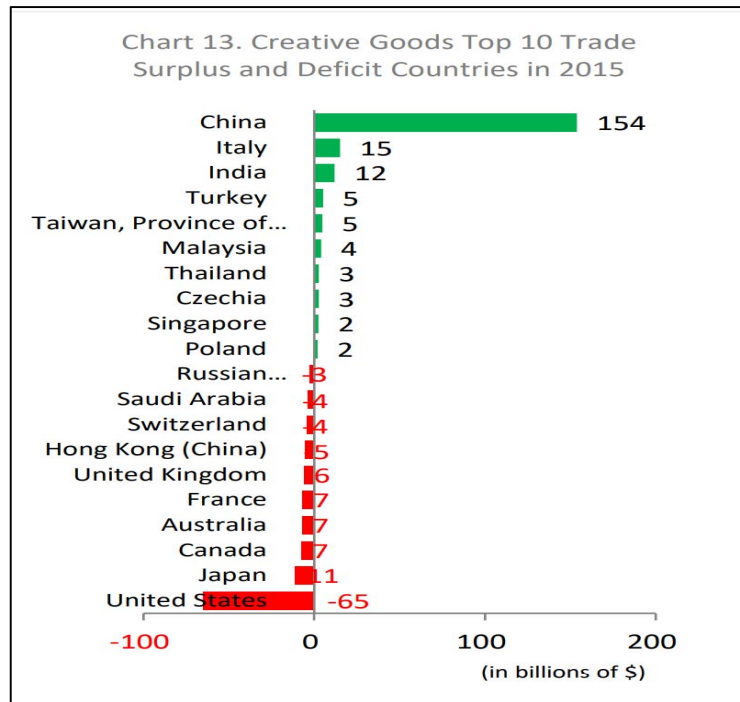
3.2 Creative Industries in Turkey

The term creative industries term was easily used by authorities during the European cultural capital summit, but related policies and strategies cannot be reflected in its policies and strategies at the local or state levels. The Turkish administrative set up does not allow private actors or creative entrepreneurs to contribute in the development and support emerging sustainable economy, but the development agencies are seen as a ray of hope for new entrepreneurs. In Turkey, independent institutions to safeguard the art and entrepreneur activities is absent to offer new market options for the creativity. Privatization and neoliberal economic policies of the Turkish government has introduced as the new class of entrepreneurs with long term investment for 25 to 30 years and famously known as the Anatolian tigers. New agencies have emerged on the surface to drive economy. Eventually some digital and techno-based ventures came into being. Creative sectors have welcomed this new wave of entrepreneurs as they take less space of flourishing entrepreneurial actions and take more risks. This gave an opportunity to the artistic creative people, digital and online agencies to grasp the advantage which was not traditionally and technically in their favor. Cultural and typical creative entrepreneurs have sustained due to international cultural funding or from corporate support. Istanbul Local Development Agency, for instance, deals with the creative industries continuing the legacy of ECOC whereas Technology Transfer Centers collaborate

with universities in different cities, but with limited creative industries among them is METU (Middle East Technical University), among the leading universities in the country to change the norm. (TUBITAK (The Scientific and Technological Research Council of Turkey), on the other hand, has initiated new ventures for research on entrepreneurship on varied sectors. Global Entrepreneurship Week under the leadership of The Union and Commodity Exchanges of Turkey, in parallel with the Vision 2023 annual exports were increased to 500 billion dollars. A quite challenging and extremely difficult target was given to the traditional industrial structure while technological, innovative artistic and aesthetic tools were lacking to add value to the products for export. The main actor of creative ecosystem of Turkey is YEKON (Turkish Association of Creative Industries) which is the organization dealing with the creative sectors like film, design, advertising, communication etc (Okandan G. D., 2008).

Creative economy significantly contributes to Turkish economy. Turkey is among top 10 surplus trading countries. Surplus trade in creative goods and services is an indicator of export-based industry. Figure 3.1 shows position of turkey among top 10 countries which trade in creative services in 2015.

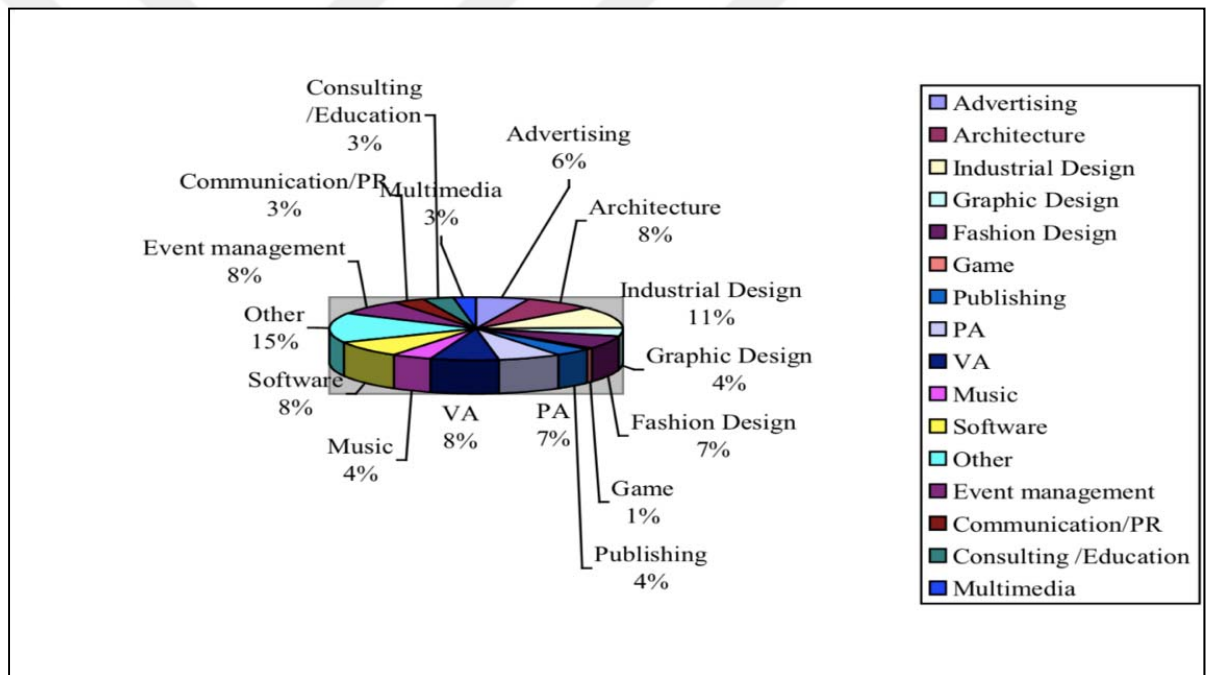
Figure 3.1 Trade in Creative Goods Surplus and Deficit.



Source: UNCTAD official data reported to UN COMTRADE database

Tubitak in 2008 prepared a detailed reported the creative and cultural industries to show the sectoral proportion of entrepreneurship in the development of policy and comparative analysis as shown in the graph 3.2 below. It provided the ground for the creative and cultural policies and classification to make it an integral part of the economic development and employment.

Graph: 3.2 sectoral representation of creative industries



Source: (Tubitak), Challenges for being a “creative entrepreneur” in turkey a comparative analysis of cultural policy development in the field of cultural-creative entrepreneurship, 2008

Creative economy is very complex and interwoven concept as it is seen from three different perspectives. In a recent study by (Esen & Atay, 2017) in the paper “New face of creative economy” the three-tier system of creative class, creative industries and creative city approaches are mentioned as the different perspectives of this economy, creative industries such as architecture, art, fashion, design etc. determines

the scope of creative economy. It is also mentioned that in creative class approach it is the creative class working in creative industries who constitutes the creative economy of the particular city. In creative city approach, it is the city which must attract creative people to work in creative industries to generate economy. It is increasingly important all over the world regardless the perspective and region in which Turkey is not an exception (Esen & Atay, 2017).

Cultural and creative industries have played an important role in Turkish economy since the pre-modern era. Cultural and creative industries have increased the job share 38% from 2008 to 2011 while as during 2010 to 2014 five-year period it has increased to 66% in employment. This sector has outnumbered other industries in terms of out-put and employment. This sector has highly educated and skilled people but in general their contribution to national economy is low (Lazzereti, Capone, & Secilmis, 2014). In Table 3.1 it is evident that Turkey remains far behind in terms of employment ratios in comparison to the counter parts in the developed world. It is almost half of the European union employment rate in 2013. With respect to America in 2013 Turkey gets one third of the share of employment in creative economy. With all the developed parts of the world Turkish creative class employment rate is drastically low. Comparative employment rates in creative economy in America, Canada, European union, United Kingdom and Turkey are given in Table 3.1.

Table: 3.1 Comparative share in employment in different countries

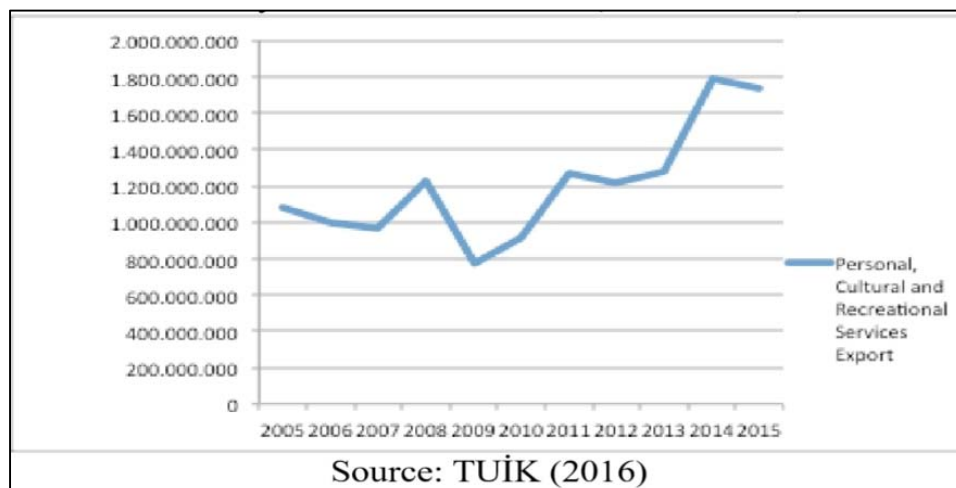
Countries	2011	2012	2013
America	9.48	9.60	9.75
Canada	12.90	-	-
Unite- kingdom	8.18	8.68	8.76
European union	5.10	5.23	5.51
Turkey	2.67	2.75	2.87

Source: (Luciana Lazzereti, 2014) Note: for Turkey data has been used from SKG annual reports.

Despite the recent growth of cultural and creative economies in Turkey, there is a lack of official policies to comprehensively support creative and cultural industries, as observed in countries like the United Kingdom, Canada, Australia, New Zealand,

South Korea, and China. These countries incorporate creative and cultural industries into their national strategies. Notably, cities such as St. Petersburg exemplify securing funds from the European Union to foster innovation (Lazzereti, Capone, & Secilmis, 2014) In Turkey, the potential of creative and cultural industries has not yet reached desired levels, limiting their significant impact. The tangible and intangible cultural heritage of Turkey, crucial for economic development, is particularly influenced by mass tourism. The country's diverse cultural regions and assets attract tourists throughout the year, contributing substantially to the economy. The employment rates in Turkey have seen an increase, primarily attributed to tourism, with cultural heritage sites and resorts serving as magnets for foreign tourists. Investment in hotels near these sites has led to a surge in employment. The tangible and intangible cultural centers in Turkey play a vital role in fostering cultural and creative products. Local festivals, events, and fairs held across cities stimulate economic growth by showcasing creative services. These platforms provide a market for both local and international cultural and creative products, including indigenous handicrafts and locally produced innovations. Graph 3.3 illustrates the continuous growth in the exports of cultural and creative services in Turkey, evaluated in dollars (Demir , 2014).

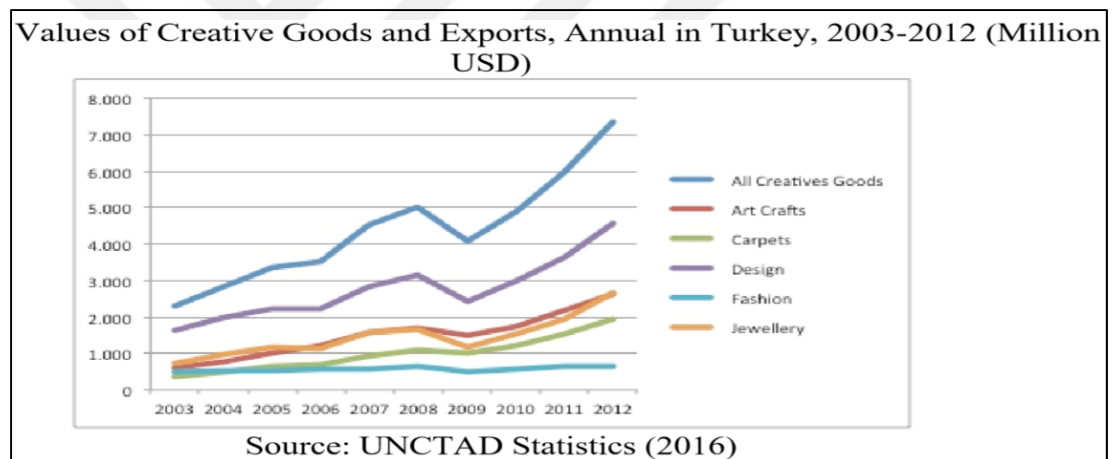
Graph: 3.3 Creative goods and services export from Turkey.



Handicrafts hold a significant position in Turkey's cultural and creative industries, encompassing products like carpets, rugs, pottery, and china that reflect the unique

indigenous cultures of the country. These items experience substantial demand in foreign markets. In 2008, Turkey ranked 4th in the export of creative goods among developing countries and secured the 1st position in the export of creative services. The United Nations' Creative Economy Report 2010 highlighted creative industries as a positive development alternative, citing Turkey and Argentina as examples among developing nations (UNCTAD, 2010) (Demir, Erman, 2014). Graph 3. indicates a consistent upward trend in the exports of creative goods, led by the design sector, with handicrafts and jewelry also contributing significantly. The fashion sector has maintained a stable performance over time. The exports surged from 2 billion dollars in 2003 to 8 billion in 2016, quadrupling in a thirteen-year period according to UNCTAD reports.

Graph 3.4 The annual export values of major creative/cultural goods in Turkey, 2016



Source: UNCTAD statistics (2016)

Research on creative economy is specific only for cities of Istanbul, Izmir and Ankara (Secilmis & Guran, Ankara Kültür Ekonomisi: Sektörel Büyüklüklerin Değerlendirilmesi, 2013). Izmir Development Agency (2013) generated a Compendium on basis of data inventory of cultural economy. In addition to this, YEKON creative Istanbul workshops projects were carried out by creative industries council association. YEKON aimed to provide information on the awareness of the creative industries and its added value and contribution to the national economy. However, some areas of creative industries need immediate attention from state

institutions to have articulate system likes of United Kingdom, Australia, South Korea or New Zealand etc. (Demir, Erman , 2014).

There are significant macroeconomic reports on Turkish creative industries and its economic viability. Ministry of Culture and Tourism with collaboration of development agencies have been a part of some compendium studies. There are some compendium studies carried out with the support of Development Agencies. Cultural Economy Compendium for Istanbul (2010) was carried out on a provincial basis by (Aksoy & Enil, 2011). while Izmir Cultural Economy Compendium (IZKA, 2013) scrutinized the possible contributions of creative and cultural industries on regional development in Izmir. In 2010, Yildiz Technical University, Faculty of Art and Design conducted a workshop on creative industries and cities of the 21st century with the participation of many professions and the workshop “initiative of creative industries in Turkey” was robust and participative. It emphasized on creativity which offers social and economic values. It also focused on awareness and sustainability of creative industries which contributes to national economy and social life. The Creative Industries Council Association (YEKON), was established in 2012 after this workshop with participation of 18 different professions to make it an inclusive formal organization. According to the charter of the association, professional organizations that produce services and products with commercial creativity and provide added value, aims to bring together creative industries subject to intellectual and industrial property_(YEKON, 2012).

According to the same source in 2003, Turkey had 160 thousand employees in the cultural economy which was almost 2.4% of the overall economy in the country. The number of entrepreneurs was 45 thousand, corresponding to 2.6% of the total initiatives. In terms of domestic production, cultural sectors stand at 4.6% of the total national production, constituting about 1 billion TL and further 2 billion TL revenue is added value through direct investments. By 2008, cultural economy activities reached a size that employed about 3.8% of total employment, incorporated 3% of the total enterprises, realized 4% of the total production and provided 6.6% of the total value added. The most striking increase in cultural economy data showed itself

in the added value created by these activities. While the added value created in this area was around 2% in 2003 and 2004, this rate reached 6.6% by making a serious leap in 2005 and continued at this level in the following years. Due to data constraint on the new regional profile analysis of cultural economy in Izmir was based on "General Industry and Workplace Census Statistics" published in 2002. While the total employment of the sectors included in the cultural economy in Izmir (for 2002) was 15,408 people, this figure was calculated as 64,560 people in Istanbul and 34,021 people in Ankara. In addition, 3.623 workplaces that carried out cultural activities in Izmir in 2002 created employment for an average of 4.3 people out of total employment (Güçlü , Gürel, & Kumral, 2016).

In the same period, 11,255 workplaces engaged in cultural activities in Istanbul created employment for an average of 5.7 people, while this figure was an average of 6.1 people in Ankara. The creative capacity of Turkey with respect to workforce was 4.6% in 2002 (Güçlü , Gürel, & Kumral, 2016). Employment in the cultural and creative sectors of Izmir was lagging with national average and in terms of the value of economy (Secilmis, Türkiye’de Yaratıcı Endüstrilerin Kümelenmesi, Clustering of Creative Industries in Turkey, 2015). As of the year 2011, a total of 191.636 people were employed in creative industries in Turkey. The rate of this figure within total employment was approximately 2%. The ratio varied between 4% and 6% in England, Italy and Spain as such the difference indicated the relative underdevelopment of the creative industries in developing countries like Turkey (Lazzereti, Capone, & Secilmis, 2014). Total creative employment shares within the creative sector in 2011 was transferred to Turkey, as given in Table 3.2. As apparent in the figures, while the advertising and marketing sector is the sector that employs the most employees with a share of approximately 36%, the design and fashion design sectors is the one that creates the least employment with a share of about 3%. However, in the case of Italy, which has a special place in terms of fashion design, the share of the related industries was approaching 5% in 2001 for total employment; up to 68% among creative industries (Bertacchini & Borrione, 2013).

Table: 3.2 Employment in creative industries in Turkey (2011).

Sectors	Codes	Share
---------	-------	-------

Advertising and marketing	70.21	0.1214
	73.1	0.2422
Architecture	71.11	0.1601
Design and fashion design	74.10	0.0261
Film, TV, video, radio and photography	59.1	0.0733
	60	0.310
	74.20	0.0201
Science and technology, printing, computer services	62.01	0.0821
	62.02	0.0681
Publication	58	0.0796
	74.3	0.0038
Music, theatre and visual arts	59.20	0.0097
	85.52	0.0288
	90	0.0536

Source: (Secilmis, Türkiye’de Yaratıcı Endüstrilerin Kümelenmesi, Clustering of Creative Industries in Turkey, 2015), (Luciana Lazzeretti, 2014)

However, the main point should be emphasized that the advertising and marketing industries had a leading position in Turkey. Of course, different economic organizations experienced in various countries can differentiate the leading sectors, but general observations, regardless of geography and time, points out that the advertising and marketing sector as a non-traditional creative industry (architecture, graphic design, fashion, advertising, software and computer services, etc.), has been given less importance in terms of job creation capacity worldwide (Boix, Capone, Propriis, Lazzeretti, & Sanchez, 2014) (Lazzeretti, Capone, & Boix, 2012).

According to Hocaoglu (2015), there is an increase in the number of employed people in creative industries from 2002-08 to 2008-11 by 52458 people (Hocaoglu, 2015). In the study 64% of the creative workforce of Turkey was found in two regions of Istanbul and Ankara. Although creative activities were film-making, video, music, radio, TV, broadcasting, advertising, entertainment and art in both provinces, architecture was the most intensive area of specialization in Ankara, unlike Istanbul. UNCTAD Creative Economy and Industries Program indicated that Turkey has an advantage over the heritage (UNCTAD, 2008). It is also mentioned that it is required to strengthen the links between culture and innovation, improve the

conditions of SMEs and microscale jobs and support the mutual sectoral strategies at national and regional levels (Duisenberg, 2010). It is also advocated that freedom is essential for creativity. In case of Britain for instance, it is argued that Britain sees culture as a competitive advantage, while culture and art are not mentioned in the UK's definition of creative economies, and that many countries also try to preserve their local traditional cultures and wisdom (Howkins, 2010). As an example of such countries, the classic class of Thailand is where culture is very preserved to its advantage and it is a huge industry. It is claimed that in terms of heritage and cultural preservation, Turkey has to refer to Thailand, but not United Kingdom or west, as a model. UNCTAD Deputy Secretary-General Petko Draganov, on UNTADs fifth anniversary in Istanbul on the event organized by UNTAD on media, design, music etc. said that UNCTAD's aim was to improve the creative industry in Turkey. In the speech, Istanbul, as a multicultural metropolis, had great potential for creative economy-oriented economic development, especially for creative industries such as film and TV, fashion design, architectural design, industrial design, music, contemporary arts and new media, claiming that all these sectors are what makes the city competitive and lively in terms of economic activities. According to 2012 data, Turkey's exports of creative products was 7.3 billion \$ herein that belonged to the largest share in product design. It is emphasized by Enlil *et al*, (2011) that the newest studies carried out in the name of creative industries take place in Istanbul, especially in the urban space called the "cultural triangle". (Enlil, Yigit, & Dincer, 2011). The districts that make up this triangle and the sectors they host consist of producers and post production companies in Beyoğlu District, fashion design sector in Şişli-Osmanbey and software sector in Şişli and Kadıköy districts. In this case, it is possible to say that culture is a vessel that nourishes creativity and thus creative industries (Hocaoglu, 2015).

Turkey's creative class can be revealed to offer an appropriate environment in terms of opportunities and venues to lure the creative class and Turkey as a general can benefit from the creative economy. According to Pratt (Pratt, 2009), creative and cultural uniqueness of Turkey in different regions exploited to develop creative cities and owned by its multicultural assets. Many art galleries, fairs and cultural stages

have a potential to attract people from within and outside the world with a proper system from the policy-makers thereby giving a good venue to the creative class to exhibit their products. Multiculturalism and the history of Turkey is a big opportunity to develop cities on the lines of creative cities, which will give boost to creative economy, but the policy to keep new thinkers like academics, artists, designers in the center of the policy, at the same time keeping the uniqueness of the city unchanged is pivotal. Despite cultural assets in Turkey, it is not fully utilized and lack systematic framework. There are no institutional interventions to capitalize cultural economy (Esen & Atay, 2017).

In the developing part of the world, Turkey is showing a promising trend with respect to its foreign trade in creative services. According to international trade data of 2008, Turkey was place at fourth number for exports in creative goods and services. Turkey showed 1.85-billion-dollar trade surplus, which is a recognition of potential growth. (UNTAD, 2010) According to the TUIK data, Turkey's creative service exports surpass the developing world, but the total deficit of foreign trade in the same fiscal year was 69.9 billion dollars (TUIK, 2012). Although the general exports were dropping and the trade deficit was very high in foreign exchange, creative exports were increasing in developing countries like Turkey and Argentina.

Creative industries were also being criticized all over the world because of its individual glorifying potential and its dynamics as market economy as well. Developing countries do not recognize its potential to change the economic perspective such that the emphasis is not enough. It is believed to include sophisticated techniques for the exploitation of labor in cultural and creative industries. In contrast, alternative resistances produced by creative individuals using technology were claimed to weaken political pressure and hegemony. Creative people were seen closer to a community that placed politics over fixed identities and developed political reactions through the plurality of local and dynamic social movements rather than a polarized society. Despite remarkable criticism, it can be hoped that creative workers can add richness and diversity to political climates with deep separations and exclusionary practices (Demir , 2014).

In context of creativity outside the Western world, namely in the developing world, it is very different and has multilayers of cultural advantages, but also a lot of hindrance to develop unlike western cultures. Regarding the proliferation of cultural and creative industries in China, Keane (2009) mentions that concept of creativity is a very complex phenomenon due to complex social dynamics (Keane, 2009), and is going to generate socio-economic problematic groups from reaction. In context of Turkey, this issue was taken very differently and has a lot of relativity. In Turkey, the aspects of economic and political prospects of creativity and its criticism have a deeper and multi-dimensional struggle and its epistemic domain is very predictable at the same time. Though Turkey adopts a liberal approach, due to social fabrics of history and context of religion, many challenges appear to be thrown in the way. Turkey has already recognized and discovered its private sector on the shape of entrepreneurship and creativity, which is currently very functional and dynamic. Universities have different programs and courses to train young people and the ranking is based on entrepreneurship and innovation. New market-based training and support systems for young entrepreneurs for encouragement via grants given to divert their individual creativity altogether target at transformation of culture and creativity into an economic activity (Keane, 2009).

According to the IZKA report of 2013, Izmir 2012 Cultural Economy Compendium points to the importance of the cultural sector for the city, as well as its current sectoral clustering potentials. The Compendium also highlights where Izmir and Istanbul comparatively stand in the field of culture and which areas and what kinds of expectations should be invested in the field of culture. Apart from these questions other queries to investigate have been financing in cultural economic budget and what should be priorities in the field of culture, the cordial relationship of culture and art with other sectors of the city and the overall outcome. It was aimed to serve as the guideline for information and recommendations with respect to strategies in cultural policy. The Izmir 2012 Cultural Economy Compendium not only demonstrates the economic structure and cultural infrastructure of the goals set to be an Active Member of the Culture-Art and Design Metropolis and the Mediterranean

Cities Network set for Izmir, but also through the Participant Cultural Policy and Practices on the Izmir 2012 Cultural Economy Workshop. It contributed to the participation of cultural actors in the city, thereby contributing to the visibility of the work done in the name of culture in Izmir.

Undoubtedly, it can be said that such a study, which aims to create basic data for the 2014-2023 Izmir Regional Plan, has certain limitations due to both the difficulties in accessing the data and the richness of the scope of the study. For example, investigating the relative position of Izmir as a part of the Mediterranean cities network to Barcelona, Venice, Thessaloniki or Marseille cities could not be included in the Compendium. This study, which was prepared within the scope of Izmir 2012 Cultural Economy and Cultural Infrastructure Compendium and Development Strategy Project, gives essence of how to map the cultural picture of Izmir in “Izmir EXPO 2020” candidacy process and figure out the channels of cultural development and should be evaluated in the same context (Gokcen, Sebnem; Ersoy, Zehra; Alpaslan, Ibrahim H; Satirici, Deniz Coskun; Sanul, Gokce, 2013).

As per Ankara, on the other hand, there are a lot of ambiguities in terms of size of the data from different sources. According to TURKSAT data, the absolute size of cultural economy for 2009 was 2.5 billion TL. However, according to GIB (Ministry of Revenues) data for the same year, the size of the cultural economy has been 31.4 billion TL. Therefore, it is difficult to make accurate assessment for the size of Ankara’s cultural economy in absolute terms. Therefore, regardless of data source used, a healthier approach is to search for an answer to the question of what is the relative size or importance of Ankara’s cultural economy in the relevant data source. As shown in Table 3.3 below, an evaluation made within this framework takes us to the conclusion that Ankara holds a share of approximately 10-12% in the overall cultural economy in terms of workplace, employee, and turnover.

Table: 3.3 Share of investments in cultural economy within the overall economy in cities of Istanbul and Ankara, Turkey.

Cities	Data source	2009	2010	2011	2008-10	2005-11

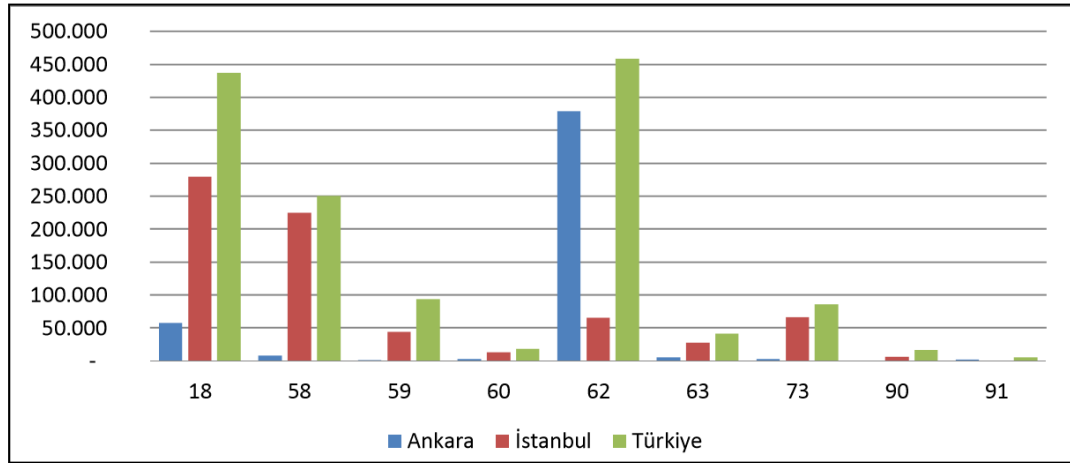
Ankara	TUIK	8.5				
	SGK					
	GIB			52.13		32.72
Istanbul	TUIK	66.1				
	SGK					
	GIB			29.58		51.75

Source: Ankara cultural economy, TUIK, SGK

According to Table-3.3, the share of enterprises in Ankara ranges from 8.5% (TURKSAT data) to 52.13% (GIB 2011 data), showing inconsistency in results. Istanbul exhibits similar inconsistency, with the lowest figure at 29.58% (GIB data) and the highest at 66.1% (TURKSTAT data). Notably, the 2011 GIB data raises questions as it indicates 52.13% of investments in Ankara and 29.58% in Istanbul, seemingly contradictory to expectations based on cultural activities and creative migration.

The investments during 2008-2010 in key creative sectors in Turkey, such as computer programming, consultancy (62), printing and reproduction activities of recorded media (18), and publishing activities (58), reveal Ankara's dominance in computer programming (62) compared to Istanbul. This is noteworthy as Istanbul typically represents the country extensively. Additionally, Istanbul's strong position in the publishing activities (58) sub-sector stands out against Ankara (Guran & Secilmis, 2013). Graph 3.5 shows the relative investment in the creative sectors in two metropolitan cities of Istanbul and Ankara. The sectors are shown with the codes of the Turkish classification adopted by TUIK and SGK. Graph shows the prominent sectors in Turkey which receive maximum investment.

Graph: 3.5 Relative Size of Investments in Sub-sectors of Cultural Economy According to GIB Data (2008-2010)



Source: Ankara Cultural Economy Compendium, TUIK, SGK

According to Table-3.4, the share of employees in the cultural sectors in Ankara is depicted lowest by SGK data with 11.74 % in 2009, whereas data obtained by TUIK shows that it is 12.94% in the same year. When evaluated in general, the average mean is 12% employees in cultural sector. A similar assessment for Istanbul in terms of employee numbers reveals that it is seen that the lowest figure is obtained from SGK data with 49.37 % and the highest figure from TURKSTAT with 55.48 %. The figures determined for Istanbul coincide with the 50-55% values obtained in terms of the number of enterprises.

Table: 3.4 Share of employees in the relevant sector employees in the Cultural Sector in Turkey

Cities	Data source	2009	2010	2011	2008-10	2005-11
ANKARA	TUIK	12.94				
	SGK		11.74		11.74	
	GIB					
İSTANBUL	TUIK	55.48				
	SGK		49.37		50.72	
	GIB					

Source: Ankara Cultural Economy Compendium, TUIK, SGK

The Industrial and Service Sector Statistics TURKSTAT (2009) compiled data for Turkey and Ankara about the employees of cultural sectors in which Turkey in general has 181.677 employees, within which Ankara has 23.205 people. In terms of the total figure of employees working in cultural sectors in Turkey it is 1.9%, but

Ankara alone has 2.85, % employees. Therefore, it is safe to say that Ankara cultural sector employees have a dominant place in the country.

As illustrated in Table 3.5, the cultural sector's workforce constitutes 8.6% nationally, with a higher percentage in Ankara at 12.9%. Analyzing sub-sectors in Ankara, computer programming, consultancy, and related activities (code 62), information service activities (code 63), recorded media, printing, and reproduction activities (code 18), and advertising and market research (code 73) exhibit employment rates exceeding the national average. However, the sub-sectors of film, video, and television program production (code 59) and publishing activities (code 58) in Ankara fall below the national average (Guran & Secilmis, 2013).

Table: 3.5 Number of Employees in Ankara According to TURKSTAT Data (2009)

Code	Activity Groups	No. of people working		Share in the employed people		Percentage of workers in Ankara to the turkey
		Ankara	Turkey	Ankara	Turkey	
18	Printing and reproduction of recorded media	6071	53652	0.73	0.56	11.31
58	Publication activities	1167	14318	0.14	0.15	8.15
59	Motion picture, video and television program production, sound recording and music publishing	503	8135	0.06	0.085	6.18

	activities					
60	Programming and publishing activities	-	-	-	-	-
62	Computer programming, consultancy and related activities	8590	39404	1.04	0.41	21.79
63	Information service activities	2228	9305	0.2703	0.0977	23.9441
73	Advertising and market research	4949	49934	0.6003	0.5241	9.9111
90	Creative arts, performing arts and entertainment activities	* *	6533		0.06	
91	Libraries, archives, museums and other cultural activities	* * * *	396		0.0042	
23508	181677	2,8515	1,9070	12,9394		
824400	9526769			8,6535		

Source: TURKSTAT, 2009 Industry and Service Sector Statistics

Turkey has a wide geography and different regions with different characteristics with uneven distribution of population. Table 3.6 is important in terms of pointing to the unequal distribution of key variables used in the study by (Dogrula, Celikoglu, & Muratci, *İllerin Ekonomik Gelişmişliği Üzerinde Yaratıcı Sınıfın Etkisi: Türkiye Örneği*, 2016) between provinces. While Istanbul has approximately 19% of the country's population, 28 percent of revenues, 23 percent of human capital, 29 percent of the creative class in employment, 21 percent of the core creative class, 32 percent of creative professionals and about 42 percent of the bohemians in employment and 50 percent of technology (TUIK, SGK 2015). First four major cities make up 34 % of the country's population, 49 % of revenues, 68 % of technology, 45 % of human capital, 50% of creative class, 43% of creative core, 53% of creative professionals and 63% of bohemian class. Comparing to Izmir with population of 5.30 % produces revenue of 5.97, share of technology is 5.98%, 7.02 human capital, creative class 6.36% creative class, 5.79 percent in creative core while as creative professionals

are 6.76 percent and lastly bohemian 5.74% of Turkey. In comparison with Istanbul, Izmir is showing mediocre number which is quite like its population. There is no increase or decrease which makes it a stagnant city when compared to Istanbul. Istanbul has more than three times population of Izmir, but has more than four times the size of creative class, six times more creative professionals and eight times more creative bohemian. This is indicative of non-competitiveness and reasons are unknown yet. In case of Turkey, the relation between economic development and employment of creative class is affected by regional distribution of creative class in not confirmed as claimed by Florida (Dogrula, Celikoglu, & Muratci, İllerin Ekonomik Gelişmişliği Üzerinde Yaratıcı Sınıfın Etkisi: Türkiye Örneği, 2016).

Table: 3.6 Geographical distribution of key variables in major cities of Turkey.

Cities	Revenue	population	Technology	Human capital	Creative class	Creative core	Creative professionals	Bohemian
İstanbul	28,18	18,47	49,61	23,44	29,28	21,31	32,50	42,37
Ankara	10,09	6,58	8,20	11,34	10,61	11,53	10,15	9,89
İzmir	5,97	5,30	5,98	7,02	6,36	5,79	6,76	5,74
Bursa	4,21	3,58	4,48	3,59	4,14	3,87	4,21	4,96
Kocaeli	3,58	2,19	1,85	2,32	3,06	2,88	3,26	2,11
Antalya	3,18	2,82	2,80	3,09	3,36	3,02	3,50	3,86
Adana	2,15	2,80	1,69	2,55	2,34	2,67	2,23	1,56
Konya	2,07	2,71	3,06	2,31	2,20	2,66	2,01	1,47
Manisa	1,72	1,77	0,74	1,39	1,38	1,51	1,39	0,64
Mersin	1,65	2,22	1,04	2,09	1,64	2,05	1,48	1,00
Total (N=10)	62,82	48,44	79,47	59,14	64,38	57,28	67,49	73,61
Others	37,18	51,56	20,53	40,86	35,62	42,72	32,51	26,39

(N=71)								
	100,0				100,0			100,0
Total	0	100,00	100,00	100,00	0	100,00	100,00	0

Source: Calculated by the authors using the relevant data obtained from SGK, TÜİK and Turkish Patent Institute.

The work of OECD and UNESCO laid the foundation of creative industries for analysis of data by TURKSAT for the cultural economy of Turkey. These data are announced according to the method proposed in the "European Union Cultural Statistics" final report (2014). According to the data, state and private culture expenditures increased by 6.5% in 2015 compared to 2014 and were calculated as 32 billion 941 million 728 thousand TL. Among the state expenditures, the expenditures by cultural areas were, architecture 27.6%, cultural and natural heritage 18%, those which do not fall into basic areas 14.9%, books and print media 11%, audio / visual and multimedia 10.6%, performing arts 10.1%, cultural education 3%, 3, library and archive were calculated as 2.7% and others as 1.8%. Considering the cultural sectors in terms of their fields of activity in 2015, 39% of enterprises were architecture and 16.8% were creative arts, performing arts and entertainment activities, 12.5% publishing, 11.6% motion picture, video and television program production, sound recording and music publishing, and 10.4% specialized design activities. Exports of cultural goods increased by 9.4% in 2015 and the largest share was handicrafts with 12 billion 483 million 434 thousand TL (TURKSAT, 2015c). Of the total export volume in 2015 was estimated to be 143 billion dollars in Turkey (TURKSAT, 2016). Based on such data, the importance of the place of creative products such as handicrafts in the country's economy can be better understood (Kupeli, Yaratıcı Ekonomide Turizm Sektörünün Yeri: Yaratıcı Turizm Faaliyetlerine Yönelik Bir Değerlendirme, 2017).

Some analytical reports with data from different parts of Turkey has been prepared in creative sectors, but apart from that some academic research is also accomplished. However, the research encountered in related literature are very limited. -

Demir (2018) tried to link creative labor in Turkey with international literature, various indicators at different levels indicate that cultural and creative industries in Turkey are developing and role of creative labour is being recognized (Demir E. M., 2018). According to Table 3.7 with latest TURKSAT data shows that cultural professionals or creative professionals (B) working in non-cultural sectors were the highest. The rate of 67% in 2016 can be considered as the contribution of general employment to cultural employment. 54.8% of the employed people in this group were women. The number of women engaged in crafts non-regular or full-time workers to provide extra income to family or sometimes as an unpaid job when compared to European union is 47 %. However, it is noteworthy that there was a decrease of 5.8% in group B from 2014 to 2016. In group A creative professionals working in creative sector has increased from 15.2% in 2014 to 19.3% in 2016. The share of people working in the cultural sector (C), which do not have a cultural profession, increased in 2016 and reached 13.7%. It is possible to think of this group as the contribution of the cultural sector to general employment. Thus, from year 2014 to 2016 there has been a decrease in the number of cultural professional people working in the same sector, but there is overall increase of the workers in the cultural sectors (Ozpinar, 2018).

Table:3.7 Cultural professions and Cultural Sector Employment in Turkey (2014-2016)

Category	2014 (1000)	2014 share of cultural employees	2015 (1000)	2015 share of cultural employees	2016 1000	2016 share of cultural employees
Cultural professionals working in cultural industries A Category	87	15.2	102	18.2	113	19.3
Cultural professionals working in non-cultural industries. B category	407	72,8	396	68,8	394	67
Non cultural professionals working in cultural professions. C category	65	11,6	77	13,3	81	13,7
A+B (employees in cultural professions)	594	88,3	498	87	507	86,2

A+C (employees working in cultural sector)	152	27,1	179	31,13	194	33
Total cultural employees (A+B+C)	559		575		588	

Source: Created by Ozpinar with TURKSAT data.

The data from Eurostat and Turkish Ministry of Culture and Tourism given in Table 3.8 shows that despite the fact that Turkey has the highest population among the countries, it has the least percentage share of workers in the creative sectors. Ireland, Norway, Finland, Sweden and Denmark had a large share of employment in creative and cultural sectors which also made them bigger economies as most of them were from the welfare states and enjoyed one of the highest GDP per capita in the world. Turkey despite having around 80+ million population has only 81.5 thousand people involved in cultural and creative jobs, while as it holds a richer culture and heritage and geographical advantage over the others.

Table: 3.8 Number of People Working in Cultural Sectors, 2009 (thousand people)

Country	No. of people	Share out of total employment
Ireland	5.2	3.2
Norway	65.9	2.6
Finland	55.6	2.3
Sweden	105.3	2.3
Denmark	63.2	2.3
Portugal	47.4	0.9
Romania	69.4	0.8
Turkey	81.5	0.4

Source: Eurostat 2011, Cultural Heritage and Cultural Economy Compendium Project of the Ministry of Culture and Tourism of the Republic of Turkey.

According to the Table 3.9 data from credible sources of Worldbank and Asian Development Bank suggests that expenditure on the research and development on developing countries including Turkey is less than 1 percent of GDP. China has almost double the spending and south Korea has more than 4 times that of Turkey while Turkey falls in the group of India, Pakistan, Malaysia etc. Most of the developed countries in the Table like Singapore or south Korea etc. spend huge shares of GDP on research and development as of 2009. In 2015 after 16 years, it has reached 2% in Turkey according to (TUBITAK, 2011). The pace of creativity and sector is reduced to this smaller number of expenditures on research and development which results in the dependency on imports from other countries.

Table 3.9 Expenditure on research and development by asian countries.

Countries	1996	2000	2005	2008	2009	2010	2011	2012
Azerbaijan	0.24	0.34	0.22	0.17	0.25	0.27	0.29	0.30
China	0.57	0.90	1.32	1.47	1.70	1.74	1.77	1.80
S. Korea	2.42	2.30	2.79	3.36	3.56	3.74	3.75	3.79
India	0.63	0.75	0.78	0.75	0.74	0.81	0.81	0.85
Kazakhstan	0.28	0.18	0.28	0.22	0.23	0.34	0.45	0.57
Malaysia	0.22	0.47	0.62	0.67	0.46	0.57	0.69	0.79
Pakistan	0.14	0.13	0.44	0.80	0.46	0.57	0.70	0.79
Russia	0.97	1.05	1.07	1.04	1.25	1.16	1.26	1.37
Singapore	1.34	1.85	2.19	2.48	2.43	2.58	2.73	2.90
Thailand	0.12	0.25	0.23	0.22	0.20	0.23	0.23	0.26

Turkey	0.45	0.48	0.59	0.73	0.85	0.84	0.86	0.87
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Source: world Bank, Asia development bank, country reports

the positive effects of export of high-end technology products on foreign trade are recognized but not quantitatively significant. There is positive relationship between R&D and total exports of goods and services but ineffective. The impact of R&D on economic growth is positive and significant. There is 0.43% (Average) increase in growth due to increase of 1% in R&D expenditures by many countries. It is imperative for policy makers and private sectors to invest in this direction for long term results and growth (Gocer, Ar-Ge Harcamalarının Yüksek Teknolojili Ürün İhracatı, Dış Ticaret Dengesi ve Ekonomik Büyüme Üzerindeki Etkileri, 2013).

Impact on local economy by creative industries especially the contribution of design sector is significant in Turkey. Istanbul, as a multicultural metropolis encourages creative industries which is effective for creative class. Design and creative industries displayed great improvements in terms of activities in the fields of architecture, especially in Istanbul observed in the analysis. Examination of projects carried out by local administrations regarding urban branding studies in recent years reveal that creative industries are to gain more importance in the coming period. In the future, the images of the cities will change and in parallel with the urban economies, cities will further develop with the help of projects carried out by the local administrations. The contributions of the creative class in the cities will be reflected in the increase of creative class employment, since it is already high in cities such as Istanbul and Ankara (Hacaoglu, 2015).

In the Table 3.10 Turkey shows a promising youth population engaged in the cultural and creative sectors. In general, Europe has 18% of the young population in cultural sectors while the general employment of young population is slightly higher with 19%. In case of Turkey the population of young population in cultural sectors is 31% while as of general employment it is 29%. The table suggests Turkey has even a higher number of young populations employed in cultural sector than that of developed countries like Sweden, Belgium, Germany, and Italy etc.

Table: 3.10. Percentage of general and cultural employment in the age group of 15-29 in Europe and turkey (2015)

Country	Cultural	General	Country	Cultural	General
EU-28	18	19	Slovenia	20	17
Latvia	26	20	Ireland	18	18
Lithonia	20	19	Germany	16	19
Estonia	20	20	Portugal	21	14
Luxemburg	16	20	France	17	19
Poland	19	19	Greece	14	13
Bulgaria	18	15	Austria	17	23
Croatia	13	17	Belgium	19	18
Finland	17	20	Italy	12	12
Sweden	20	22	Holland	23	25
Denmark	23	24	England	22	24
Hungary	17	17	Spain	14	13
Romania	22	18	Cyprus	20	21
Slovakia	19	19	Malta	31	27
Czech Republic	17	16	Turkey	31	29

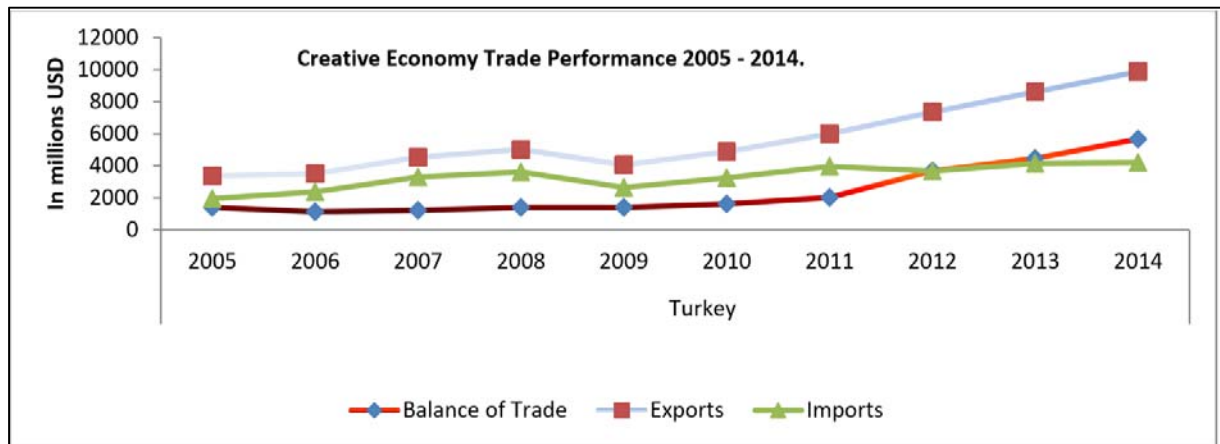
Source : (Eurostat) <http://ec.europa.eu/eurostat/data/database>

On basis of UNTAD data given in Table 3.11 and Graph 3.6, it is evident there has been a proportional increase in imports and exports of creative services. In 2005, the total export was 3.3 billion dollars and has risen up to 9.8 billion dollars, almost 3 times in last decade. The imports of 2005, on the other hand, were 1.95 billion and rose up to 5.67 billion dollars. This indicates that there is a positive and significant gain in the export of creative services, affirmatively affecting the national economy as per foreign exchange.

Table 3.11 Creative economy of Turkey, imports and exports

COUNTRY PROFILE- Turkey										
Creative Industries Trade Performance, 2005-2014					Value in Million US\$					
Turkey	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Exports	3.362,44	3.514,19	4.533,50	5.024,27	4.064,36	4.891,86	6.000,47	7.360,29	8.609,62	9.881,96
Imports	1.959,13	2.379,99	3.305,38	3.613,19	2.656,11	3.259,61	3.969,97	3.672,09	4.155,53	4.204,98
Balance of Trade	1.403,31	1.134,20	1.228,12	1.411,08	1.408,25	1.632,25	2.030,50	3.688,20	4.454,09	5.676,98

Graph: 3.6 Graphic trend in import and export of creative services.

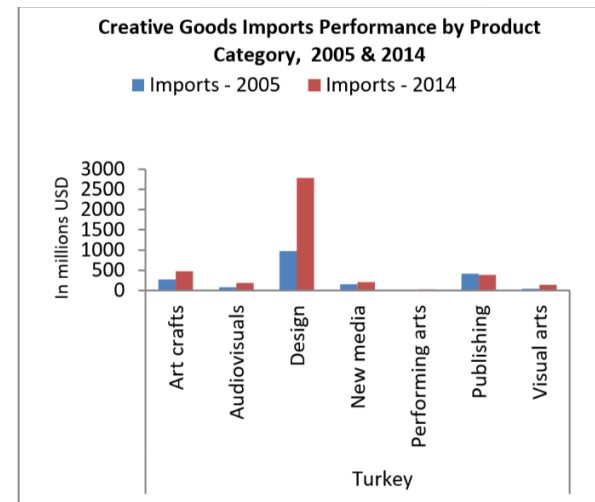
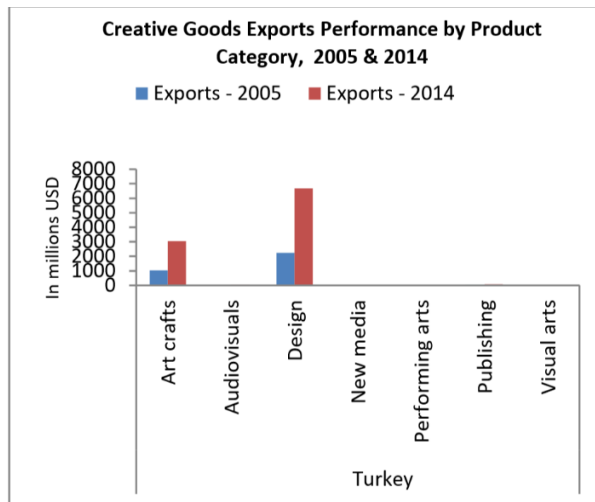


Source: (UNCTAD, 2015)

According to the data of UNTAD and Ministry of Economics of Turkey in 2005 design and art crafts were the leading sectors of exports worth of 2 billion and 1 billion dollars respectively. Graph 3.7 shows that there has been a huge surge from 2005 to 2014 in two sectors; namely design and art crafts worth of 7 billion and 3 billion dollars respectively, almost three times higher than that of 2005. It is noteworthy that there is no significant export in figures in creative service exports in audio visuals, publication, visual arts etc.

In the same period of 2005 to 2014, imports figures were more evident in different sectors. In general, there is diverse imports of creative services, but export was prominent in design and art crafts. The significant issue is that Turkey had more exports than imports and there has been foreign exchange in positive terms.

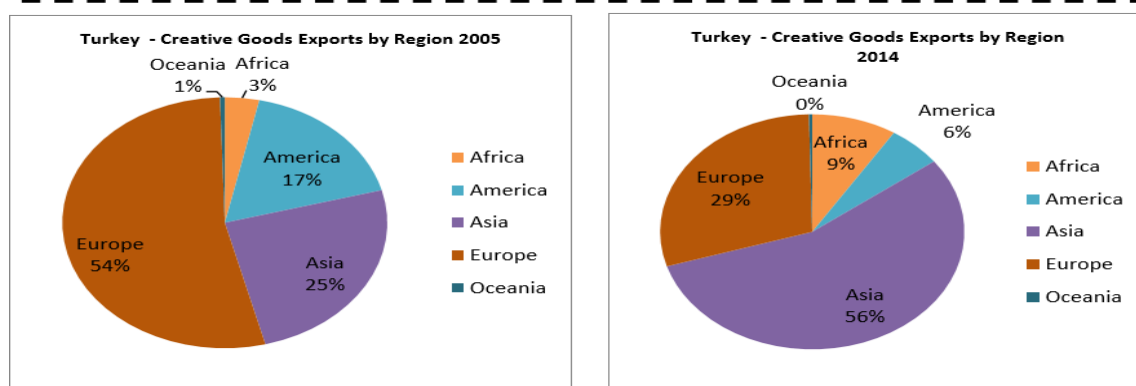
Graph 3.7 Export and Import performance from 2005 to 2014.



Source: (UNCTAD, 2015)

In 2005, Europe was the primary destination for Turkish creative goods, accounting for 54% of total exports, followed by Asia (25%) and the USA (17%). By 2014, there was a notable shift, with Asia becoming the top export destination at 56%, followed by Europe (29%), Africa (9%), and a reduced share for America (6%), as depicted in Graph 3.8. This change indicates a regional reorientation. Turkey's key trade partners in 2014 included neighboring countries like the United Arab Emirates, Iraq, Iran, and Saudi Arabia. The United States dropped to 6% after Germany. Notably, in 2014, Turkey had a creative goods deficit only with Italy, with exports totaling 18 million dollars, primarily driven by the telecommunications, computers, and information sectors.

Graph 3.8 Geographical distribution of creative goods exports



Source: UNCTAD 2015.

Table 3.12 reveals that the total exports from 2010 to 2014 rose from 16 million dollars to 18 million dollars while as the imports for the same period rose from 13 million to 39 million dollars. Turkish textiles and garment industry has also been the outmost oriented industry which were to compete with the international market in terms of quality and range of the products. The discrepancies across different sources are because of the classification of industries and the agencies involved to tabulate the data. According to official resources such as TUIK and SGK, the exports were far exceeding the imports because they included other sectors, not considered as creative by UNCTAD and other international organizations.

Table 3.12 Trends in import and export flow.

CREATIVE SERVICES					
TURKEY					
Value in millions of \$	2010	2011	2012	2013	2014
EXPORTS	16,0	18,0	17,0	18,0	18,0
Other business Services					
Personal, cultural and recreational services					
Telecommunications, computer, and information services	16,0	18,0	17,0	18,0	18,0
Information services	16,0	18,0	17,0	18,0	18,0
IMPORTS	13,0	11,0	15,0	24,0	39,0
Charges for the use of intellectual property n.i.e					
Other business Services					
Personal, cultural and recreational services					
Telecommunications, computer, and information services	13,0	11,0	15,0	24,0	39,0
Computer services					
Information services	13,0	11,0	15,0	24,0	39,0

Source: Ministry of Economy, 2016. The Turkish food industry trends, topics, and market opportunities, 2016

In Turkey, Istanbul stands out as the primary center for creative activities, often referred to as the economic capital. Historically, it has been a crucial trade bridge between Asia and Europe, leading to industrialization and, in the post-industrial era, a transition to the service sector. Istanbul has become the epicenter of creativity, housing major film and music industries, art galleries, museums, theaters, and exhibitions. Graduates in various creative fields, such as actors, choreographers, designers, and architects, typically move to Istanbul for job opportunities. Beyoğlu and its surroundings are recognized for their rich potential in cultural activities and creative environments. This area, often referred to as the Culture Triangle, is a preferred location for creative professionals to live, work, and socialize due to its historical significance, cultural hub, transportation accessibility, and diverse activities. The spatial advantages, coupled with social and infrastructural services, make Istanbul's cultural core an ideal place for creative individuals. The city's tolerance toward diverse communities and genders further enhances its appeal for creative minds. However, creative individuals in Istanbul express the need for reforms to facilitate innovative economic growth through creativity and technology. Critical factors for fostering this growth include supportive art funding, urban policies, cultural audiences, ongoing cultural programs, freedom of expression, and an elevated quality of life (Aksoy, 2010).

During the last decade, the metropolitan city of Istanbul has made remarkable progress as an international financial market with the services sector at the core of the development with diverse sub-sectors of creativity and culture. The spatial advantages of being at the centre makes the core favourable and convenient place for different service sectors as well. Due to existing planning policies of decentralisation of industries to peripheral areas along the shores of the sea, core functions of the city has developed space for better mobility. Most of the investments and major decisions for mobility and decentralisation have not been planned at all (Eraydin , Demirdag̃, Güngördü, & Yenigün, 2017).

The examination of locational preferences for creative and cultural industries in Istanbul dates back to the 18th century when many Europeans engaged in activities in the city. Despite various transformations, Istanbul has remained a cultural and business hub, particularly during the post-industrialization period. The creative and cultural industries tend to cluster around the Central Business District (CBD), encompassing districts like Beyoğlu, Besiktas, Şişli, Fatih, Kadıköy, and Uskudar. These areas collectively form the CBD due to their distinct agglomeration of creative and cultural activities. The central location offers advantages such as accessibility, market presence, population mobility, infrastructure, and technological facilities. Notably, approximately 92% of these industries are concentrated in three European-side districts: Beyoğlu, Besiktas, and Şişli (Ozturk Ekdi & Ciraci, 2014).

Cultural and creative industries in context of Turkey and Istanbul are inseparable and are clustered together. Traditionally the cultural industries like film and cinema, art and galleries, theatres, painting and art were considered as cultural industries and were related to culture and history of Turkey, but due to globalisation trends in the last two decades Istanbul emerges as the new capital of global talent, which is reflected by the migration of creative labour from around the world. Secondly, the tolerance appears to increase due to the heterogeneity of the migrated population and finally the tire of Florida's technology is finding its way in Istanbul (Eraydin , Demirdag̃, Güngördü, & Yenigün, 2017). By virtue of globalisation, due to

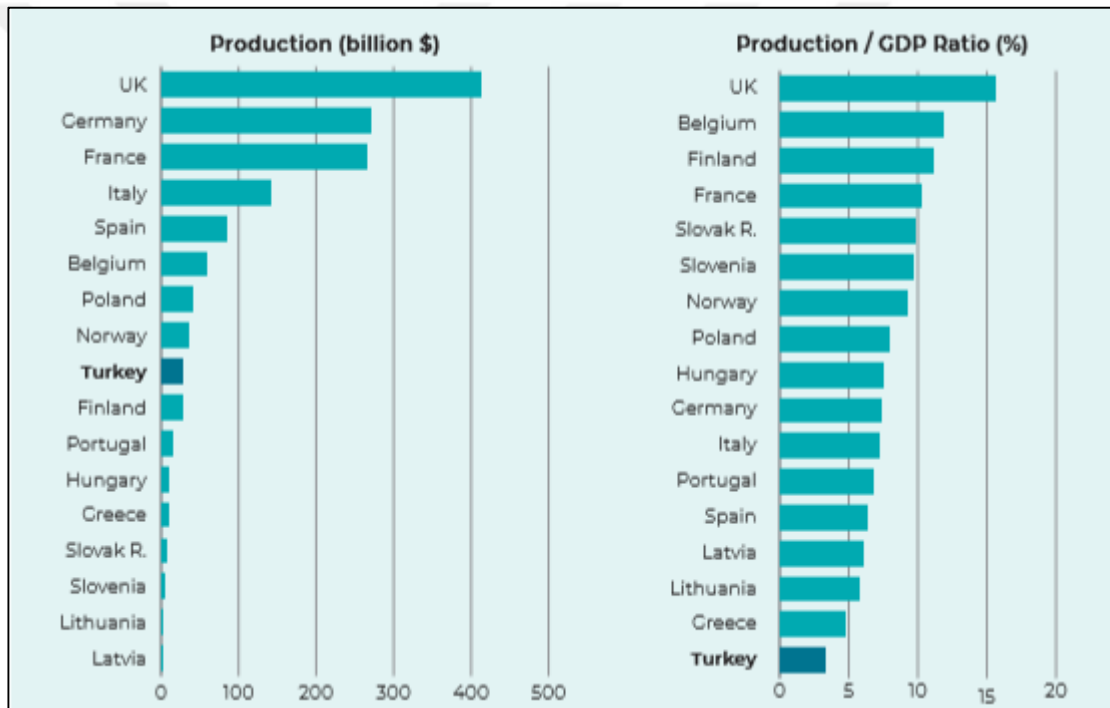
increased free mobility of goods and people the differences of culture and lifestyles diminish around the world. In most globalised cities, people have adopted a similar type of lifestyle and mixed heterogeneous culture and acceptability of incomers. This movement of people also allowed the movement of ideas and education, but the most movable are those who are in quest of new life, surrounded by opportunities and tolerance. However, there are some distinctive cultural traits visible in each city which makes it differentiable to a great deal. Some ideas of Florida regarding the income disparities and levels of creative people, preferences of activities, lifestyle, language and spatial locational preferences are not relevant to Turkey to a great extent. Different cities analyse the realities of creative economy according to the local factors. In context of Turkey related questionings should get started with Istanbul as the heart of Turkey which represents the culture and history of the country. Istanbul holds an agglomeration of creative activities with diverse people and free flows of creative labour from other cities of the country and other countries. Istanbul has established itself as a giant in the neighbourhood to attract people. There are some issues of like the population is increasing manifold over the decades and it adds to the problems of inadequate and inefficiency of transport. Secondly, unplanned development, declining open spaces and housing problems are negative externalities to push people to the peripheries of other lower order cities (Kurtarir & Cengiz, 2005).

3.2.1 Creative Sector in Izmir

In Turkey, as discussed in the afore sections, creative economy shows constant growth due to creative activities and industries with total turnover of 28 \$ billion and value added about 7\$ billion in 2015. In the same year there were 344000 employees employed in 79000 enterprises officially recorded and informal sector not counted. Creative economic growth has been estimated as 25% from 2010 to 2017 with 34% increase in enterprises with 43% increase in the number of employees (KEA, 2019). The turnover of creative sector is 2% of total overall turnover of Turkey which is considerably lower than manufacturing (27%) industries and construction (8%) industries. OECD countries have developed creative industries and immensely contribute to the economy. Production, turnover, and value-added factors of the

creative economy display highest value among the United Kingdom, Germany, France, and Italy in all indicators in absolute and relative numbers as shown in Figure 3.2. Turkey has placed itself in the middle of the graph in terms of absolute numbers leaving behind east European countries (left), but when the turnover is evaluated in relative number and compared to GDP ratio Turkey is placed in the bottom of the list (right). The countries comparable to Turkey are United Kingdom, Germany France, and Italy with respect to the population, but these countries have three times higher ratio to the GDP (OECD, 2022).

Figure 3.2 Indicators of Creative Economy in OECD Countries ISIC 2017

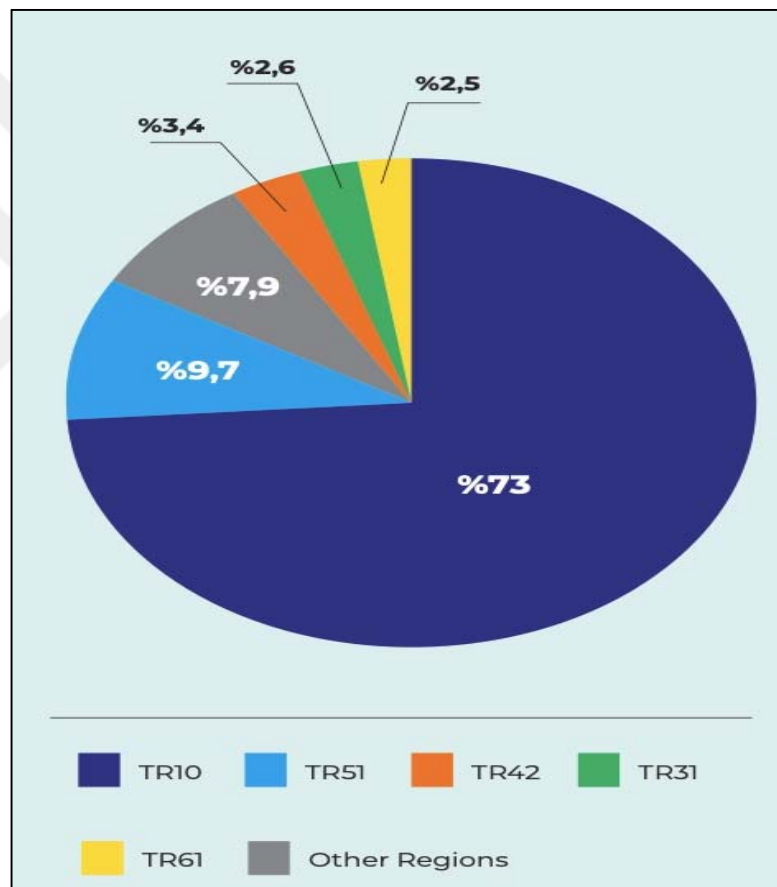


Source: Calculated by IKA using OECD and IMF World Economic Outlook dataset

Based on data from TURKSAT and SSI compiled by IKA, the top five regions with the highest turnover in the creative economy in 2015 were: TR10 (Istanbul), TR51 (Ankara), TR42 (Kocaeli, Sakarya, Düzce, Bolu, Yalova), TR31 (Izmir), and TR61 (Antalya, Isparta, Burdur), contributing 73.9%, 9.7%, 3.4%, 2.6%, and 2.5% to Turkey's turnover, respectively. These regions collectively account for 90% of the creative economy in Turkey. However, when considering the number of employees

in creative industries, the order changes. The regions with the highest employment are: TR10 (167,000 employees), TR51 (35,000 employees), TR31 (13,000 employees), TR61 (12,000 employees), and TR41 (9,000 employees). Despite being the third-largest metropolitan area in Turkey, TR31 (Izmir) has a relatively lower share in both turnover and employment (Guclu, Kumral, & Gangul, 2020). Graph 3.9 below

Graph 3.9 Share of prominent regions in total turnover of creative economy in Turkey, 2015



Source: calculated from the TURKSAT's Annual Industry and Service Statistics 2009-2015. (Guclu, Kumral, & Gangul, 2020).

Creative economy in Izmir shows steep curve in the recent past with intense use of information and communication technology. The overall turnover of creative economy of Izmir was \$544 million with 12971 active employees' strength in 2015

(KEA, 2019). Creative economic share to the total economy in Izmir was 0.6% and 0.9% share in the employment whereas share of economy to the overall creative economy of Turkey was 2.6% and 4.6% in employment. The sectoral turnover of different creative industries in Izmir is as follows; advertising agency (code 7311) has been top on the list with share of 23.3%, followed by computer programming activities (code 6201) 19%, crafts related activities like jewelry, decorative products etc. (Code 3212) 16%. The top five industries in the creative sector accounts for 78% of the total turnover and the rest are less commercialized. Izmir although significantly contributes to the creative economy of Turkey, is yet to match its potential in terms of its employees and share in the national income. In terms of creative occupation, Izmir has registered 31000 of creative employees, which corresponds to 1.6% of the total regional labour force in all sectors of economy, demonstrating that the share is considerably very low. Crafts, advertising, and marketing are the highest employers in Izmir which is around 50% of the total creative labour force (2019). Design is third highest comprising of 3600 workers with 11.5% share, followed by architecture 11.2%. Figure below shows the overall representation of creative services in Izmir where 59% is creative service and 41% comprising of content production jobs (KEA, 2019) (Guclu, Kumral, & Gangul, 2020).

Table : Creative occupations in Turkey and Izmir, 2019.

ISCO -08	Occupation Description	Number of employees working in creative occupations in Turkey	Number of employees working in creative occupations in Turkey	Share of the creative occupations in Izmir within Turkey (%)	Share of occupation within AB creative occupations in Izmir (%)
Creative Services Occupations					
Advertising and Marketing		134.814	8.661	6,4	27,7
1221	Sales and Marketing Managers	79.082	5.607	7.1	17.9
1222	Advertising and public relations managers	2.424	1.22	5.0	0.4
2432	Public Relations Professionals	28.066	1.701	6.1	5.4
2431	Advertising and Marketing Professionals	25.242	1.231	4.9	3.9
Architecture		63.389	3.492	5.5	11.2
2161	Architects	23.823	1.263	5.3	4.0
2164	Town and Traffic Planners	2.108	1.36	6.5	0.4
3112	Civil Engineering Technicians	37.458	2.093	5.6	6.7
Design: product, Graphic and Fashion Design		60.296	3.588	6.0	11.8
2166	Graphic and Multimedia Designers	24.828	1.628	6.6	5.2
2163	Product and Garment Designers	29.309	1.571	5.4	5.0
3432	Interior Designers and Decorators	6.159	3.89	6.1	1.2
Information Technologies, Software and Computer Services		50.979	2.731	5.4	0.7
1330	Information and communications technology services	5.977	2.67	4.5	0.9

Table: 3.3 Creative occupations in Turkey and Izmir, 2019.

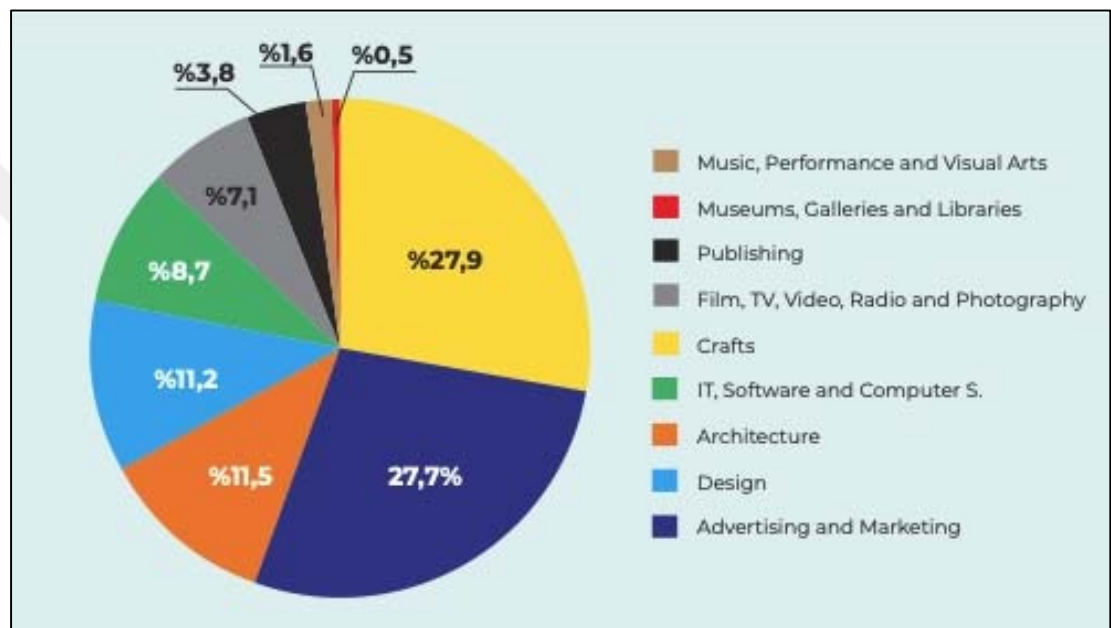
	managers				
2511	System analysts	7.912	233	2.9	0.7
2512	Software developers	35.387	2.153	6.1	6.9
2513	Web and Multimedia Developers	1.703	78	4.6	0.2
Content production Occupation					
Crafts		142.445	8.714	6.1	27.9
7221	Blacksmiths, Hammersmith's and Forging Press Workers	18.710	1.202	6.4	3.8
7318	Handicraft Workers in Textile, Leather and Related Materials	20.181	904	4.5	2.9
7314	Potters and related workers	20.428	1.136	5.6	3.6
7522	Cabinet makers and related workers	67.933	4.630	6.8	14.8
7316	Songwriters, Decorative Painters, Engineers and Etchers	15.193	842	5.5	2.7
Film, TV, Video, Radio and photography		39.907	2.231	5.6	7.1
2654	Film stage and related directos and producers	4.916	123	2.5	0.4
3431	Photographers	7.365	490	6.7	1.6
3521	Broadcasting and Audiovisual Technicians	27.626	1.618	5.9	5.2
Publishing		15.894	497	3.1	1.6
2642	Librarians and related information professionals	15.059	441	2.9	1.4
2641	Archivists and Curators	835	56	6.7	0.2
Museums, Calleries and Libraries		3.369	166	4.9	0.5
2622	Librarians and related information professionals	1.795	89	5.0	0.3
2621	Archivists and Curators	1.574	77	4.9	0.2
Music, Performing and Visual Arts		30.786	1.173	3.8	3.8
2651	Visuals Artists	1.496	38	2.5	0.1

Table: 3.3 Creative occupations in Turkey and Izmir (2019) continued...

2655	Actors	20.062	121	0.6	0.4
2355	Other Arts Teachers	2.920	265	9.1	0.8
2652	Musicians, Singers and Composers	6.308	749	11.9	2.4
Total		541.879	31.253	5.8	100

Source: SSI General Directorate

Graph :3.10 Creative occupations sectors in izmir (%), 2019

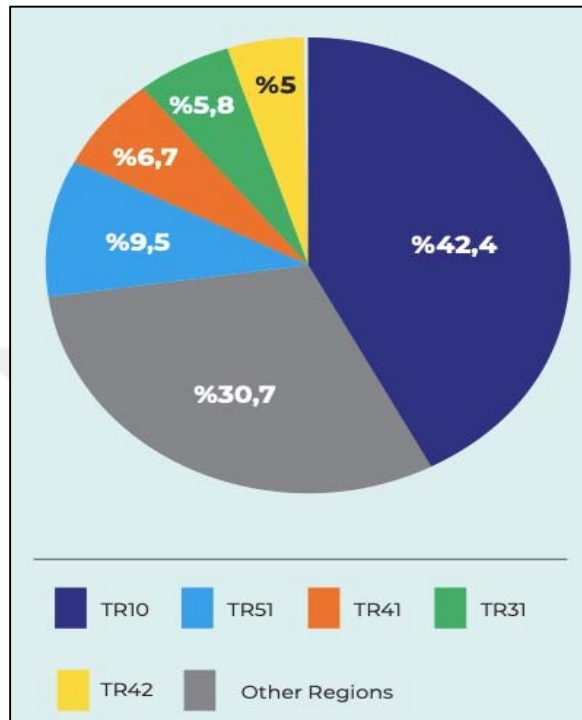


Source: KEA 2019, SSI General directorate

The digital is occurring throughout the world, sectors requiring the creative skills will be more promonant and the individuals with skills will benefit the most. With the same perspective, creative occupation in coastal city of Izmir is analysed Nethan et al 2005 for NESTA has undertaken the task to determine creative occupations in Izmir. He used the standard occupational classification (SOC10) for the classification. Within the (SOC10) classification 30 occupations have been considered under nine titles. All those occupations which are in creative industries and non-creative industries are underlined in the classification. Accorinf to social security institution (SSI) there are 542000 employees in creative occupations in turkey in 2019. Istanbul has more than 40% of employees working in creative sector, while as Izmir has just

5.8% of the total. Izmir is placed at 4th place in creative workers in the region behind Ankara 9.5% ...and Bursa, Eskisehir 6.7% regions.

Graph; 3.11 Share of NUTS-regions in Creative Occupations(%). Five major Regions



Source: SSI General directorate

İzmir with its advantages of geography and infrastructure tries to improve in knowledge, design and creativity. Several initiatives, programs and projects have been developed to realize this vision. In 2012 İzmir Municipality undertook İzmir Knowledge Society Strategy Research Report, İzmir Entrepreneurship Ecosystem Development Strategy (2013) and İzmir City Marketing Strategy Plan. Other private organisations initiated incubating plans for creativity, design and knowledge.

Social networks in izmir are constantly working to promote entrepreneurship through creative people interested in art-design, galleries, exhibition, art cafes etc. Some examples of initiatives are as; K2 contemporary art center in Alsancak since 2003. Its objective is to bring national and international artists together and share creative products through seminars, films videos etc. Project Marquis as name

suggests is a foreign academician who has undertaken a house in Kemaralti and renovated it to invite artists and creative people. He himself is a faculty member of art and design. Similarly, Origin a remarkable co-working place initiated in Bornova which offers alternative options to workers. It hosts artists, designers, architects and other professionals under single roof. Nabon, organises events like izmir design days and festival rendezvous in Kulturpark izmir. Founded by an architect in 2014 has diverse gatherings of musicians, dancers, painters etc. Culture cafes, it is a trendy initiative in izmir is a hub for creative people to share ideas. Mostly located in bohemian neighbourhoods like in Alsancak karsiyaka and Bornova (Mengi, Durmaz, Ceylan, & Velibeyoglu, 2016).

İzmir has many organisations like Chambers of Architects, Chamber of Interior Designers, City planners etc together in collaboration with universities contribute to creative ecosystem in Izmir. Chamber of architects have renovated some old buildings which act as magnets to encourage creativity. İzmir has made significant contribution in design and textile sectors. Aegean Clothing Manufacturers Association, Aegean Exports Association, Association of Aegean Leather and Leather Products together with public sector has promoted and strengthened position of turkey at global stage in fashion and design (Izka, 2013), (Mengi, Durmaz, Ceylan, & Velibeyoglu, 2016).

3.3 Quality of Life

Sustainable development emerged in the early 1990s as a response to environmentally compromised capitalist development. It advocates for holistic and equitable principles to achieve economic growth while preserving the natural environment and meeting the needs of a growing population. The goal of sustainable development spans all sectors and genders, emphasizing rapid growth through advanced technology and creativity to ensure the well-being of future generations and create livable spaces for residents. It encompasses both short- and long-term objectives, addressing economic, social, and environmental goals to enhance the overall quality of life for people (Bank, World, 2012).

Quality of life (QoL) is the measure of an individual's health, comfort, and ability to engage in and enjoy life events. It can be applied to individuals or entire entities such as cities or countries, depending on the context. The term is inherently ambiguous, encompassing both the individual experience of life and the overall living conditions influenced by various factors like income, health, security, physical and social environment, infrastructure, and market conditions. Quality of life is highly subjective, varying from person to person, with some defining it in terms of wealth or life satisfaction, while others focus on capabilities related to emotional and physical well-being (Jenkinson, 2021).

The concept of quality of life (QoL) holds diverse meanings shaped by different perspectives, serving purposes such as international economic development, urban planning, social development, and environmental quality. Numerous initiatives and research projects across various fields have sought to establish common indicators for QoL. While some indicators are global, there are also national and regional metrics used to assess developments. Livability, often interchangeable with QoL, involves principles related to transportation, affordable housing, economic competitiveness, and social services.

Despite more than 100 definitions of QoL in literature, research, and reports, a consensus on its definition and indicators remains elusive. The term's relative nature contributes to the diversity in definitions globally. Theoretically, QoL encompasses well-being, happiness, living standards, and life satisfaction, surpassing GDP to include a broader range of social and economic well-being indicators. It considers factors like housing conditions, health, education, public safety, environment, freedom of expression, recreation, work environment, social interaction, and mobility. From an academic standpoint, QoL reflects people's happiness and satisfaction with their immediate surroundings in various forms. Both physically measurable conditions and residents' satisfaction levels are recommended for a comprehensive understanding of QoL, incorporating aspects such as green space, parks, air and water quality, infrastructure, and social services (Morais, Vera, & Camanho, 2011).

The concept of quality of life (QoL) is complex and dynamic, varying across space and time. Different parameters and measures have been employed by academics from various disciplines and schools of thought to define QoL. Mere physical development through infrastructure does not ensure a higher quality of life, as it is perceived differently by individuals from diverse backgrounds. QoL is especially relevant in the context of sustainable development, reflecting the social dimension of sustainability. While social conditions impact QoL, it is also influenced by economic and environmental factors. Sustainable policies aim for a balance between environmental, social, and economic aspects, recognizing that measures significantly diminishing individual QoL can't be considered sustainable (Serag, Shalaby, Farouh, & Elariane, 2013). Rodrigues propose a multidimensional model for cultural and creative cities (CCCs), emphasizing the interdependence of creativity, intelligence, and urban sustainability. Aligned with the EU's 2020 Strategy for intelligent, sustainable, and inclusive growth, this model addresses challenges posed by rapid urban development and migration to large urban areas (Franco, Mario; Rodrigues, Margarida, 2018).

Creativity and quality of life are intertwined concepts crucial for urban evolution. Creative cities employ innovation across technology, infrastructure, and cultural sectors, enhancing the overall quality of life (Deffner & Vlachopoulou, 2011). Sustainable urban development requires a harmonious blend of cultural and technological creativity, erasing hierarchical distinctions between environmental, economic, cultural, and social aspects. Addressing all facets of urban society simultaneously is essential for holistic and sustained development. Viewing creativity and innovation as an integrated process spanning economic, political, cultural, environmental, and social realms empowers cities to navigate global challenges. Emphasizing new "soft" forms of creativity and innovation is crucial, positioning cities as adaptive environments. Resolving issues like segregation and fostering understanding of cultural diversity are paramount for successful urban development in multicultural societies (Landry C. , 2006).

The term "quality of life" (QoL) encompasses the overall well-being of individuals and society, extending beyond income-related standards of living. Key indicators include wealth, employment, the built environment, physical and mental health, education, recreation, leisure time, and social belonging (Hussaini, 1999). Despite being a longstanding policy goal, defining and measuring QoL has proven challenging. Ecological economist Robert Costanzo notes the diversity of subjective and objective indicators across various subjects and scales. Recent studies on subjective well-being and happiness psychology have sparked renewed interest and interdisciplinary collaboration. Happiness and satisfaction, although subjective, are difficult to measure directly. While happiness may not align with income-based comfort, social and psychological indicators offer viable alternatives. Human security, sometimes considered an alternative to standard of living, is a basic concept applicable universally. Therefore, standard of living should not be equated with happiness (Olfaty & Garavand, 2014), (Singer, 2011).

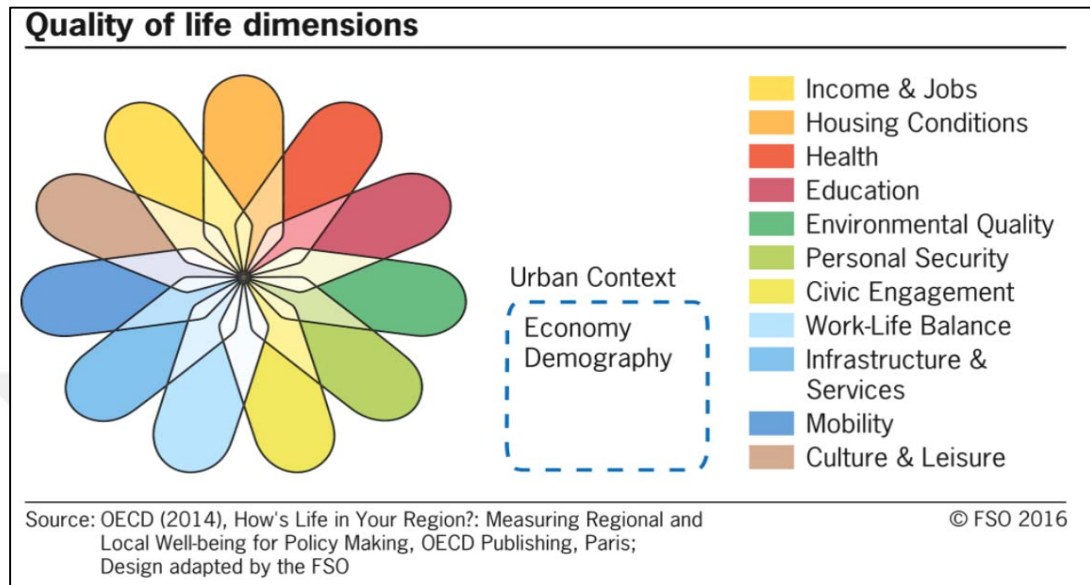
3.3.1 Quality of life indicators

Quality of life (QoL) is a comprehensive concept encompassing various dimensions, both objective and subjective. Objective factors include material resources, health, work status, and living conditions, while subjective perception depends on citizens' priorities and needs. Measuring QoL across populations and countries requires a scoreboard of indicators covering relevant dimensions (Eurostat, 2019). Creativity and innovation, integral to urban life, address economic, political, cultural, environmental, and social aspects, enabling cities to tackle global challenges and adapt to population, employment, and environmental dynamics (C, Landry., 2006).

The question arises: why measure quality of life? QoL extends beyond economic indicators and living standards, encompassing factors like job and health status, social relationships, security, and governance (Figure 3.3). A measuring framework complementing GDP with indicators related to various QoL areas, as established by

(FSO, 2016) aligns with the EU's goal of enhancing the well-being of its citizens and humanity at large.

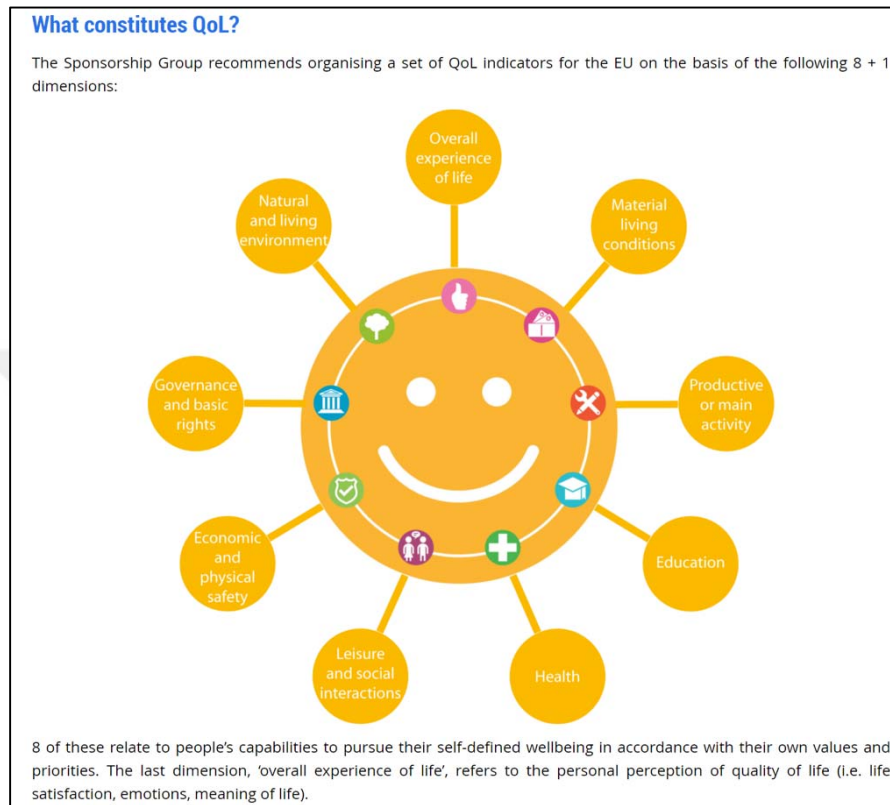
Figure 3.3 Indicators of quality of life by OECD



Source: Diagram taken from (FSO), Federal Statistical Office. Sustainable development, regional and international disparities.

Quality of life and satisfaction in urban areas is moving around different factors. It is quantifiable with different scales. Most of the indicators are illustrated by (Fahy, 2013) in a diagramtic view as in Figure 3.4. where it shows parameters of health, education, income, entertainment, governance, politics etc.

Figure 3.4 Broad based criteria for the quality of life and satisfaction



Source: Deriving Quality of Life Indicators in Urban Areas, A Practitioner's Guide by Fahy, 2013.

The 8+1 dimensions of quality of life encompass various topics and subtopics with related indicators. Quality of life indicators are not universally standard, as different cities may use diverse parameters based on their specific goals and objectives. Urban planning should adopt a holistic approach, considering economic, social, cultural, and environmental factors, as well as tolerance. Scholars and institutions propose different sets of indicators for assessing quality of life, with some widely accepted globally and others problem-specific. Quality of life is increasingly recognized as integral to sustainability programs, with sustainability initiatives expected to enhance rather than detract from citizens' quality of life (McCrea, 2007).

Quality of life (QoL) is increasingly seen as a crucial component of sustainability programs. However, there is limited consensus on the precise definition and appropriate measurement of quality of life. The broader literature on sustainability indicators is relevant to formulating and applying QoL indicators. Sustainability indicators are valued as informational tools to engage citizens in collaborative efforts toward shared sustainability goals. The derivation of QoL indicators expressing the community's voice should be central, with major themes including: (i) transport; (ii) size of the city; (iii) community; (iv) identity; (v) facilities; (vi) planning and development; (vii) environment; (viii) economic; and (ix) social considerations, as shown in Table 3.14 (Fahy, 2013).

Certainly! Here's the table without dots at the end and with lines between topics:

Table 3. 14 Classification and sub topics of the standards of life and satisfaction'

Dimension	Topic / subtopic	
Material living conditions	Income	
	Consumption	Constrained consumption
		Consumption (including non-market consumption and government provided services)
	Material conditions	Material deprivation
		Housing conditions
Productive or other main activity	Quantity of employment	Employment and unemployment
		Underemployment (quantity)
		Underemployment (quality)
	Quality of employment	Income and benefits from employment
		Health and safety at work
		Work/life balance
		Temporary work
		Assessment of the quality of employment
	Other main activity	
Health	Outcomes	Life expectancy
		Morbidity & health status
	Drivers: healthy and unhealthy behaviors	
	Access to healthcare	
Education	Competences and skills	Educational attainment
		Self-reported skills

		Assessed skills
	Lifelong learning	
	Opportunities for education	
Leisure and social interactions	Leisure	Quantity of leisure
		Quality of leisure
Table 3. 14 Classification and sub topics of the standards of life and satisfaction’		
	Social interactions	Activities with people
		Activities for people
		Supportive relationships
		Social cohesion
Economic and physical safety	Economic security and vulnerability	Wealth (assets)
		Debt
		Income insecurity (including job)
	Physical and personal security	Crime
		Perception of physical safety
Governance and basic rights	Institutions and public services	Trust and/or satisfaction in institutions
		Trust and/or satisfaction in public services
	Discrimination and equal opportunities	
	Active citizenship	
Natural and living environment	Pollution (including noise)	
	Access to green and recreational spaces	
	Landscape and built environment	
Overall experience of life	Life satisfaction	
	Affects	
	Meaning and purpose	

Source: Federal Statistical Office (FSO)

Quality of life is perceived differently by different organisations over space and time. Different organisations and states conduct different methods to measure the indicators of QoL. Most often these indicators are quantifiable in terms of services and amenities. There is some consensus about physical, social, economic and mental indicators which determine the standards of life in a place and satisfaction of citizens. These indicators are more quantifiable in certain areas where people have more accessibility to services and people can express their level of satisfaction. These areas are urban areas which receive the attention of administration and policy makers. Urban QoL is important for citizens to work and organise their businesses. People in

urban areas pay for most of the services and expect better services which is unlikely in rural areas. The standards of life in cities is a pull factor for migration from rural to urban and towns to cities.

3.3.2 Urban quality of life

Due to unprecedented population growth in the post-industrial development era, numerous studies have been conducted on urban quality of life, which has been directly or indirectly influenced by the emergence and evolution of new urban centers. Economists and politicians have increasingly focused on cities due to their significant impact on the economy, leading to a growing body of related literature. Various alternative methods have been proposed and applied to measure the quality of life in cities and regions. This emphasis on research and methods is a response to the profound impact on the lives and standards of people working in cities and the migration patterns from the hinterland (Lambiri, Biagi, & Royuela, 2006).

Quality of life has traditionally been associated with economic factors like GDP and individual purchasing power, but it extends beyond monetary considerations to encompass social, economic, and political well-being (Townsend, 1987). In Scandinavia, the Scandinavian Welfare Approach highlights the multidisciplinary nature of quality of life, addressing issues of inequality in urban areas and inadequacies in the capitalist system (Eriksin, 1993). Influenced by economist and Nobel Prize winner (Sen, 1987), this approach introduces concepts like "wellbeing," "standard of living," "welfare," and quality of life interchangeably, focusing on challenges posed by inequality. Sen's work gained global attention from organizations like UNDP and the World Bank, leading to the recognition of the need for standard measurements of urban quality of life for sustainable development. Emphasizing the importance of well-being at the individual level, quality of life measurements should accurately represent individuals, as focusing on higher geographical levels can be misleading (Dasgupta, P, 2000). The focus should be on the well-being of all humans, considering geographical location and environmental impact, with an emphasis on the natural environment for functional development

(Dasgupta, 2001). The socioeconomic development of a region should consider multidimensional factors, including economic, social, and environmental aspects (Stiglitz, Joseph E; Sen, Amartya; Fitoussi, Jean Paul, 2009).

There are many research and studies to enrich the literature of urban quality of life which helps in the rationale of decision-making for urban bodies and the individuals. When a household migrates for better quality of life, this reflects to high prices of houses or apartments due to high demand of the apartments in the city. This measure of high demand in the city then becomes the outcome of quality of life and the subjective concept of QOL appears to be capitalized in terms of local goods like, houses, rents, food items, education, health etc. In 2014, there has been a QoL index of prepared for Italian cities using all the parameters (Enrico, Soliani *et. al*, 2014). It is very comprehensive method with twelve parameters, statistically calculated to assign the ranks. This comprehensive approach encompasses factors commonly employed by European cities that are globally accepted. The highlighted 12 factors are as follows:

- Health
- Education and training
- Work and life balance
- Economic well-being
- Social relations
- Policy and institutions
- Security
- Subjective well-being
- Landscape and heritage
- Environment
- Research and innovations
- Services quality

(Enrico, Ivaldi; Bonatti, Guido; Soliani, Riccardo, 2014).

Quality of life is essentially about making choices and negotiating for the best possible outcomes. Tiebout's theory (1956) explains that individuals decide where to

live based on a comparison of taxes and rent they pay in a specific location against the level of public services they receive (Tiebout, 1956). If people in an area are dissatisfied with the services, they "vote with their feet," meaning they prefer to move to other locations. Waiting for improvements becomes less feasible, and accepting low standards is not a viable solution. In the UK, migration patterns across cities reflect people's standards of living (Wall, 2001). A similar study in US cities, shown in Table 3.16, highlights individual movement based on evaluating the utility of a location and comparing it to alternatives. When people believe they can enhance their quality of life (utility), they tend to migrate (Douglas, 1997).

Table: 3.16 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		

Source: Summarized and modified from Martin 2004

Table: 3.17 Basic Approaches to Cultural and Creative Regional Development

APPROACHES	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

Source: Costa et al.2008, Costa 2013,

Creative people are the new age catalysts of growth and development through creation of innovation and the jobs in different sectors. As mentioned afore, the related literature manifests that creative people contribute to the national economy under certain conditions of tolerance and technology. It is also observed that creative people are mobile who prefer to relocate to the place of opportunities and creative

milieu. There are different reasons of migration of creative people and it is not different from the non-creative people. We do not have any studies and data to suggest that there are unique reasons of migration from creative professionals' point of view. Case studies in chapter 2 reveal that people migrated locally in Australia for opportunities and later to Enland. Internally, people from Birmingham and Scotland migrated to metropolitan London for jobs and services. Markets play an important role for locational preferences of creative people because the services creative people offer are value-added services which requires a different and affluent market. For instance, people from different regions and countries migrated to Berlin because Berlin opened to the new ideas and offered all possible support to the talented young people which in turn made Berlin mecca of creative people. The reasons why Berlin, Paris, or London etc. take advantage over others, remains unsolved although theoretically tolerance and technology are presumed the reasons. There are no specific reasons which are completely different from the common people. Another problem which above literature did not clarify is that how quality of life and standards of living can determine the migration of creative people.

In this research study we will try to find out locational preferences of creative people. We will also try to analyze the role of QoL in encouraging migration and retention of talent. How soft and hard factors affect the decision making and choosing destination is at large the research problem. Chapter 2 gives us ample insight about the creative class and their role in economic development. There is debate over the classifications and locational preferences in the cities but their role in transformation of cities is beyond doubt. In chapter 3, it is evident people migrate for opportunities like jobs and markets. People prefer places with higher standards of life and satisfaction of services. There are some instances of creative class mobility in cities who prefer locations with higher standards of soft and hard factors. Although soft factors are important for initial migration but opportunities determine the long term stay and decision making. In the next chapter we try to find out in case of Izmir, what are the factors in Izmir which attract creative and young people to the city. Which factors are responsible for retention of skilled people in city which have already migrated from Istanbul over the years. It tests Florida's basic theory of

locational preferences of creative people in cities. role of tolerance, diversity and talent in transforming place into creative milieu, a creative heaven for development.

Turkey is a growing economy and the contribution of creative industries is significant and on rise, but if we compare it to the OECD countries the share of economy in the national economy is very insignificant. Istanbul is the regional business capital and biggest metropolitan city which influx of huge numbers of migrants from the country and outside. That is the reason why Istanbul has highest share in the economy and why contribution to the national economy is even higher than other cities like Ankara and Izmir. Izmir is the third largest metropolitan city with locational advantage close to the Istanbul and on the banks of Aegean Sea. The city receives tourists and students from all over the country even from overseas. In recent years many people are migrating to Izmir and the reasons are not well known. Yet we are concerned about the young talented creative people who migrate to Istanbul because they contribute to creation of jobs and growth in economy. Why do these creative people migrate from bigger metropolitan city of Istanbul to lower order city like Izmir? What are the services that Izmir offer to these people to satisfy them and compel them to choose Izmir over Istanbul? We do not have any direct research or study to answer these questions and we want to find out if Izmir can retain these talented people in city and what is requires to cement their locational preference.

CHAPTER FOUR

ANALYSIS

4.1 Overview

Izmir is a metropolitan city with increasing population due to high influx of migration from lower rank cities, but most of the migrating people are young generally students. Due to lack of job opportunities in Izmir graduation students are not retained in Izmir, so there is drain of resources from Izmir to Istanbul as Istanbul is the biggest metropolitan and Cosmopolitan city. Most of the higher order institutions are in Istanbul, both private and public. Istanbul offers all sorts of services for the job seeking aspirants. There has been consistent migration to Istanbul for decades, unchecked which has led to chaos in the city due to traffic problems, congestion, lack of open spaces, environmental degradation etc. But as a matter of fact, still it is the centrifugal and magnet of attraction due to flood of new constructions and avenues for employment. In sectors like telecommunication, research and technology, construction, art and design, etc. Istanbul acts as a hub, both historically and culturally. In last decade or more, there has been a growing fatigue in the city which reduces the marginal growth due to externalities. The alternative to this fatigue is supposed to be Izmir. Though Izmir is a vibrant city open to all sorts of people and good infrastructure, still does not have the vibrancy to offer jobs to the people. The local administration fails to perform well enough to open-up new avenues for the people to be accommodated in the city. Most young graduates in Izmir are forced to leave the city because of lack of opportunities.

In recent years there is evidence for some inward migration of people and some are observed to be from the creative class. The purpose of this dissertation is to get the essence of nature of the migration of these creative people and the driving force behind their movement to Izmir, which is asserted to be against the general rule. The first hypothesis of the research “*Creative people have higher level of satisfaction in*

lower-order cities” which is the fundamental question of the research for decoding the shift of migration from higher order cities such as Istanbul, to relatively lower order, cities like Izmir. We have formulated a questionnaire to find out the satisfactory index of the people and the variables that propel this notion of satisfaction in the creative class. In regular circumstances, people migrate towards bigger cities like. For instance, in case of China, people move to Beijing and Shanghai for more opportunities; or in Germany people migrate to Berlin and Munich; and in the United Kingdom, people from smaller cities migrate to London. This migration trajectory is with the common prevailing rationality for reasons of employment, education and health. However, it is very rare for people to migrate to smaller cities for different unknown reasons, which this dissertation intends to find out. The second hypothesis is *“Standards of quality of life is major factor of creative migration from istanbul to izmir”*.

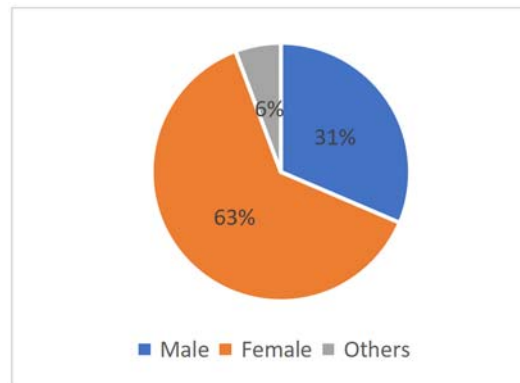
In chapter three it was observed how people respond to the QoL standards in decision making. It is also observed from the chapter two that creative people have role in transforming cities economically. Creative people offer solutions to the problems in the city and in return cities offer a place which welcomes the creativity and innovative ideas. There are some case studies which suggest that QoL indicators motivate people for migration especially creative people. Creative people offer services which are valuable in terms of monetary value as well as usage. In return creative people need big cities with potential market to sell their products. In the literature role of lower order cities in attracting talent is missing. At the same time, the literature and case studies do not explain the reasons of migrations from bigger regional metropolitan cities to lower order metropolitan cities. present research will try to fill the gap and explain the reasons of migration from higher order metropolitan to lower order cities. the role of QoL standards in attracting skilled people to cities like Izmir will be discussed in this study.

The objectives of the study heavily rely on the investigation of creative people migrated istanbul. In absence of data on migration of creative people from different cities in Turkey primary survey has been carried out. There are different creative

groups in Izmir which are working in bohmenian neighborhoods in Alsancak, Bornova and Karsiyaka. Some of the groups have migrant groups from different cities who regularly meet in co-working spaces such as Origin, in Bornova, Cultural cafes in Alsancak etc. these groups were found out through social media especially Instagram. Apart from personal interviews of potential sample members, survey questionnaires were share with them through email addresses. There are many creative migrant workers in these spaces but searching creative migrants from Istanbul is a challenge, which limites the sample size for the study.

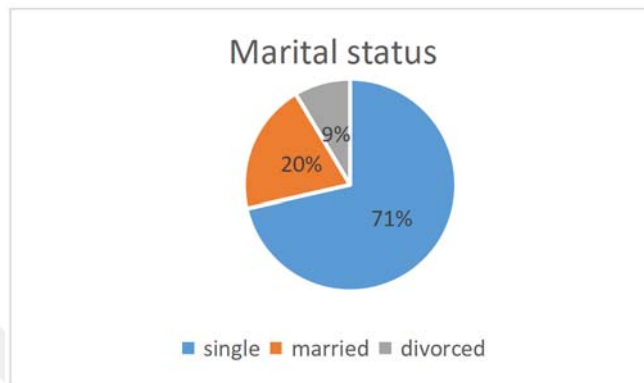
The number of respondents in the survey were 35 in total and majority of them were females as almost double the males and few people from LBGT community as shown in Graph 4.1. The higher number of female respondents is evident in this sector that there are more females as compared to male workers, secondly female workers are more accessible than male workers. It was observed the ratio of female creative migration from Istanbul to Izmir is almost double and while further analysis proves that it was related with various social characteristics of security, the degree of freedom and others social reasons.

Graph 4.1. Gender of the sample



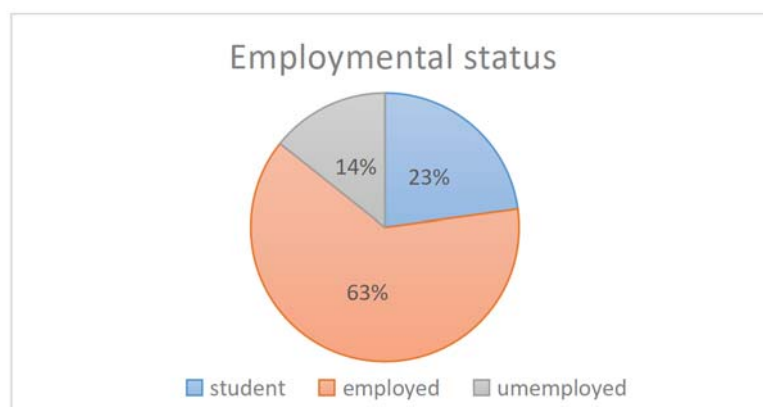
Since the participants are mostly young aged between 18 and 30 years, they are mostly unmarried. Some of the participants have recently moved and freshly graduated from universities. Due to access to mostly young group, the percentage of singles highly exceeds the married and divorced, shown in Graph 4.2.

Graph 4.2 Marital status of individuals in the sample



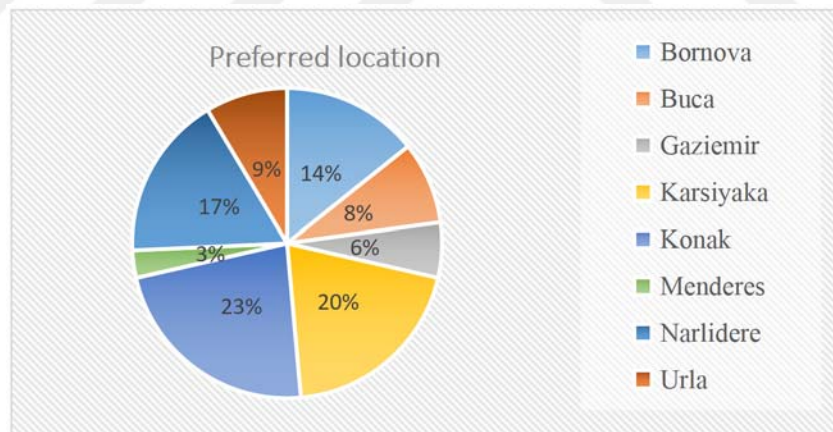
In Graph 4.3 below, most of the people surveyed are employed and are directly involved in employment in different sectors of economy in various privately-owned firms or individually. 63% are employed and only 14% unemployed and 23% and the majority are still students in creative fields of education. It can therefore be suggested that unemployment rate in creative professions can very high despite the fact they are creative. The number of students in higher education are in different creative fields, which likely would raise the level of unemployment in Izmir.

Graph 4.3 Employment status of the sample



Not surprising that most of the people who have migrated from Istanbul would prefer to live in districts of Konak and Karsiyaka due to close-proximity to the center and workplaces. Most of the people who prefer to live in the central business district are young and generally have the tendency to reduce distance from the workplace to home. Second reason for higher concentration in CBD is access to entertainment avenues and light life prospectus. Most of the young people from this creative class are young and unmarried who live a sedentary life and visit bars and nightclubs frequently. In Izmir the major creative related firms are concentrated in the center around Alsancak Cankaya and some are in Karsiyaka and Bostanli areas. Some people living in the periphery of city in the district of Narlidere are generally of a higher economic group or elite class, whom presumably prefer staying in the area away from any disturbance. Some of them are also married and prefer to stay with families in the outskirts. Graph 4.4 shows that central districts like Konak and Karsiyaka together have 43% of the total people surveyed, which shows the preference of location is centrality around the nodal areas of the city.

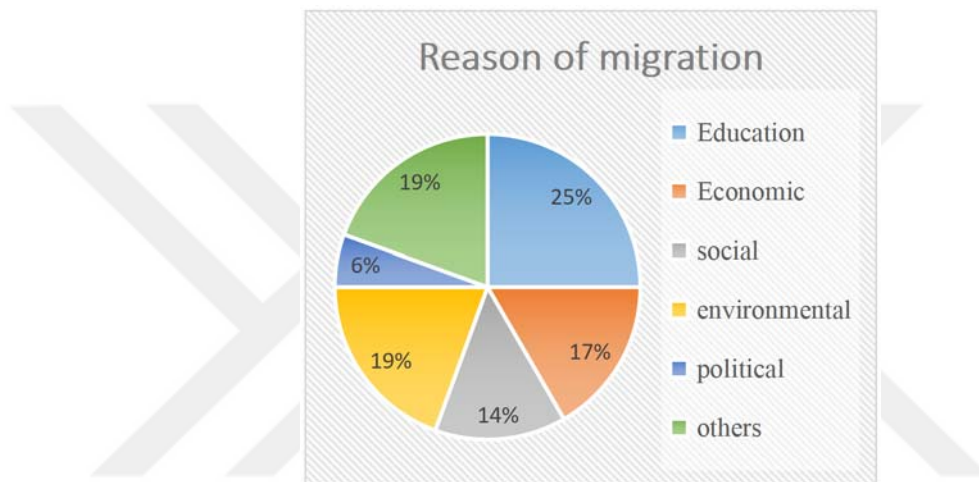
Graph 4.4 Preferred locations of the migrated people



Education remains the main reason that some young students migrate to Izmir and later some of them settle here. Environment and economic reasons are also on top the list of reasons of migration, but due to unemployment of less opportunities available in Izmir compared to Istanbul, some of the young students coming to Izmir for education return as Izmir has some premier universities like Ege University, Dokuz Eylul University, IYTE etc which attracts students for higher education and are ranked high in the rating. It is noteworthy that some of the migrants come to Izmir

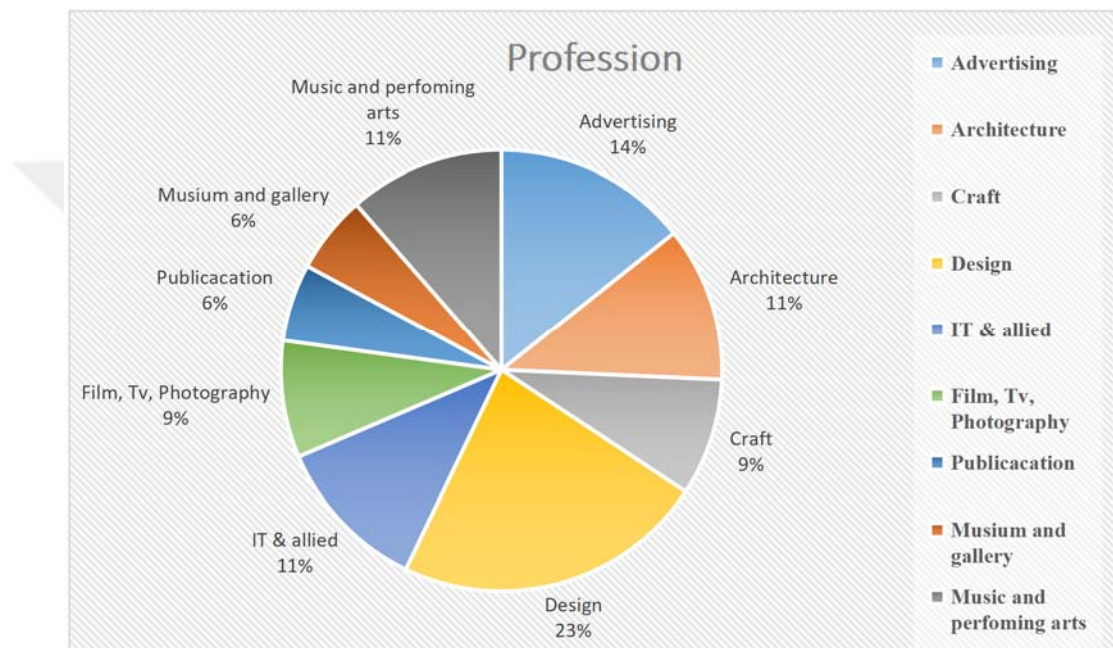
for social reasons despite the fact Izmir does not offer many opportunities, but social syndrome is key for the creative people. Another reason is open-ended such that participants do not family matters and sex orientation. Graph 4.5 suggests the reason of migration clearly coincides with the occupation in Graph 4.3 where there is a big share of reasons related to education, but environment and economic reasons are also dominant.

Graph 4.5 Different reasons of migration from Istanbul to Izmir



In the professions the category selected for survey has been used by different researchers, but there have been some alterations made to fit the local realities to be more inclusive. There are representatives of almost all creative professions in the survey, but the majority belongs to design (interior, exterior, graphics etc.) including advertising, architecture, and information technologie. All categories have some subsets within to form the big cascade of a family of occupations. Table 4.1 shows 9 categories of creative professions, which have been used by many institutions including NESTA and DCMS.

Graph: 4.6 Creative professions of the sample.



4.2. Social indicators

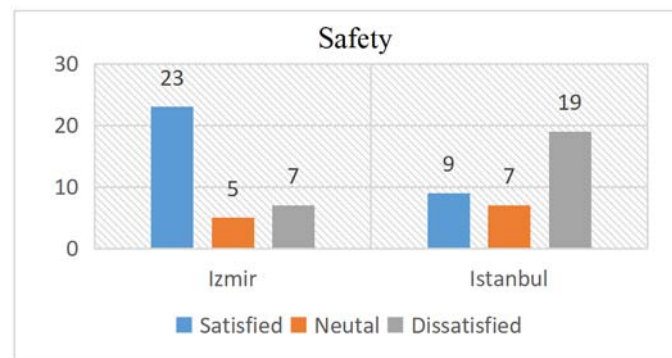
Quality of life in a city has been tested with certain indicators and in this case the indicators are selected after many deliberations to see how the creative people will respond to. The social indicators in the forms of questions and statements and the comparison between Izmir and Istanbul respectively shows the level of quality life indicators. Social environment offers security to the creative people, who are traditionally untouchable or untamed due to social circumstances. Social indicators related to safety, tolerance, acceptance, are important parts of study to draw conclusions. For any industry and economy to grow safety, tolerance and acceptance are of paramount importance. Migrations of different sorts are mainly natural and man-made disasters, but economic migration to find a better job and place or

environment is a fundamental human right. As defined by various scholars and others, especially Florida, the group is very sensitive to the social security to perform its activities freely. Social parameters should be conducive to all the working class particularly creative in nature.

4.2.1 Safety

To determine safety in the two cities of Istanbul and Izmir, the participants were asked if they feel safe from the crimes in their communities. Out of total 35 of the sample, 23 persons, which is almost 66%, stated that Izmir is much safer as compared to Istanbul, whereas only 25% or less said Istanbul is safe for them against the crimes. As shown in the Graph 4.7 below, more than half of the samples said they are not satisfied in Istanbul with respect to their personal security which particularly refers to issues of harassment, abuse and threat to life and property. Izmir is a much smaller and less diverse city than Istanbul, which probably makes it more manageable with respect to crimes.

Graph 4.7 Sense of physical safety.

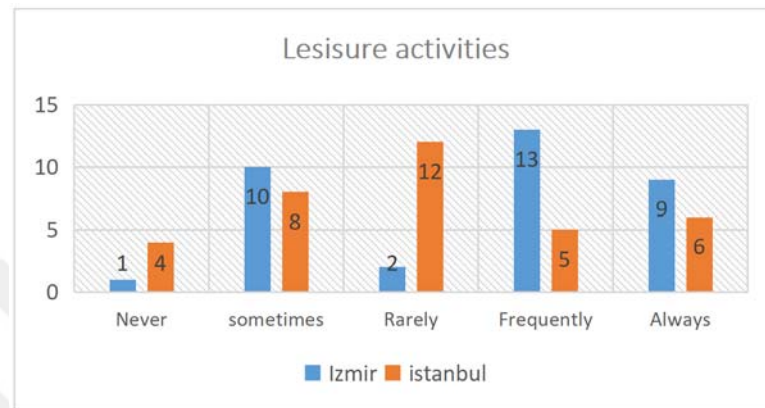


4.2.2 Leisure activities & socialization

Leisure activities of hobby-related and interaction with family and friends or peer groups is a part of a social life. In Izmir most of the participants said they frequently or sometimes get time for their leisure activities of sports and hobbies and have time to spend with friends through different interactions in the city as shown Graph 4.8. In Istanbul people rarely or sometimes get the opportunity for leisure activities and

interaction with the people due to basket of the reasons which could be lack of time, busy work schedule or security for vulnerable people.

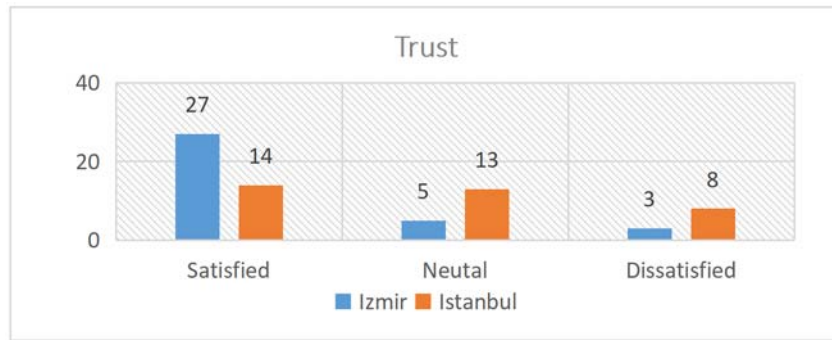
Graph 4.8 opportunities of socialisation and activities.



4.2.2 Trust

In the Graph 4.9 the trust and confidence is tested by the question of how they see the social relationships in the city (trust in people around them and those who support them for new decisions). Social dependence is core to the society and gives confidence for entrepreneurs to initiate new ideas and work on different creative businesses. In Izmir, creative people who migrated from Istanbul have dependence with others more than they feel they can have in Istanbul. 27 out of 35 respondents feel that they can share their ideas and get help in Izmir while only 14 respondents reveal that they can depend on others for support of their ideas and opinions. 13 respondents said they do not know if they can trust people in Istanbul about their decisions. This implies that Izmir is more open to new ideas to flourish as compared to Istanbul. In Izmir creative people can experiment new things for economic activities with the help of the peers and are welcomed in their initiatives.

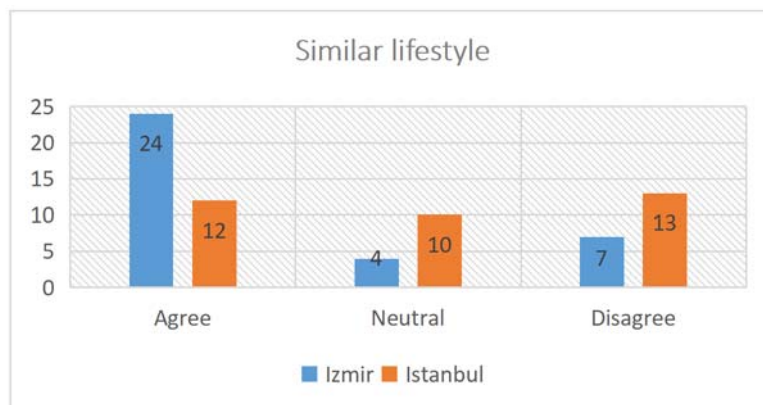
Graph 4.9 Trust people in the surroundings



4.2.3 Similar lifestyle

In Graph 4.10 the respondents express about similarities about the lifestyle in twin cities of Istanbul and Izmir which is like the creative people in question. People in general have the tendency to live in a place where they find like-minded people around to relate with them. Creative people as their profession and nature of life prefer places in similar environments. 24 out of 35 respondents feel in Izmir have similar lifestyle in eating, dining, clothing, etc. Izmir has more similar and like-minded people to interact, which is not the case with Istanbul as only 12 people around 33% share the lifestyle. It also indicates contrarily that people in Izmir are almost homogenous in lifestyle, which is assumed to make it a good habitat for creative people. Lifestyle in Izmir is mrather very calm, less hustle bustle and least intervention from the bureaucracy to hinder the expression of thoughts freely. Istanbul in the table, is where higher number of people disagree or have no opinion about similar lifestyle of free thinkers who can break the wheel of traditional way of life.

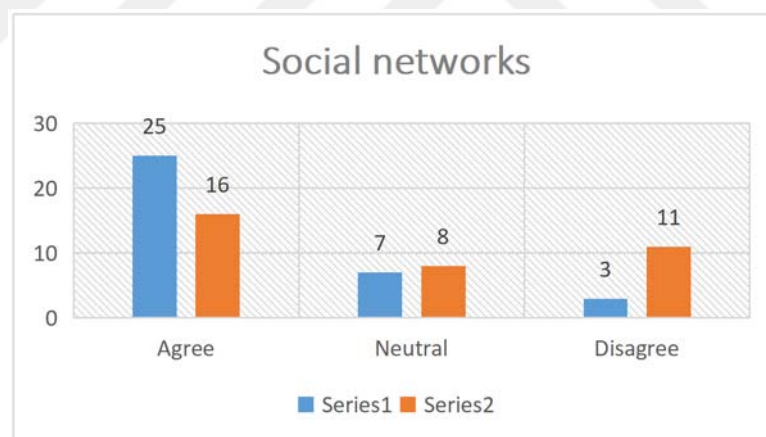
Graph 4.10 Similrity in lifestyle and culture.



4.2.5 Social network

Life is a cycle of happy and sad moments and the we need people to share our ups and downs. In the survey 25 respondents stated that they have people with them to share their ups and downs of life, but in Istanbul, only 16 out of 35 agree that they can find people coming forward their joy and sorrow. In Izmir the social circle among the creative people is much stronger than in Istanbul which can be of different reasons. As shown in the Graph 4.11, a notable number of people said they do not have any opinion if people are with them in their lows of life which is almost similar in both cities. In the table below people share about the social network between the neighborhood they live in respective cities. People share happy and sad moments of life was asked to the respondents.

Graph 4.11 Social networking with locals.

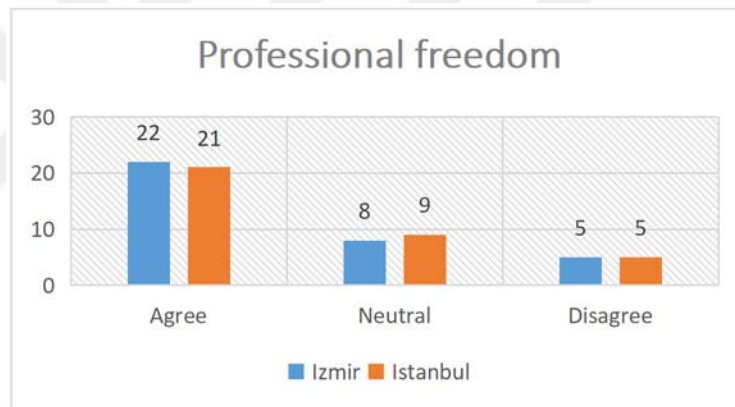


4.2.6 Professional freedom

Participants were asked about their professional freedom in cities of Istanbul and Izmir whether they were satisfied in terms of professional freedom in the city (in terms of any profession preferred) and responses are reflected in the graph 4.12 below.

Freedom of different expression, opinions, life and property etc are fundamental rights, but freedom of profession is a hybrid of fundamental rights of any individual. In Izmir and Istanbul, creative people appear to enjoy similar freedoms regarding their profession, while Izmir is marginally better. Professional freedom of creativity is the core of the transformation of economy in the world. Nevertheless it is around 65% which can be deemed as not encouraging regarding other global cities. Freedom of profession to some economic activities which society or administration does not find very feasible in fact currently gets more attention in the world. Turkey in general has similar problems when it comes to freedom of profession to political intervention or abstract rules of the society, which cannot be considered very viable due to the religious and cultural nature of the country.

Graph 4.12 Professional freedom of creative class.

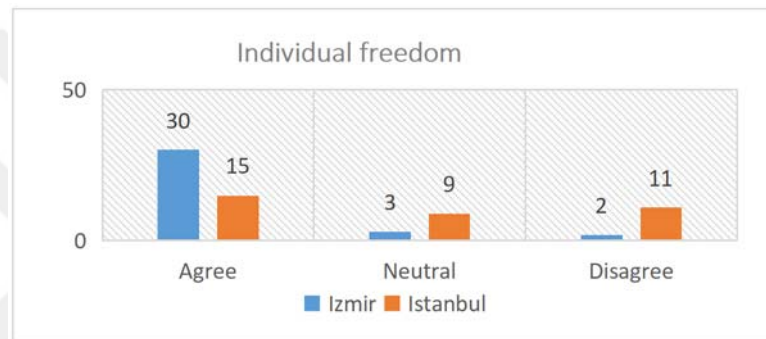


4.2.7 Individual freedom

In Graph 4.13 the responses are about individual freedom of creative people, which was framed as “I can speak and dress as I want”. Freedom to speak and wear anything as one wishes is the fundamental right. In case of Izmir, most of the people, namely 30 out of 35 respondents stated that Izmir is more free to express their freedom of speaking and wear anything. In case of Istanbul majority of the people conveyed that Istanbul does not offer the freedom of speaking and wearing everything, which means free thinking people are more attracted to Izmir than Istanbul under such circumstances. Izmir is more open to people to express their

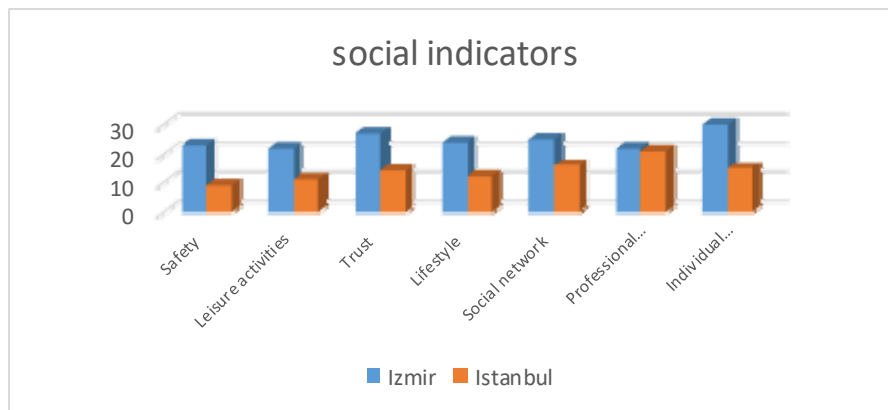
rights in whichever way they want. Istanbul has different shades of people and several people believe in the conservatism, as opposite to free thinking.

Graph: 4.13 Individual sense of freedom.



It is pertinent to mention that in all aspects of social indicators mentioned above, Izmir has outclassed Istanbul according to the responses of the creative people surveyed. In case of professional freedom, Istanbul is at par with Izmir, but in terms of safety, social fabric, trust, lifestyle and individual freedom, Izmir is viewed far better than Istanbul. Graph 4.a below shows the comparison between two cities regarding social indicators of QoL.

Graph 4.a Social indicators of QoL in Izmir and Istanbul.



4.3 Environmental factors

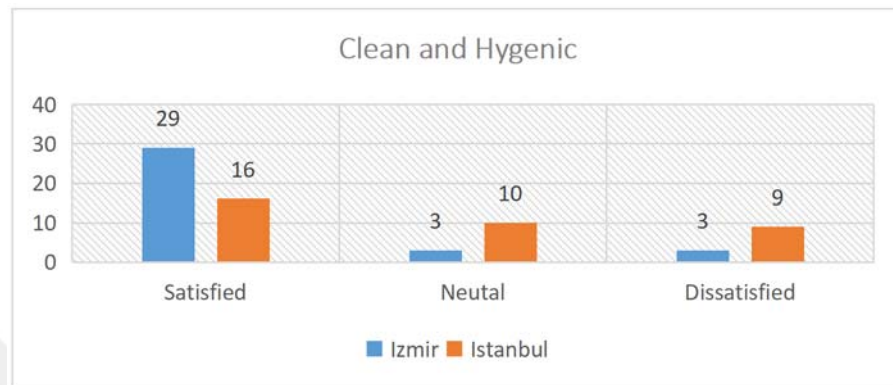
Quality of life is determined by many factors and the environment is of paramount importance in that. Many indicators of environment determine the life in the city. Clean water and drinking water take place among the generally considered parameters to determine the quality of environment, but levels of noise and different externalities due to the forces of environment also affect the life in the city. QoL in a city is determined by the indicators regarding the surrounding environment. Local bodies and municipalities have responsibility to make cities livable and maintain the natural environment. Local bodies are judged on the basis of their performances in cities and it is a political point scoring debate in cities. Citizens deserve a better living environment and they vote on the basis of functions of the administration in their localities. All cities have maintained the threshold of environment. In global cities, a lot of attention is given to the environment since it also determines health of the inhabitants.

4.3.1 Cleanliness and hygiene

As evident in Graph 4.14, it can be observed that the cleanliness and hygiene are crucial for environmental quality. Respondents were asked whether they think their neighborhood is clean and hygienic. This is one of the core elements of environmental quality in any city. 29 out of 35 respondents responded that their neighborhoods in Izmir are clean and hygienic level is satisfactory, whereas only 16

respondents are satisfied with the clean and hygienic neighborhood and majority believe that Istanbul is not as clean as Izmir and some have no opinion at all in case of Istanbul. This clearly proves that living environment quality is not much satisfying in Istanbul when compared to Izmir as per creative professionals.

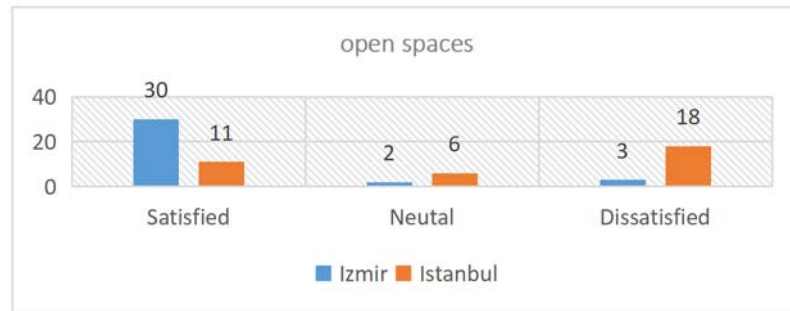
Graph 4.14 Cleanliness and Hygiene



4.3.2 Open spaces

Green spaces and parks offer a great deal of relief from the daily stress of work in metropolitan cities. Access to green spaces in cities is also the right of all citizens despite their profession. In Izmir 30 out of 35 feel they have access to green spaces in the city as compared to Istanbul where 11 out of 35 feel access to the green spaces and 18 people feel parks are inaccessible, a quite high figure, which can be related to high growth of city population and the acute problem of open spaces for people. Participants we asked whether they were satisfied with the accessibility of green spaces and parks. In Graph 4.15 figures reveal the existing state of access to parks and green spaces. In Istanbul and Izmir, there is a large contrast of accessibility to public green spaces to creative people.

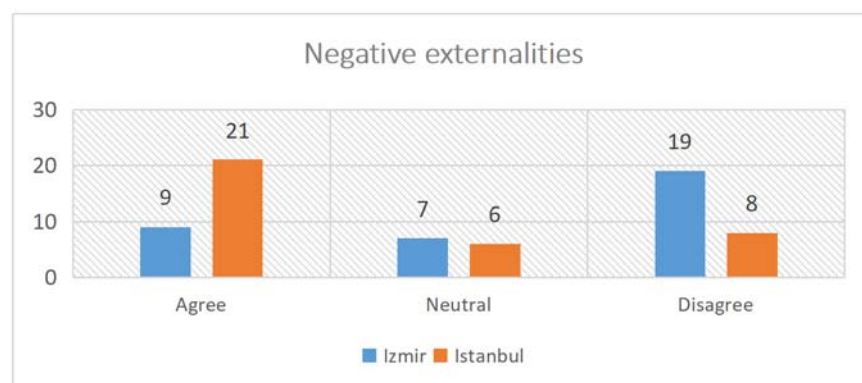
Graph 4.15 Accessibility to open spaces.



4.3.3 Mental stress due to externalities

Negative and positive externalities are there in environment that affect the life of people while studying, working or living in the neighborhood. Negative externalities can come from the noise in the streets, people living in neighborhood, presence of construction firms, excessive industrial and informal market areas, pollution, troubled atmosphere, chaos etc. Graph 4.16 shows the relative numbers of respondents to the question about mental stress like. Participants were asked to comment on the statement: “There are negative externalities that cause mental stress in the neighborhood I live in”. Istanbul as four times bigger city is expected to exceed the externalities of the environment. The findings Show that people feel the stressing externalities are higher in Istanbul than Izmir. Out of 35 respondents 9 agree in case of Izmir, whereas in case of Istanbul, 21 out of 35 agree about having troubles while dealing with externalities. A fair number of respondents say they are neutral on the issue, but the majority in Izmir feel they disagree about the externalities in Izmir, which is very promising.

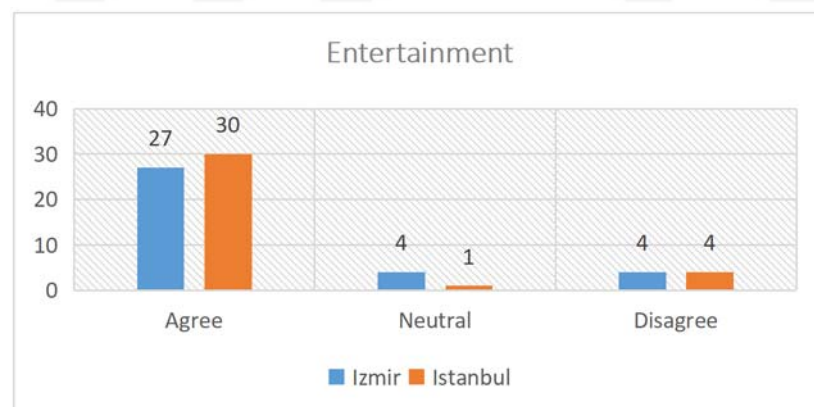
Graph 4.16 Mental stress experienced.



4.3.4 Accessibility to social services

Entertainment as an outcome of environment through availability of amusement parks, spas, yoga, fitness, theatre etc in case of Istanbul reveal that the majority, 30 out of 35, agree that the entertainment avenues are available in Istanbul while 27 out of 35 agree that they are available in Izmir. Participants were asked is there were enough entertainment spaces. Graph 4.17 displays that there are more entertainment opportunities in Istanbul, but these are over exploited due to huge influx of population so many people have limited access.

Graph 4.17 Accessibility of citizens to social service.

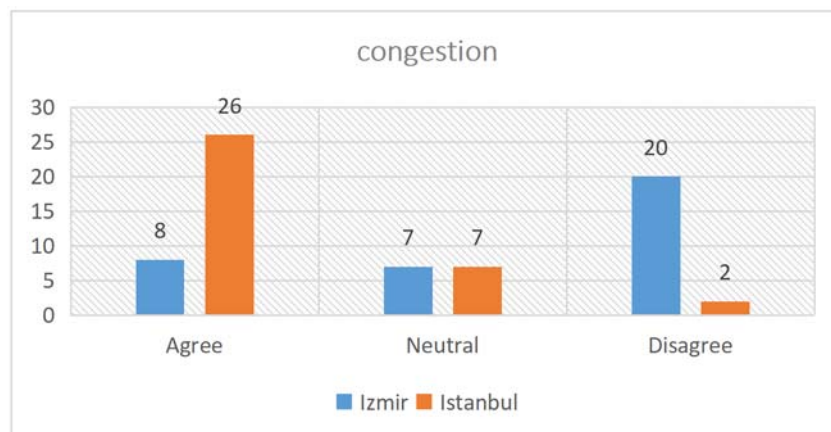


4.3.5 Population congestion

City with an overwhelming 16 million population like Istanbul and visitors rising to 3 to 4 million make it a very congested place to live in. As compared to Izmir with 3 million or more metropolitan population and around 1 million peripheral

population is far a smaller figure in comparison to Istanbul. Though there is urban sprawl in Istanbul to disperse the population, all activities and working places and universities are located rather at the city centers so huge numbers of people commute to the city on a daily basis. Secondly, many people who are not actual residents of the city, but come from the smaller second- or third- tier cities make it unpredictable to estimate the population. Out of 35 creative people 26 feel their neighborhood in Istanbul is overpopulated whereas only 8 out of 35 think that neighborhoods are overpopulated in Izmir. Again, the number of people who do not want to share opinion in both cases is around 20%. In over-populated cities, all the city infrastructure is over-used and there is pressure on urban services. Markets, shopping malls, transportation and essential services are congested by users. Graph 4.18 shows how people in two cities respond to the question whether they think their neighborhood is very crowded or densely populated. There are two divergent views from creative people in two cities of Istanbul and Izmir.

Graph 4.18 Population congestion in neighbourhoods.

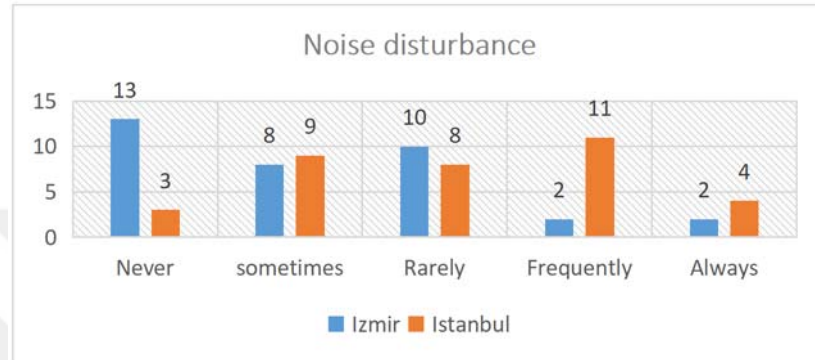


4.3.6 Noise pollution

Noises are very natural elements of human settlements, but it is the level of resistance and disturbances of frequency that makes it a major criteria. Noise levels consist of many non-distractive levels, but when the noises go beyond the acceptable

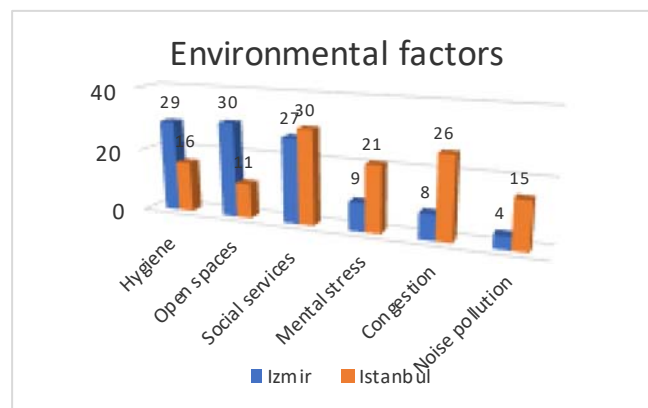
levels, it becomes very unproductive while working or studying. In Istanbul, out of 35, 11 and 4 participants expressed that they think noise levels distract them “frequently” and “always” respectively whereas in Izmir only 2 and 2 persons stated that they think the same concerned. Creative people responded to the question whether the noise level in the neighbourhood distracts them or not as given in graph 4.19.

Graph 4.19 Noise pollution disturbances.



It is possible to combine the indicators of environmental indicators and take only positive responses into consideration. According to the results obtained, creative people believe that they enjoy more open spaces in Izmir and more hygienic environment as compared to Istanbul. Some people believe that there is more mental stress due to external externalities, congestion of neighborhoods and higher degree of noise pollution in Istanbul when compared to Izmir graph 4.b.

Figure: 4.b Environmental Indicators of QoL in Izmir and Istanbul.



4.4 Physical infrastructure

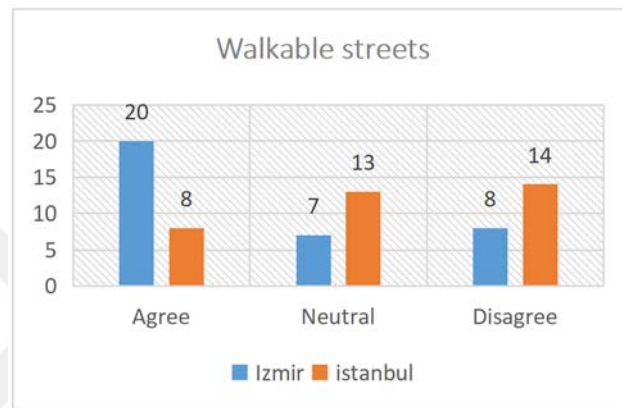
Infrastructure is the lifeline of the city which gives blood to life of cities. Any population is good in the city provided that it is accompanied with the suitable infrastructure. City infrastructure apart from transport, drinking water, hospitals, schools and sewerage is more expanded in modern societies. Infrastructure availability and related services determine the quality of life but infrastructure quality provision itself is also an indicator of quality of life. Safety and ease of movement and doing business are dependent on the urban physical infrastructure. Movement of people, flow of currency and disposal of waste are considered as the core areas of urban infrastructure. Cities develop and compete only if there is adequate infrastructure available to shoulder the growth to different sections and sectors of the city. While infrastructure development is a process which is not static at certain points of time and space, it gives the impression about the overall city performance in terms of its economy and its quality of life for its citizens.

4.4.1 Walkable streets

Streets are right of ways for the people and roads belong to people, not only vehicles plying on them. Cities with walkable streets are people-friendly and lively since most of the economic activities formal and informal take place on the streets. Streets also are reflections of the culture of the city and its traditions. Streets are used to social activities also like marriages, funerals, protests, demonstrations, exhibitions, meeting points for trade and commerce and unions of friends, music and art showcasing etc. The findings reveal that above 20 out of 35 people think Izmir has more walkable streets as compared to Istanbul, where only 8 out 35 hold the same opinion. Most people have the opinion that Istanbul does not offer walkable streets to pedestrians and 13 people are not sure about it all. Walkable streets are not merely infrastructure-related, but also influenced by the security issues and safety of life. However the presence of physically-accessible streets does not make them walkable at the same time. In Izmir, the majority of people feel they can go the streets and walk freely and at times it is also a method of commuting from home to workplace,

as most creative people prefer. The responses from the survey are shown in Graph 4.20, regarding whether there are walkable streets for pedestrians in the neighborhood. The responses were based on the close-end statements whether they agree with the above-mentioned statement about walkable streets or not. Due to various reasons like overcrowded streets, security reasons etc., streets were regarded not much walkable in Istanbul.

Graph: 4.20 Walkable streets for citizens.

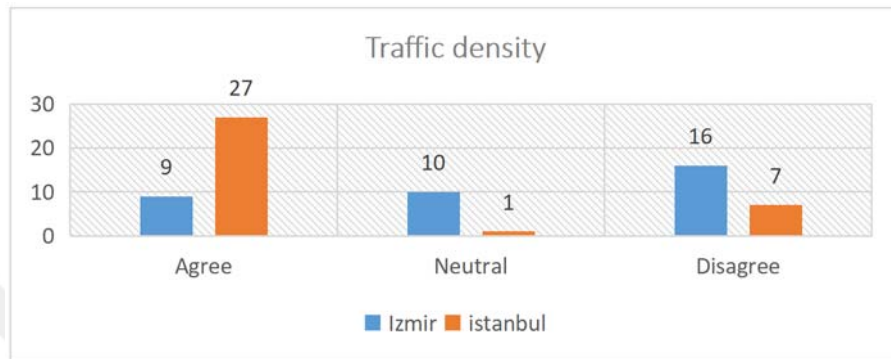


4.4.2 Traffic density/congestion

Transport is the necessary evil for people as it takes the time and put people in discomfort. The aim of people is to reach their destination in minimum time with maximum comfort which is not what mostly they confront. Origin and destination determine the time of the commuting from origin to destination, be it a school, a hospital, an office, a market or play going. Most of the productive time is being wasted in transport-congested lanes of the city especially during peak hours of morning and evening when people are moving to their destinations. Density of the vehicles is an outcome of the population, number of vehicles, carrying capacity of the streets and poor planning of the city. The findings show that out of 35 people surveyed, 27 believe that there is density of traffic on the streets, which proportionally is synonymous to traffic jams in Istanbul. Therefore, among the most glaring urban problems Istanbul has, transportation takes the first place. On the other hand, only 9 people out of 35 believe Izmir face problems of traffic congestion in the streets, but in case of Izmir, 10 people have no such opinion and this can be assumed

that they do not commute frequently as their workplace might to be close to their residences. Traffic congestion has multi-dimensional problems associated with it. In summer times, the temperature, air and noise pollution rise and cause great deal of stress and strain. Graph 4.21 gives the number of respondents who claimed about the whether traffic density/congestion is disturbing during commuting or not.

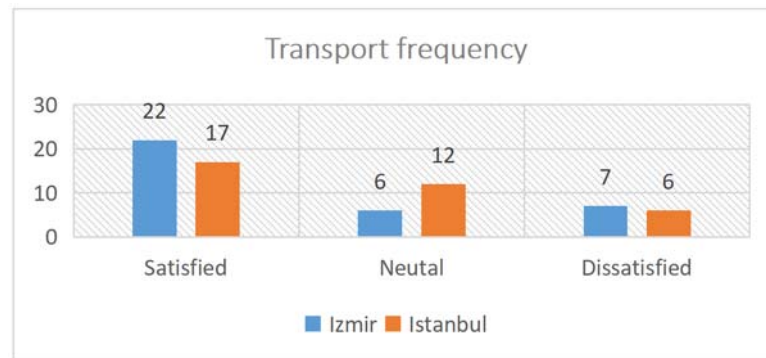
Graph: 4.21 Density of traffic on roads (traffic congestion).



4.4.3 Public transport frequency

The availability of the transportation infrastructure is not sufficient to ensure the movement of people smoothly, the frequency, easability and accessibility are equally important. Generally speaking, the frequency depends on the time of the day and the route of the city as all routes do not have the same density of commuters and the number of the vehicles plying on the road can vary according to the time during the day. Graph 4.22 questions whether the participants are satisfied with the frequency of public transport in the neighborhood or no. Out of 35 people 22 believe that they are satisfied with the frequency of the public transport in Izmir, but in Istanbul, only 17 out of 35, which is nearly the half of them, state that they are not satisfied, a problem which can cause great discomfort and loss of precious time. However, 12 out of 35 participants have not shared any opinion about the frequency of public transport in case of Istanbul. The assumption is that probably they may be using private transport for commuting, which further adds to the already existing problems of urban transportation system.

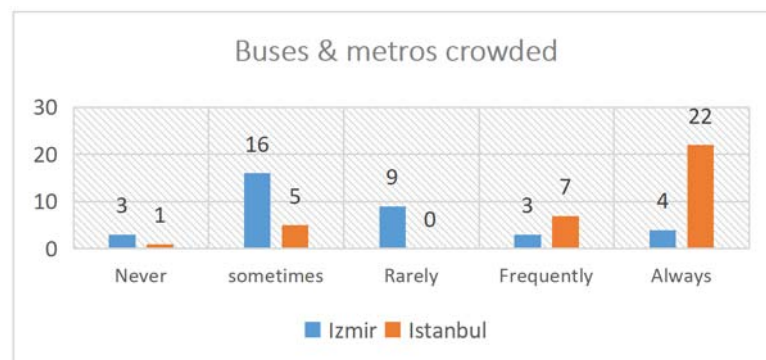
Graph: 4.22 Frequency of public transport.



4.4.4 Overcrowded public transport

Majority of the lower- and middle-class citizens use public transport for daily trips in majority of the cities. Buses and subways are considered the cheapest means of transportation for citizens, but sometimes public transport offer discomfort due to poor quality, issues of the elderly and women and overcrowding during the peak hours. Citizens do not prefer public transport due to lack space during peak hours, the marginal working class suffers the most. Graph 4.23 below displays the responses to the question to the issue of overcrowdedness in buses and subways. 22 out of 35 people state that there is always overcrowding of public transport compared to Izmir where only 4 believe the opposite. Surprisingly in the case of Izmir, 16 out of 35 people think that overcrowding is evident during peak hours of mornings and evenings. While overcrowding can be seen in all times of the day in Istanbul, in Izmir, the problem is seen only at some critical times of the day.

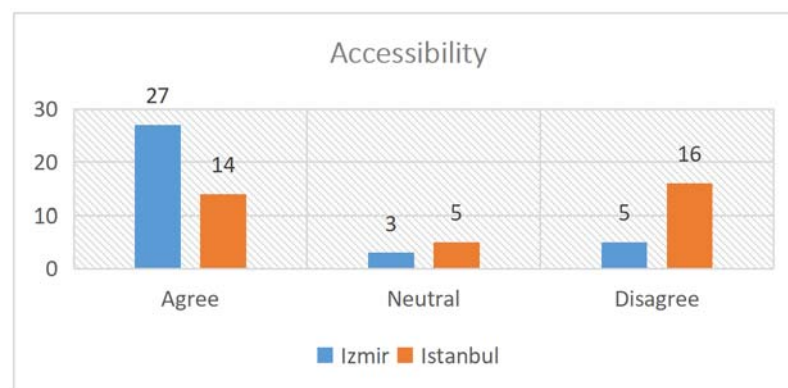
Graph 4.23 Discomfort due to Crowded public transport



4.4.5 Accessibility

The purpose of all modes of transportation is easy access to all urban services and transportation is a means to avail for those services. Better the transport, easier the access to amenities. There are many things that affect the accessibility to hospital, schools, cinemas, offices etc. Availability of transport and the routes, roads and topography are the determining factors of accessibility. Graph 4.24, questions if there is easy access to facilities such as hospitals, schools, shopping malls. This statement was verified by respondents of the creative class to get feedback about accessibility in two cities. In Izmir 27 out of 35 think that all amenities are accessible for them whereas 14 people state that amenities in Istanbul have no problem of accessibility. 16 and 5 respectively disagree with respect to Istanbul and Izmir. It can be safely assumed that due to less congestion of traffic and low threshold of hospitals, schools and other amenities, the way how the cities operate in Izmir makes it more accessible for people to benefit from the urban utility areas. It is also assumed that Izmir has adequate numbers of these services such that per capita figures are higher than Istanbul.

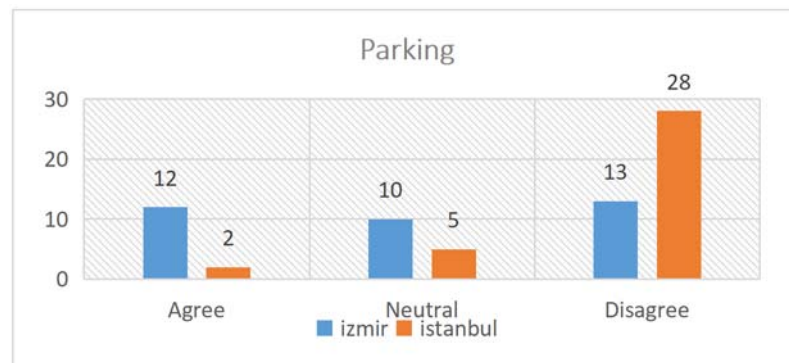
Graph: 4.24 Accessibility of public services in Izmir and Istanbul.



4.4.6 Parking spaces

Public parking spaces are considered as a public amenity, while private parking spaces function as commercial areas. From the lens of urban planning in general, there are distinctive views about parking spaces as parking spaces also encourage more ownership of private vehicles and discourage public transport, hence more congestion and traffic jams result in pollution and nuisances. Graph 4.25 shows the responses of migrated creative people to the question whether there are enough parking spaces for vehicles. Among the participants 2 out of 35 agree about the availability of parking spaces in Istanbul around respective neighborhoods, but 12 out of 35 agree in Izmir that there are enough parking areas. 28 people out of 35 think that there are no adequate spaces for parking and in Izmir 13 people think there is no adequate space. When there is insufficiency of adequate parking spaces and no bar of ownership of vehicles, this leads to on-road parking or on-side parking which is cause of chocking the main arteries in cities and also of congestion and accidents. It also takes away the right of way of the people.

Graph: 4.25 Availability of parking spaces.

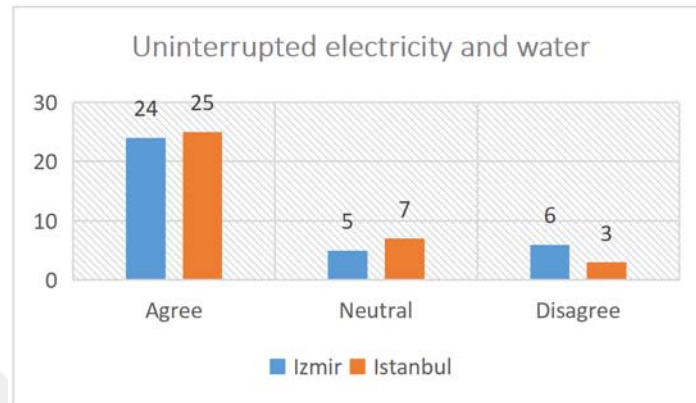


4.4.7 Electricity and water supply

Graph 4.26 shows the number of responses about uninterrupted provision of water and electricity services. Both civic services are public amenities that are essential and lifeline of survival. 24 and 25 people out of 35 think they get uninterrupted water in

Izmir and Istanbul respectively. Water and electricity in urban areas are of crucial importance as a public good, but some privately-owned companies also offer the same services, making it more competitive for uninterrupted services to consumers.

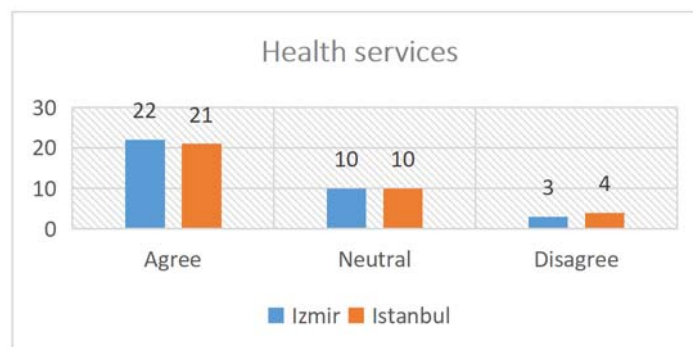
Graph: 4.26 water and electricity availability.



4.4.8 Health services

Health services are essential elements within the urban civic amenities. Health services in most developing nations and welfare states is considered as a public good but it is provided by the private sectors as well. In this dissertation, only the public health services offered by the public institutions are taken into consideration in the respective cities. Graph 4.27 shows that almost similar health services enjoyed by both cities of Istanbul and Izmir.

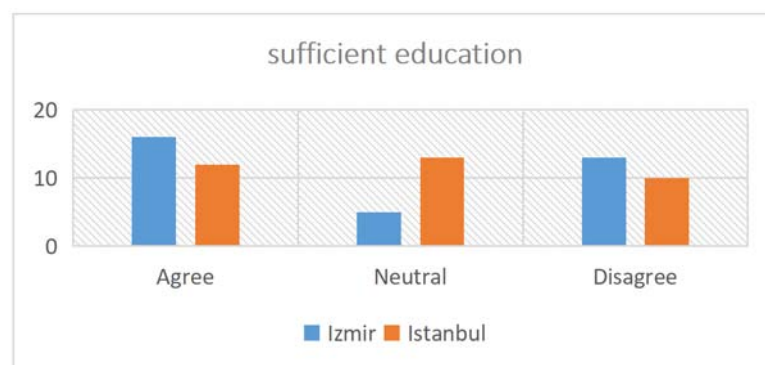
Graph 4.27 Aecessibility to Public Health care facilities.



4.4.9 Educational opportunities

Education does not only mean presence of school infrastructure in the city, but the environment of leaning and departing education. There is also the factor of imparting skills and new skills-based education through tools of instruction like audio visual aids to make students competitive with the rest of the world. Education is not limited to literacy rate, which is confined to reading and writing, but also innovation and technology through research development. Graph 4.28 shows that Izmir has a better educational service in Izmir than Istanbul, which is directly proportional to the size of population and the level of accessibility to the institutions. In case of Izmir,16 respondents out of 35 agree that Izmir has sufficient facilities, while in case of Istanbul, only 12 agree and 13 are neutral about it.

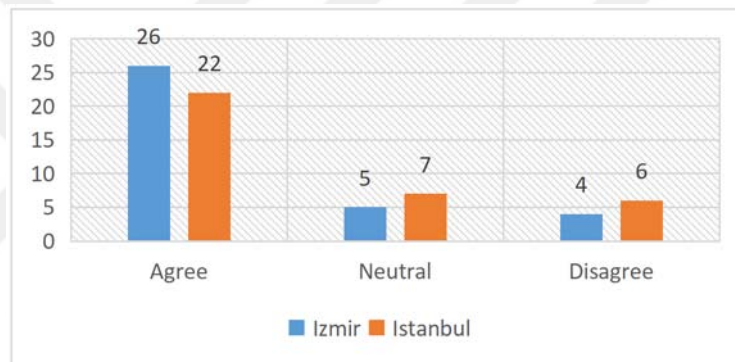
Graph: 4.28 Educational opportunities for students.



4.4.10 Public transport connectivity

While Graph 4.28 displays the considerations for accessibility of neighborhoods from nodal points, Graph 4.29 provides the responses about connectivity of public transport to the services and commuting trips connectivity with public transport with the claim where Neighborhoods, city centers, and business locations are linked by public transport. 26 out of 35 respondents reveal that Izmir is well connected with public transport to commute. In case of Istanbul, however, only 22 believe that all services and neighborhoods are well connected to public transport. This implies that there is more commuting time from origin and destination and sometimes that this reduces dependency on public transport since people are not willing to walk long distances by foot.

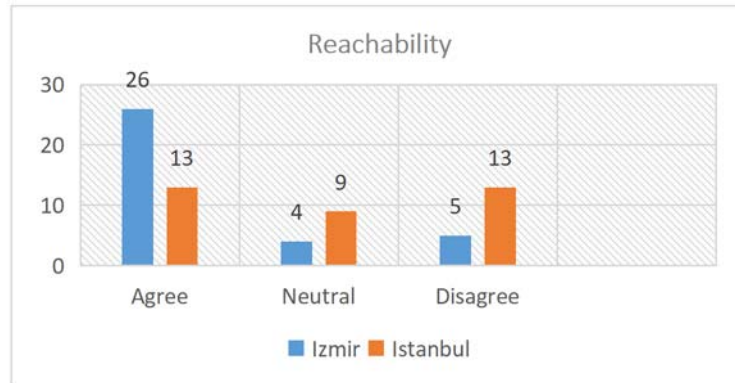
Graph: 4.29 Public Transport connectivity in Izmir and Istanbul



4.4.11 Reachability

The main public transport in cities are buses and subways and some cities have water transport as well. Distance from origin of trip to the bus or metro stations must be minimized to reduce the travel time and ease of travel. The distances between the two determine the ease of walking and willingness to commute. It was questioned whether the bus stops and distances from the subway to the starting and arrival points are appropriate for those who walk. It is revealed in Graph 4.30 that in Izmir 26 and 13 respondents in Istanbul agree that the bus and metro stations are within walking distances from the origin and destination whereas 13 disagree in case of Istanbul and 5 in case of Izmir. Walking distances pose also some security challenges in metropolitan cities like Istanbul during late hours.

Graph: 4.30 Physical reachability to destinations.



Physical infrastructure in the city is an indicator of quality of life as well as the carrying capacity and potential of the city. Any city with proper infrastructure shows signs of growth, because the means of transport and energy pulls up the engines of the growth. Creative people lived in both cities of Istanbul and Izmir and have responded to the question and queries about the physical infrastructure and we have taken the numbers which responded positively. The negative and neutral responses of the above questions have not been represented. It gives the total numbers who have responded if they agree with the questions asked or sometimes the frequencies also. The question related with frequencies have also been added and again the positive responses were added upto the results.

In the comparison between two cities of Istanbul and Izmir with respect to the physical infrastructure, only the positive responses are emphasized. As per creative people who have migrated from Istanbul, Izmir appears to have better walkable streets for the people, meaning that the people in Izmir prefer to walk because of infrastructure and less crowded streets. People also feel that the public transport is very congested on the streets of Istanbul rather than Izmir, such that the figures seem to be double that of Izmir. In terms of frequency, it is observed that buses and metros in Izmir run very frequently which does not lead to waste of time for people. Due to less frequencies of public transport, there emerges the possibility of overcrowdedness in public transport, as shown in table 4.4. Accessibility of public transport is very

important for mobility of the people, but creative people think that there is less accessibility in Istanbul than Izmir. Many small neighborhoods are not well accessible. Sometimes the newly developed areas due to urban sprawl are not still accessible through public transport.

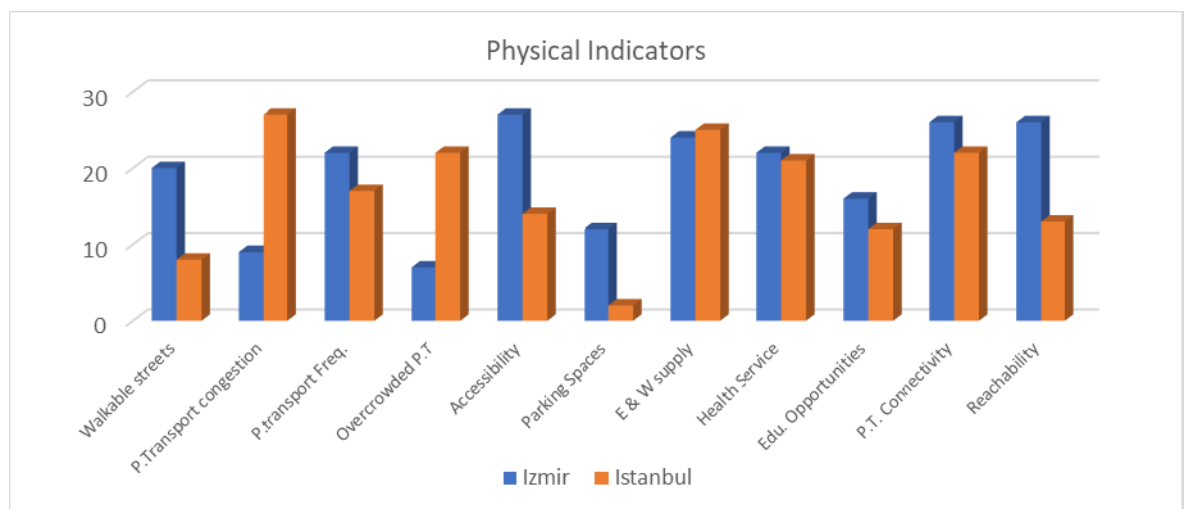
Table: 4.4 Physical Indicators of QoL in Izmir and Istanbul.

Indicators	Izmir	Istanbul
Walkable streets	20	8
P. Transport congestion	9	27
P. Transport Frequency	22	17
Overcrowded P. Transport	7	22
Accessibility	27	14
Parking Spaces	12	2
Electricity & Water supply	24	25
Health Service	22	21
Edu. Opportunities	16	12
P.T. Connectivity	26	22
Reachability	26	13

In Izmir due to spread of the city and less density of population, there are a lot of parking spaces for cars, but Istanbul is very historic city and very densely populated with less spaces for parking. From urban planning point of view, this discourages car ownership and encourages public transport. Sometimes it also takes away the democratic right of people to own a car, but it takes away from the public right of way by on-site parking. Overall, not many people agree that there is enough parking in cities, which is why there is on-road parking. Electricity and water supply is uninterrupted in both cities and majority of people agree water and electricity is not an issue. Health services are essential in any city which provides security for its inhabitants to work and live. In cities without good health services, economic growth is badly affected because of the poor health care services. Poor health reduced reduces the productivity and working hours of people. Healthcare is a public sector, which is essential sector for affordable living. Majority of people in both cities agree that the health services are sufficient, but need room for improvement. Public education in cities also affects migration such that creative people believe Izmir has mor eper capita high-quality education facilities and opportunities, which can be

related to the culture of Izmir. Istanbul does not seem to offer sufficient education facilities can be related to those institutions where creative people think versatile for overall development in education. Parents can send their children to private schools for purposes of high quality foreign language education available. Connectivity is considered better in Izmir because people think nodal points are connected. There is public transport between all nodal points like cinema, shopping malls, offices, offices etc. Reachability, on the other hand, is defined from the origin to the bus stop and metro station distance. In Izmir, the distance is less whereas there is more distance from the metro station and bus stop to the office dwellings in Istanbul. This factor discourages people to take public transport and sometimes in late hours it becomes a security issue for the people. Creative people do not tend to walk for long distances since this discourages them and it is one of the reasons they prefer living in close distances from workplaces. Graph 4c below represents physical indicators

Graph 4c Physical indicators of QoL in Izmir and Istanbul.



4.5 Economic indicators

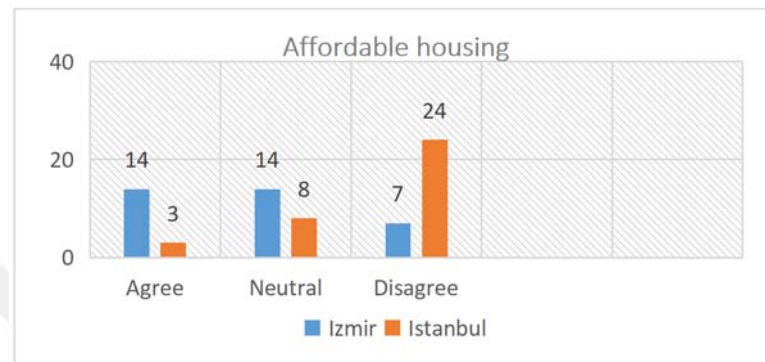
Indicators of quality depends on economic condition of the inhabitants as well. Economic conditions are determined by the specific capability of purchase. Living in cities and paying for the essential services is cost-intensive. Apart from paying rent, bills, there are many social and entertainment activities offered in the city which are payable. People, especially creative people are generally young, mobile and social, tending to go out and spend money. The quality of their lives depends on the size of their pockets. Urban lifestyle can be described as very busy and lively but at the same time, it sometimes becomes liable when expenditure exceeds income in competitive world full of all new brands and amenities. People are immensely dependent upon technology and new brands, but competition also brings newcomers as per migration. This puts pressure on the supply side and the demand is skyrocketing which occasionally reduces the quality of life of people due to decreasing capacity of purchase.

4.5.1 Affordable housing

Affordable housing is key to urban development, which lures migration from other people especially for those seeking jobs and educational opportunity. Cities with affordable housing shows better quality of life because it provides security to people. Graph 4.31, focuses on affordable housing in two cities. The participants are asked whether it is economically possible to own a house. In the survey 14 out of 35 agreed that it is possible to have ownership of house in Izmir, while only 3 people agreed in case of Istanbul. 24 out of 35 believe that it is not possible to own a house in Istanbul which indicates that Istanbul is much more expensive than Izmir for people to buy a house. This can be related to many –similar factors such as increasing numbers of Syrian refugees there, secondly Istanbul is a tourist destination

and a link between Europe and Asia which makes it potentially very demanding for tourists. Istanbul also has the best universities and a lot of job opportunities in Turkey, which further adds to its existing population.

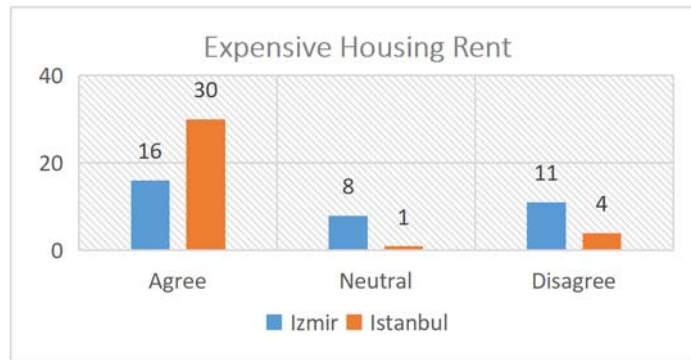
Graph: 4.31 House Owning affordability.



4.5.2 Expensive rental housing

In big cities rental housing demand increases due to large numbers of people coming and this in turn increases the rental charges. It is important to mention that when rents increase, the quality of the life indicators decrease since a big chunk of earned money goes to rent and people compromise on other services like health, education, entertainment and socializing. Due to high rents of their houses, people tend to live in low-quality housing and it can also lead to urban slums of shanty towns, where accessibility and healthcare is compromised. Creative people by nature tend to live near nodal areas close to workplaces and places of entertainment, but when the rental prices upsurge they become vulnerable and this affects their creativity instincts. Graph 4.32 shows the responses of the creative people regarding their opinion on expensive rents in cities. In case of Istanbul, 30 out of 35 believe that Istanbul has expensive rental price, whereas in Izmir only 16 believe in the same way. Izmir is cheaper than Istanbul when it comes to rent a house.

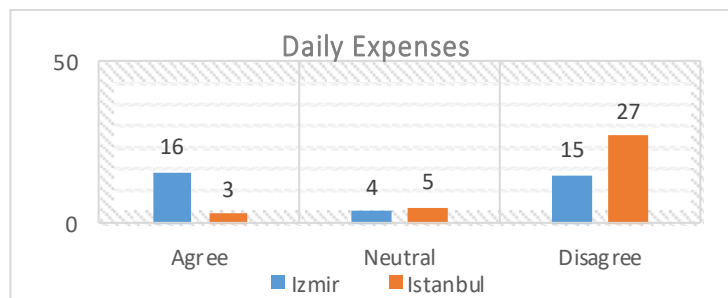
Graph 4.32 Monthly Housing Rent



4.5.3 Daily expenses

In daily expenses, we usually mean day to day expenses of food and other items necessary to survive except for the luxury items. Expenses of a household depend on the society and the income. Due to expensive houses and rents, many daily expenses tend to reduce or sometimes the quality of the items is compromised. Graph 4.33 shows the responses to the statement questioning whether daily home expenses are affordable in both cities. In case of Izmir, 16 respondents agree that daily expenses are affordable to them while only 3 people out of 35 believe that it is affordable in Istanbul. 27 out of 35 state that in Istanbul it is not affordable to have controllable daily expenses without any compromise.

Graph: 4.33 daily expenses in Izmir and istanbul

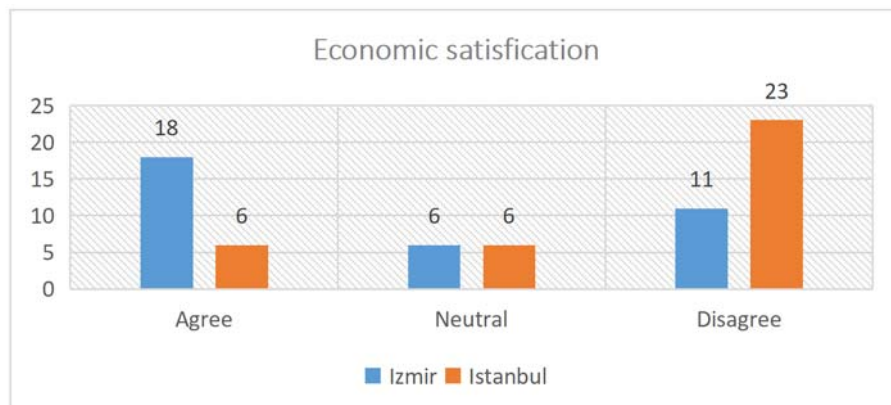


4.5.4 Economic condition satisfaction

Economic condition of people is the result of income and expenditure balance coupled with the purchasing power in the market. In general, purchasing power of

people is decreased due to inflation in the market and low income to meet the demands. It poses a serious consequence to the quality of life. When people are satisfied with their economic conditions, it has a positive impact on their health and psychology, which results in greater output in their creative work. Thenwhere when they are not satisfied, they go into a vicious circle of poverty, which is difficult to break. The participants were asked whether they were satisfied with their economic conditions. In Izmir, 18 out of 36 agreed on satisfaction about their economic conditions whereas in Istanbul 23 disagreed about economic satisfaction during their stay (Graph 4.34). People who lived in both cities have different perspectives about their economic conditions. With the same amount of money, people have different purchasing powers in different cities in Turkey and the market determines the economic satisfaction taking r income levels into consideration.

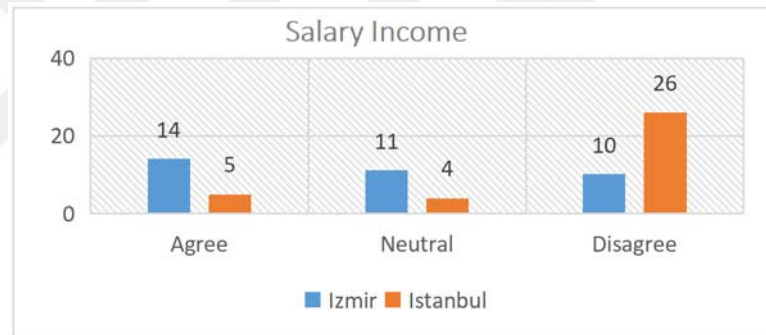
Graph 4.34 Economic Satisfaction in Izmir and Istanbul.



4.5.5 Salary proportional to work

Job usually does not guarantee proportion of salary one receives. Many times, there are underpaid jobs or sometimes similar jobs account for different salaries, which indicates that incomes vary from different means. In two cities, the markets are different and the income proportion is different due to saturation of different competitive markets of similar kind. Graph 4.35 illustrates the respondents' opinions whether their job satisfies them in proportion to income. In case of Izmir, 14 people believe they receive proportional amount of salary, while in Istanbul only 5 believe in the same. 26 respondents stated about their dissatisfaction concerning the proportional salary to the income. In general, in both cities of Istanbul and Izmir, same group of people believe in lower proportionality of salaries.

Graph 4.35 Income proportional to work.

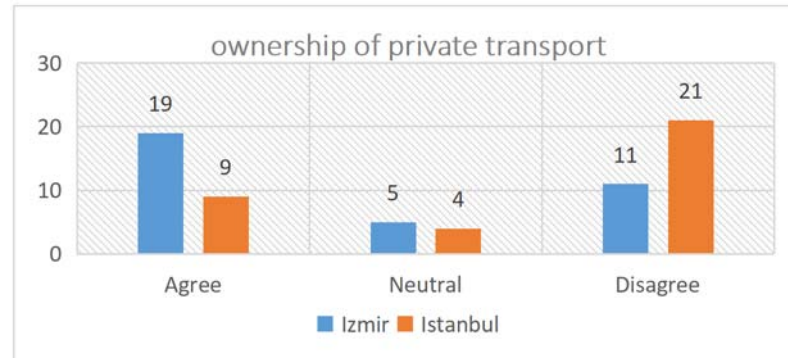


4.5.6 Private transport (vehicle ownership)

Private transport or vehicle ownership has many reasons to validate. One reason can be considering vehicle ownership of as a luxury asset, the second reason can be poor public transport, and the third reason can be higher standards of life due to income and availability of infrastructure like roads and parks. The respondents were asked about the financial aspects questioning whether they think it is financially possible to own a car. In the graph 4.36 below, 19 out of 35 believe that it is financially viable to own a car in Izmir, while in case of Istanbul only 9 respondents believe it is possible. 21 respondents believe that it is financially not possible to own

a car in Istanbul, which is more than 60% of the people surveyed. The reasons can be illustrated as low income, non-availability of parking space, congested roads, etc.

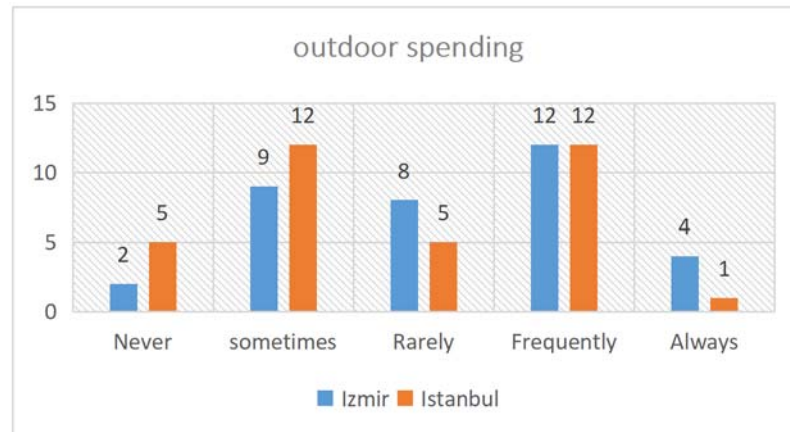
Graph: 4.36 Vehicle Ownership in both cities



4.5.7 Outdoor spending

Many people in cities like to spend their money for entertainment, shopping, travelling and dinners. The extend of spending depends on the income of the family or person and the time available to spend the moony. These are non-essential activities which are related to urban lifestyle, but not inevitable at all. In most developed countries people prefer to shop, travel and entertain in certain periods because of economic conditions and the time feasibility. It is also an indicator of quality of life, because only high quality of life standards are maintained with travelling shopping entertainment. In Graph 4.37 below, the responses are given to the question whether they go out for leisure activities such as entertainment and outing or not. People in both cities have a fluctuating difference with respect to spending money outside. Creative people in Izmir tend to spend slightly more money on non-essentials, goods partly because of time and partly because of availability of income.

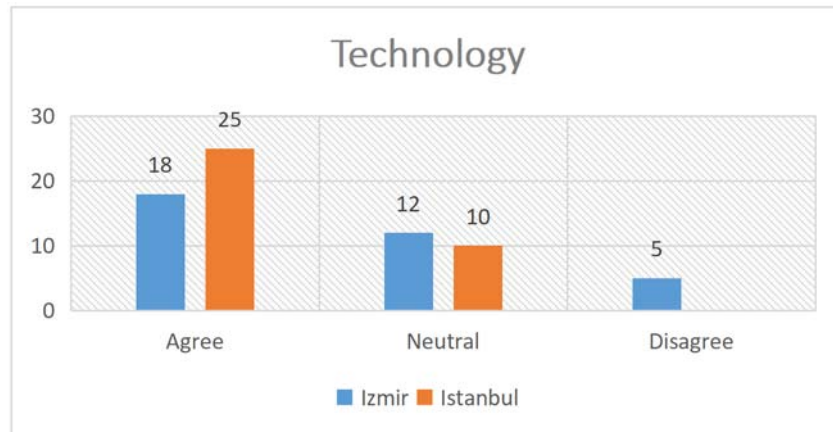
Graph 4.37 Outdoor Spending Availability



4.5.8 Technology

Technology has become indispensable to the development of a city and use of technology is detrimental to the quality of life. Today technology shapes up our lives and the level at which we use technology also induces the rate of creativity. Creative people have one sharp edge over use of technology and modify it to use. The availability of modern technology and the access to technology is different. In graph 4.38, the participants are asked whether they can find all kinds of technological equipment. Without any doubt people in Istanbul have more access to technology due to the location and the importance of the historic city. 25 out of 35 respondents believe they can find all technological equipment usable in Istanbul, whereas 18 people believe same for Izmir city as well.

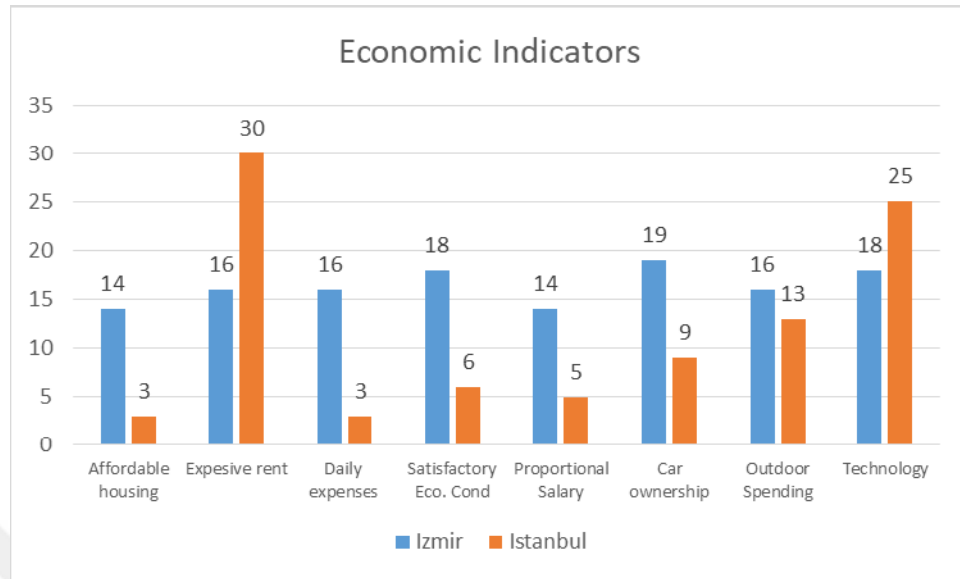
Graph 4.38 Technology accessibility in Izmir and Istanbul



Economic indicators of both cities with respect to the quality of life from the creative people's perspective has been clubbed in Graph 4d below. Consideration of the obtained results from the survey, required that only the positive responses would give meaningful results to compare two cities with respect to economic indicators. It is noteworthy to mention that all positive responses do not imply for good indicators. In case of affordable housing, more people in Izmir say they agree, but still it is below 50% of the respondents. With respect to expensive rental housing, 30 respondents out of 35 believe that Istanbul has expensive rents when compared to Izmir. Daily expenses, salaries, car ownership, outdoor spending are all indicators which support Izmir as a city deemed to be more favorable than Istanbul. On the other hand, the responses are generally not overwhelming and fall around the range of 40%-60% which gives huge discrepancies where many people still believe Izmir has issues of its own.

Important to mention that Izmir has maintained a consistency in all the values within the range of 10-20. İstanbul shows higher values in expensive rental houses which indicates unaffordable housing. Again, İstanbul has higher ratings in technology than Izmir. İstanbul is the biggest metropolitan in Turkey as well as in the region. It has easy Access to World capitals. It hosts millions of migrants and serves as financial capital in the state. İstanbul has access to most of the latest technology, which positively plays a role to give İstanbul an edge to attract more people, especially the young for jobs. Technology is a key factor in this century to determine fast growth and exhibition of talent of creative people.

Graph 4d Ranking of Economic Indicators of QoL in Izmir and Istanbul.



CHAPTER FIVE

RESULTS AND DISCUSSION

5.1 Findings

The reason of migration in different countries are similar all over the world, namely education and economy (finding jobs). In current studies social and other personal reasons of migration are also significant. Almost 50% of migrated creative people have social, environmental, and other personal reasons to migrate from Istanbul to Izmir. It is evident from the survey that more young girls migrate to Izmir for the reasons mentioned earlier. The traditional myth of gender-based migration of people for better opportunities from lower-order to higher-order cities and leaving behind females and dependent people does not stand true. Theoretically, migration from a larger metropolitan city like Istanbul to Izmir is unlikely unless Izmir has some advantages other than the opportunities of employment which could compensate the former. Social, environmental, and economic factors collectively determine the reasons of migration in case of Izmir. This is further illustrated through detailed information obtained by the survey. A diverse group of creative class has been selected for the survey. The professions focused in this dissertation include fields of advertising, architecture, craft, design, IT & allied, film TV and photography, publication museum and gallery, music and performing arts. Among the selected sample of study almost 35% of the respondents are not employed, which implies that, despite unemployment, some people have preferred to stay in Izmir rather than living in Istanbul.

Quality of life indicators and the satisfaction levels of creative people migrated from Istanbul to Izmir has been divided into four categories 1) social indicators 2) environmental indicators 3) physical indicators 4) economic indicators. These indicators have been further divided to sub-indicators through questions to specifically underline the purpose of the study. On account of the indicators, the intention has been to access the level of satisfaction and the quality of life in twin metropolitan cities of Istanbul and Izmir. Social indicators related to personal satisfaction of creative people who have migrated from Istanbul to Izmir has clearly shown that Izmir outplays Istanbul on all indicators with respect to social security and personal freedom. Seven indicators have been selected for the analysis from

personal safety to individual freedom. People free safe from street crimes in Izmir with respect to what they wear and eat and the ease of the movement on the streets irrespective of space and time while Istanbul clearly does not offer the same. People in question believe they can trust people around them in Izmir for their daily activities whereas in Istanbul most of the people are not sure about whom to trust which is obvious from other factors like the size of the city and movement of the people in and out of the city. The lifestyle of the people in Izmir is different from that of Istanbul because less heterogeneous nature of the city. Creative people feel they have similar surroundings and do not feel out-casted with reference to LBGTQ community and non-Muslims or non-believers. Two important parameters of freedom, which also indicates the level of tolerance in the city have been demonstrated in the survey, professional freedom and individual freedom. Creative people in both cities believe they enjoy the similar creative freedom, however the level of freedom is not in uniformity. In both cities, people believe that their freedom of expression through their craftsmanship is limited, which is no exception to any city which suggests the sponsorship being witnessed. On account of individual freedom people enjoy more individual freedom for reasons of politics and historical issues as illustrated in the survey.

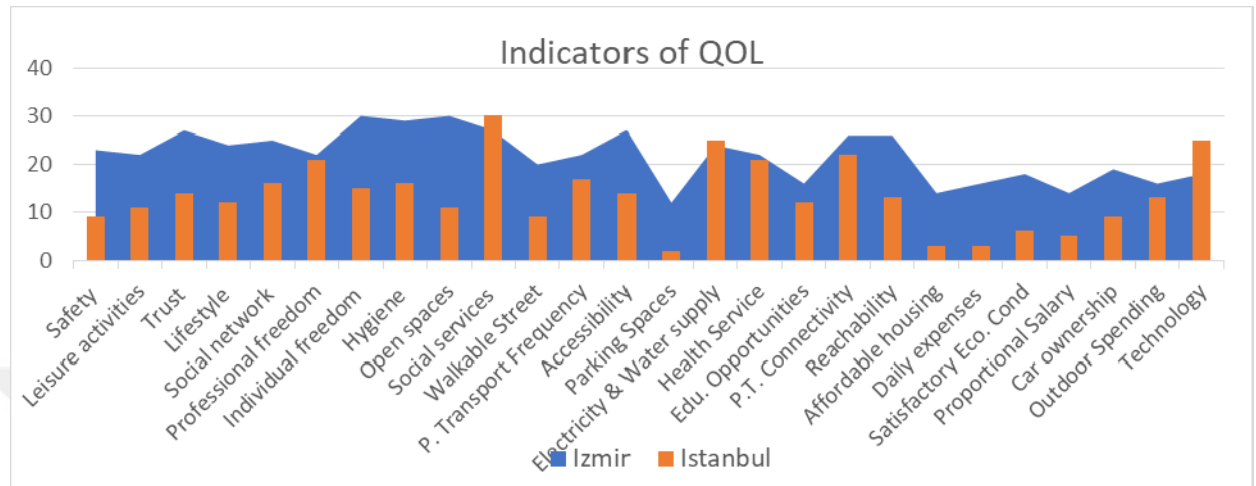
It is observed that Izmir presents a promising profile in terms of environmental indicators of QoL as compared to Istanbul. Blue shaded area in the graph 5.1 below represents Izmir and the orange bars represent Istanbul. It is evident from the responses that Izmir has better environmental hygiene and open and free spaces given its size and population, whereas Istanbul does not show satisfactory response. Creative people surveyed believe that Izmir has higher quality of natural environmental, but less social services than Istanbul. Walkable streets is an outcome of livable cities, in which Izmir outrightly ranks higher. Izmir has safe walkable streets accessible to pedestrians. Due to higher immigration, tourism and transitory population, Istanbul becomes very weary and suffocating for the dwellers as depicted by the creative people who would prefer to avoid these junctures and choose work from home or close neighborhoods to avoid hustle, but Izmir totally offers ease in commuting. There are (relatively) adequate number of parking spaces and high

accessibility, probably due to the fact that neighborhoods are sparsely populated. The landscape is also key to determine parking spaces and accessibility. The urban jungle and undulating urban spaces and narrow spaces, it is not easy to drive in streets or walk. Water supply and electricity in both cities is uninterrupted, but Istanbul has an edge according to respondents and it is offered at cheaper rates by public service providers. Istanbul has one of the best healthcare systems in Turkey because of public and private players and high competition. Education facilities for children is essential for parents who think about permanent settlement, but Izmir surprisingly is better due to the fact it is cheaper and easy to commute. Public transport connectivity and reachability in Izmir is rated higher due to web of road networks. Istanbul despite subway, tramway and metrobus services, does not satisfy the residents, due to long walkable distances and poor planning. It takes time to access the stations and many neighborhoods are not even connected with public transport. The major transport networks run through the nodal areas and centers only to make it more congested whereas peripheries and suburbs are ignored and unserved.

In terms of economic sustainability of the creative people, it is important to determine how the purchasing power is affected in twin cities. According to the respondents, Izmir has affordable housing and the daily expenses are much lower when compared to Istanbul. Despite having higher wages and opportunities, Istanbul is very expensive since tradeoffs are higher. The amount earned is easily consumed, therefore the net QoL standards is reduced due to unaffordable utilities and services. Salaries do not suffice the needs of the household in Istanbul and the additional income to have private transport like a car becomes difficult when compared to Izmir. It indicates that purchasing power of creative people is less in Istanbul than Izmir, which makes former more livable. Creative people, as expected from their nature, prefer to spend money at outdoors like parties, travelling, bars and pubs, but it is very important to have some extra sources, which does not come from regular jobs. In Izmir, it is easier to spend time and money outdoors in comparison to Istanbul for cheaper services and time available to go out. In case of equipment of technology, Istanbul is the best choice in Turkey. As a metropolitan city and business capital of the country almost all electronics and technological services are available in Istanbul,

but Izmir is far behind in this case. More often, there can be such occasions that people may live in Izmir, but get such services from Istanbul through different means.

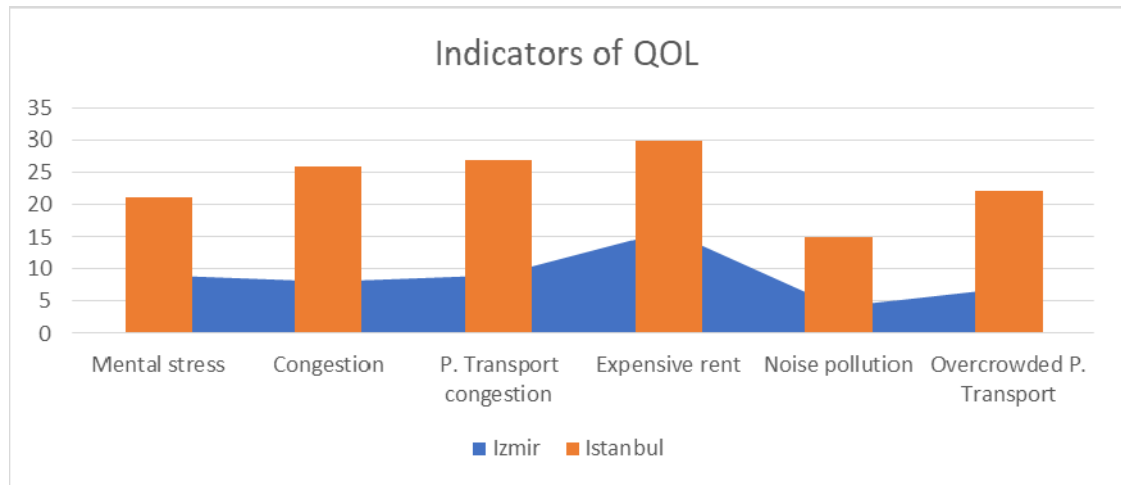
Graph 5.1 Indicators of QoL in Izmir and Istanbul (1)



Note: Higher values correlates with the higher services

When the negative externalities are analyzed in both cities to determine the levels of QoL, it is observed that Istanbul has higher values regarding negative externalities. Respondents state that when compared to Izmir, in Istanbul they feel mentally and physically stressed due to noise, transport, and nonstop life etc. It is also observed that there is higher congestion in terms of population in neighborhoods and transitional population adds to this congestion in public transport, especially during peak hours, because of over crowdedness and inaccessibility. The housing and office rents in Istanbul are much higher than Izmir, so for creative professionals, it becomes difficult to rent their own workspaces and residential rents also become unaffordable at central business districts where the majority of creative people prefer to work. Istanbul has crossed a threshold population which adds extra pressure over existing infrastructure and services. It leads to spillover effects leading to less productivity of the working class people. Due to density the marginal productivity of creative innovations and ideas is affected.

Graph 5.2 Indicators of QoL in Izmir and Istanbul (2)



Based on the objective and questions of the dissertation, the specific findings manifest that Izmir shows higher QoL standards with respect to Istanbul, but it is indeed complicated claim to conclude about the trend of the migration for creative people in Turkey. It is safe to claim Izmir has higher levels of satisfaction among creative people. First, the obtained results suggest that social indicators have higher potential as the overall indicator of tolerance in Izmir where those professionals who are creatively different and tend to differ from the traditional way of lifestyle can carve their own niche to make a shift and contribute to the economy.

Secondly, with reference to infrastructure and urban economy, Izmir is deemed as a more viable city for creative people such that they find it more comfortable to use the available infrastructure and still make their ends meet economically. Yet, given the size of the cities and opportunities, Istanbul keeps its identity as the overall focus of creativity, due to opportunities and technology. For creative economy to thrive, it is important to hold the three Ts as standard, namely Talent, Tolerance and Technology. Izmir has talent and tolerance, but fails in terms of technology, since it is still dependent on Istanbul.

Thirdly, the distribution of the creative people in Izmir is not concentrated in a certain district or area, but evenly distributed. Izmir has multiple cores and one central CBD in the proposal. The purpose is multisectoral economic development including

CCI. The proposal has not been implemented by local bodies despite the efforts to develop creative sectors in the city. It still is very vague claim and understatement to describe Izmir as a creative city, despite its higher quality of life standards and pool of talent. Theoretically, it can be correctly asserted that Izmir has higher potentials as backed up by the survey results to attract creative people even from the higher-order metropolitan city like Istanbul, but the retention capacity of the city is a challenge due to limited opportunities. Creative people have different needs and perspectives about the growth and development of cities but opportunities and employment still remain the main concern of the people.

According to some creative professional migrants from Istanbul, the important factor missing in Izmir to boom the creative economy is lack of a large elite class. It is paramount for creative services to find the right market within vicinity. Izmir has a large middle or lower middle-class society with small upper class who are potential players in the market for some creative services like design, art, theatre, fashion etc. Most of the creative sectors in Izmir find potential markets in Istanbul but limited export capacity apart from design and textiles. The homogeneity of the economic class and culture of Izmir plays negatively for its development.

5.1.1 Discussions

The migration patterns of creative individuals play a pivotal role in shaping urban landscapes and influencing the quality of life (QoL) in different regions. In the context of Canada, a significant influx of creative individuals from South Asia, the Middle East, and Africa has contributed to the country's economic growth and elevated living standards. These individuals, initially drawn for employment opportunities, eventually settled, showcasing the transformative impact of creative entrepreneurship on a nation's economy.

However, the uncontrolled and haphazard development around cultural and historical sites in various cities has posed challenges for smaller venues and businesses. The overshadowing of smaller and medium-sized enterprises by larger

complexes and business hubs has resulted in economic disparities and neglect of their contributions to the urban economy. This phenomenon is observed in Turkey, where local markets engaged in cultural and creative services face formidable challenges from international products.

The term "quality of life" (QoL) is multifaceted and can refer to both an individual's personal experiences and the living conditions prevalent in a given environment. Living conditions, influenced by factors such as income, health, security, physical and social surroundings, infrastructure, and the market, are crucial components of QoL. In the context of a city, QoL is often assessed through measurable civic parameters, reflecting the collective impact of societal and administrative actions. For creative individuals, QoL serves as a motivating factor for migration, with higher standards attracting and retaining skilled individuals.

Analyzing primary data from Izmir reveals promising results across various QoL indicators. The first hypothesis, "*Creative people have higher level of satisfaction in Izmir over metropolitan istanbul*", is supported by the findings. Creative individuals migrating from Istanbul to Izmir express a belief that Izmir offers a better social atmosphere for living and working. Furthermore, the accessibility of infrastructure in Izmir is deemed satisfactory, indicating the city's potential to accommodate a growing population.

The satisfaction of residents in Izmir, particularly concerning social and physical infrastructure, underscores the city's potential to become a magnet for creative individuals in the region. The study also identifies a notable trend where more females are migrating to Izmir than males. Interviews with the LBGTQ communities highlight their satisfaction with the tolerance and openness in Izmir, influencing their decision to migrate to the region. This diversity in migration patterns contributes to the multi-sectoral development of Izmir.

Creative migration serves as a crucial indicator for urban development. However, the research analysis indicates that fewer than 40% of creative individuals migrated

from Istanbul to Izmir seeking enhanced Quality of Life (QoL) standards. Consequently, the second hypothesis positing that QoL standards are a major driver of creative migration from Istanbul to Izmir is rejected. The majority of respondents migrated to Izmir for reasons related to education, employment, and family considerations. QoL played a role in influencing creative migrants' long-term decisions to establish roots in the city. This observation aligns with findings in Launceston, Tasmania, where the role of tolerance, aesthetics, and culture in attracting the creative class is minimized (Verdict, 2010).

Following migration, soft factors such as tolerance, diversity, openness, and aesthetics contribute significantly to retaining skilled individuals. While QoL does not directly act as a catalyst for attracting creative individuals, a noteworthy proportion migrated to Izmir due to the city's overall appeal and perceived sense of security. Initial economic and job opportunities, coupled with avenues for investment and entrepreneurship, play a more prominent role in drawing skilled individuals. Subsequently, soft factors contribute to the retention of talent.

A notable deviation from migration patterns observed in cities like Hong Kong, Sydney, and Berlin is that in the case of Izmir, migration occurs from higher to lower-order centers, driven by diverse compelling forces beyond mere employment opportunities. This study observes that young women exhibit a greater inclination to migrate from Istanbul to Izmir compared to males, a trend not significantly different from the migration patterns of young men from New Zealand to cities like London, Scotland, or Birmingham. A diverse array of push and pull factors, incorporating certain assumptions from Florida's theory, play a pivotal role. The climate of tolerance is found to be less significant than the natural climate and infrastructure in mobilizing talented youth (Young, 2011).

Migration trends among creative individuals from Istanbul to Izmir reveal a shift from the traditional gender-based migration patterns, with more young women migrating for social, environmental, and personal reasons. Contrary to the assumption that migration is typically from higher- to lower-order cities, this study

emphasizes the multifaceted factors influencing migration decisions, including social, environmental, and economic considerations.

Quality of life (QoL) indicators are crucial in understanding the satisfaction levels of creative migrants. Social indicators highlight that Izmir excels over Istanbul in terms of personal security, individual freedom, and tolerance, contributing to a more favorable environment for the LGBTQ community. Environmental indicators showcase Izmir's superiority in terms of environmental hygiene, walkable streets, and overall livability, providing a contrast to the congestion and challenges faced in Istanbul.

Economic sustainability is a significant factor, with Izmir offering more affordable housing, lower daily expenses, and a higher purchasing power for creative individuals. The city's economic advantages are evident in accessible and affordable education, better public transport connectivity, and a lower overall cost of living compared to Istanbul. The negative externalities, such as stress, congestion, and unaffordable rents, are more pronounced in Istanbul, affecting the mental and physical well-being of creative professionals.

Despite these advantages, Izmir faces challenges in becoming a thriving creative city. The city's reliance on Istanbul for technological services and the absence of a large elite class limit its export capacity and hinder the growth of certain creative sectors. While Izmir shows promise in attracting creative individuals, retaining them in the long term requires addressing these challenges and fostering a more diverse and economically dynamic environment.

In conclusion, Izmir demonstrates higher quality of life standards and satisfaction levels among creative migrants compared to Istanbul. However, the city needs to focus on enhancing technological infrastructure, promoting export capacity, and addressing the limitations posed by a less diverse economic class to fully establish itself as a competitive and sustainable creative hub.

5.1.2 Limitations

There are several limitations worth mentioning about the present study regarding its conduct and the outcome. Some issues have not been covered in the study due to the non-availability of the data. The first thing that we could not get cluster mapping of the creative people is because of lack of the locational data of the people migrated from the Istanbul to Izmir.

Size of the sample is very important for the quantitative analysis but for this study a small sample size of 40 has been used to carry out the results. The reason behind the small sample size is the fact it is very difficult to find the people who have migrated from Istanbul to Izmir and at the same time are creative. Most of the people who received the survey form didn't want to participate for personal reasons. The nature of the people in turkey in general is that they are very skeptical about the surveys carried out for academic or administrative reasons. For a foreigner it is very difficult to convince your target group to take part in any data collection process.

Another problem of carrying about such research is that people would not share their personal information unless there is an incentive or it is mandated by the government. The data collected for the study related to the economy and political issues has been indirectly accessed through assumption methods. People do not show any enthusiasm about any research related work and prefer to remain silent about their private life. Sometimes even revealing sex is not common here for certain social obligations.

The date about the migration is available at the TUIK and SGK but they are reluctant to share that information. The data shared is very generalized information about the number of the people annually received by Izmir or out migrated. Their profession and specific location in Izmir is considered very secretive and legally bound to protect the privacy of the citizens. So, it becomes to extremely difficult to track down the people for collecting information. Majority of the samples have been

collected online through social media sources because they do not prefer to have face to face interaction.

There is no institutional organization available for the creative people in the city who represents the whole community. The individual interaction through different point contacts is important to reach such people. There are few studies about the creative sectors which are related to the economy and some sector specific studies but not about the infrastructure and migration related. It is also very difficult to make any classification for the creative class which is very vague and the lines are blurred. This group is not institutionally organized at the state and city level so the classification in context of turkey is not formalized.

5.1 3 Suggestions

The creative economy in Turkey lacks a well-defined institutional framework and organizational structure to effectively manage and oversee its national affairs. Establishing a systematic and comprehensive network is crucial for formulating and implementing policies and strategies in a hierarchical manner, ensuring checks and balances in the demand and supply dynamics of creative services. Such a network would also provide insights into global markets and emerging opportunities, aligning with the evolving needs of the time.

Turkey allocates relatively minimal resources to research and development compared to its European and Asian counterparts. To foster innovation and encourage the younger generation to contribute to new inventions and discoveries across various sectors, substantial financial and capital investments need to be channeled through institutions and universities. This approach would stimulate young talents to explore uncharted realms of research, leveraging pragmatic and rational methodologies to analyze Turkey's potential comprehensively.

The integration of creative sectors into formal public policy, akin to practices in countries like the United Kingdom, Australia, and China, is imperative. Presently, Turkey's creative sectors operate independently, with minimal direct government

intervention at any administrative level. While the Ministry of Culture and Tourism bears responsibility for creative sectors, there is a noticeable lack of coordination and collaboration with the Ministry of Economics. Public policy documents and budgets fail to explicitly address creative sectors in both short- and long-term plans. Furthermore, there exists a lack of consensus among various institutions regarding the production and consumption aspects of creative services. Official records detailing individuals working in different sectors are absent, and certain informal sectors of the economy remain unaccounted for. Prioritizing these sectors in public policy is vital, recognizing them as stakeholders in any planning and policymaking endeavors.

A key measure to foster the development of the creative sector involves robust promotion of products and services. While Istanbul has recently organized fairs and workshops to showcase inventions and cultural products, Izmir lags behind in this regard. The Metropolitan Municipality of Izmir must take decisive steps to globally promote the city, attract investors, and establish markets that welcome diverse nationalities. Initiatives such as fashion shows, workshops, symposiums, and conferences can serve as platforms for the exposition of cultural goods and creative services. Despite being comparable in size to Berlin and larger than Milan, Izmir currently lacks major international events where global artists and designers can exhibit their skills and products. The urban local body must think innovatively, encouraging international players to invest while providing opportunities for local artists to engage, interact, and showcase their products.

5.1.4 Conclusion

In recent decades, the creative class has gained prominence in academic and policy discussions due to its perceived role in driving economic growth and employment within urban settings. Richard Florida's conceptualization of the creative class, emphasizing talent, tolerance, and technology, has been influential, albeit criticized for its broad and vague classification. While acknowledged in Western countries and notably implemented in the United Kingdom, the attention to

the creative class was initially lacking in the East. However, since the early 2000s, Turkey, particularly metropolitan cities like Istanbul, has emerged as an exporter of creative goods and services.

Creative individuals, like their counterparts, are inclined to migrate to locations offering opportunities and a tolerant environment for showcasing their talents. This research reveals that creative individuals prefer workplaces open to unconventional ideas, and their migration is influenced by factors such as quality of life and satisfaction with social and physical infrastructure. Western cities like Berlin and metropolitan London have established themselves as magnets for creative talent, contributing to their growth and infrastructure development. However, retaining such talent requires more than just infrastructure, involving a combination of market dynamics and institutional settings.

The migration of creative individuals is correlated with their satisfaction with the social and physical infrastructure of a city, which includes safety, tolerance, and acceptance of diversity. In Turkey, the creative class, though dispersed, predominantly resides in major cities. Istanbul, being a central attraction, has retained the majority of skilled individuals due to available opportunities and global proximity. Nevertheless, recent trends indicate a shift, with an increasing number of people moving from Istanbul to Izmir for reasons such as education, employment, and social and political factors.

The findings of this dissertation highlight that Izmir offers a more vibrant and tolerant atmosphere compared to Istanbul, encouraging migration. Affordability in Izmir is another significant factor, as it is relatively higher than in Istanbul, where congestion and accessibility issues have become deterrents. The survey indicates that Izmir provides better accessibility and connectivity of public transport, making it more reliable for commuters. Despite these advantages, the question of Izmir's capability to retain creative talent remains. The city must address competition from other cities and enhance opportunities for its residents. Policymakers should focus on

developing innovative mechanisms to position Izmir as an attractive destination for creative individuals in the East.

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