

Cultural/creative industries in Istanbul: Beyoğlu case

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Received: December 2013 Final Acceptance: April 2014

Abstract

This paper aims to highlight the spatial distribution and locational criteria of cultural and creative industries rising as strategic urban management tools in Istanbul.

In the scope of the research, to gain insight into the cultural/creative industries, in-depth analysis was conducted to investigate the locational choices and spatial distribution of such industries. Furthermore, to demonstrate the existing pattern of the cultural/creative sectors in the city, site analysis and extensive interviews were held in Beyoğlu where an agglomeration has existed since the 19th century.

The case-study results demonstrate the relationship between place and creative production, and the role of place in the location preferences of these industries. The outcome of the research will contribute to further studies on these industries and will influence the future strategies of Istanbul Greater Municipality and how it develops cultural/creative industries.

Keywords

Cultural and creative industries, Spatial distribution, Locational criteria, Beyoğlu, Istanbul.

1. Introduction

The co-presence of globalization and capitalism, allied with the new organization of the state, reproduce the social, spatial and economic structure of cities. The emergence of new change agents, reorganization of urban management techniques and new urban planning practices demonstrate this process. The critiques on comprehensive planning in which it is seen as contradictory to the capitalist system caused the modern planning approach to lose ground in the urban development process. As the comprehensive planning loses its power in the redevelopment of urban space, the global capital gains the power and as a result urban space becomes more imprecise. During the economic reorganization of the world, industry moved out of the cities and relocated itself. The decline of the urban economies and population with the capitalization of the system created new organizations and new agents of change in planning practices. In particular, the above-mentioned process forced the urban managements to reorganize and restructure themselves in the field of spatial and economic planning. The restructuring process also provoked an economic rivalry between cities worldwide. By the end of the 20th century, the new urban managements accelerated their efforts in attracting capital and qualified labor (creative people) by adapting new strategic planning methods.

The emerging literature on cultural and creative industries exhibits that these industries have been used as a strategic tool by urban managements in many countries since the 1990's. Istanbul as a globalizing city has also adopted similar strategies based on cultural/creative industries with the aim of stimulating spatial and economic redevelopment in the last two decades.

The distinguished role of these "new industry formations" in the "restructuring of the space economy in the urban core and in the regeneration of local and regional dynamics" (Hutton, 2006; p.1820) put these industry formations in the centre of urban management planning. Hutton (2004) also emphasizes the overt role and impact of the cultural/creative industries on

urban space and economy which make it crucial to absorb the disposition of these industries.

The guiding questions of this research address the reasons behind the spatial agglomeration and locational preferences of cultural/creative industries, and how these factors compare on an international scale.

The research aims to highlight the following; firstly, on a global scale the nature of cultural/creative industries and the locational criteria of these sectors in different countries. Secondly, on a more localized level the locational tendencies of cultural/creative industries in Istanbul by analyzing the existing spatial distribution of these industries. Thirdly, via face-to-face interviews with creative workers the locational criteria of cultural/creative industries in Beyoğlu where these industries have naturally agglomerated since the 19th century.

The literature on cultural and creative industries shows us the revolutionizing power these industries have on economic re/development and social vitalization and also in the conservation of historical sites and adaptive reuse of buildings in order to create a positive urban image (Landry, 2000; Hall, 2000, Florida, 2002; Hutton, 2006; Pratt, 2008)

The above mentioned attributes and consequences of development of cultural/creative industries in cities give them a substantial importance in urban context.

2. Fundamental notions: Cultural industries – creative industries

The term *Culture Industry* originally used by Adorno and Horkheimer (2002) refers to industrially produced commercial entertainment – such as film, publishing, music, museums and art galleries. Originally, the notion of culture industry was separated from the creative arts and used in the place of mass culture (Adorno and Horkheimer, 2002). The scope and the usage of the term transformed during the 20th and 21st century and the term is referred to as cultural industries, culture industries, creative industries etc.

In the following studies, the cultural industries are defined as traditional

activity forms which are related with art and popular culture that includes “the live performance, singular artistic production, and the recorded and reproduced productions in the audio and visual media” (Wynne, 1992; p.1).

O'Connor (2001; p.5) defines the cultural industries as the activities that produce “symbolic goods”. Throsby (2001; p.45) sees the cultural industries as the activities including “some sorts of creativity, symbolic meaning and intellectual property”.

It has been critiqued that, the notion of *Creative Industries* emerged in the UK in the late 1990's due to economic development policies of the British government. Advertising, architecture, art and antique markets, crafts, design, designer fashion, film, interactive leisure software, music, performing arts, publishing, software, television and radio, which include the activities seeking individual skill, talent and intellectual property in the production, are classified under the creative industries (DCMS, 1998; DCMS, 2008)

The term creative industries include various economic activities as mentioned above. Florida (2005) underlines that; creative industries comprise the activities that create meaningful new forms. He defines the cities as “the cauldrons of creativity that turn human creative energy into technical and artistic innovation, new forms of

commerce and new industries” (Florida, 2005; p.1). He also includes science and engineering, research and development, technology based industries, and knowledge-based professions of health care, finance and law in the creative industries (Florida, 2002). In addition, he emphasizes that creative industries tend to cluster in areas with 3T –technology, talent and tolerance.

The literature review recognizes that the scope of the notions in different countries depends on the public, cultural and economic policy of managements. In that point of view, the notions with similar definitions and classifications, are given several names, under different titles such as culture economy (Germany, Switzerland), copyright industries (USA, Singapore), cultural industries (France, Turkey), cultural industries cluster (Spain), cultural goods (UNESCO), creative capital (Denmark, Netherlands), knowledge economy (Canada, Finland) etc. (See Table 1) (Wiesand, 2007).

Taking into account the above arguments, the terms cultural industries and creative industries are superimposed as cultural/creative industries for the rest of this study as a result of overlapping and similar discourse.

Besides the diversity in classifications of the cultural/creative industries across different countries there are also some overlapping sectors.

Table 1. Various titles for cultural/creative industries (Wiesand, 2007).

Culture Economy (1991-2007, Switzerland 2003)
Cultural industries (France 2006, İstanbul 2007)
Cultural industries cluster (Spain 2004)
Cultural products and service industry (EU 2003)
Show business (USA)
Creative industries (UK, 1998-2005, Austria 2000-2006, EU 2006)
Creative class (Florida, 2002, Netherlands 2005)
Copyright industries (USA 2000, Singapore 2004)
Knowledge Economy
Experience Industry
Creative Capital
Cultural Goods
Creative Sector
Cultural and creative sector

The comparison of the cultural/creative industries across different countries indicates the variety in sectors as a result of governmental and political differences determining economic and urban development strategies in these countries.

3. Locational criteria and spatial distributions of cultural/creative industries in different countries

Increased mobility of global capital and labor combined with the economic and spatial redevelopment needs of cities resulted in the cultural/creative industries emerging with a growing importance that has redeveloped urban economies.

Today governments and municipalities encourage cultural/creative industries that are operative in the restructuring of urban space (the UK, the Netherlands, Finland etc.). Because of the positive effect cultural/creative industries have had on the urban environment, the research and studies carried out around these industries have also accelerated. Such a positive effect on urban economies has attracted creative people that has strengthened the cultural life of the cities and raised their international profile.

Hutton (2006; p.1819) emphasizes that the cultural/creative industries have “localized regeneration effects, regional growth impacts, export-base implications and connections with generative processes of urban change and transformation”. As he mentioned; cultural/creative industries have an effect on the preservation of historical sites, physical and economic redevelopment of cities. Cities such as Liverpool, Amsterdam, London, Helsinki, and Oslo are using cultural/creative industries in the revitalization and regeneration of inner city spaces.

The research and studies on creative industries demonstrate that some cities are more popular than others, and creative industries tend to cluster in certain places (Landry, 2000; Hutton, 2004; Florida, 2005; Yusuf and Nabeshima, 2005). The research also indicates that the distribution of creative industries vary geographically, depending on local circumstances and governmental strategies (Brecknock,

2004).

Porter (2000; p.15) defines these “creative clusters” as “a geographic concentration of interconnected companies, specialized suppliers, service providers, institutions and firms in related industries”.

In particular, the spatial distribution and locational choices of cultural/creative industries in different countries show similar characteristics such as clustering in globally linked cities with high technology infrastructure. The urban atmosphere, accessibility, social tolerance, diversity and technological infrastructure also have a bearing on the creative people. No doubt the above mentioned circumstances affect the density of creative industries, and shape the spatial distribution of the sectors. Florida (2002) emphasizes that creative industries tend to locate in areas that are shaped by the 3T : talent, tolerance, technology. Here, talent means the creative people, in other words qualified labor. Tolerance refers to tolerance of social differences and technology is the infrastructure demanded in creative production.

Besides infrastructural requirements, the sectors also demand some networking ties which accelerate the creative productivity. Yusuf and Nabeshima (2005) mentioned these unavoidable relationships between different sectors which enable intersectoral collaborations as a result increase the productivity. Figure 1 executes the significant, strong and estimated ties between various sectors in cultural/creative industries. Research executes that since physical proximity facilitates the creative production process they tend to locate close to each other (Florida, 2002, 2005, Hutton, 2004).

As Table 2 presents, the locational criteria of the cultural/creative industries within different countries exhibit similar tendencies in determining location such as high technology, innovation, tolerance, diversity and creative labor (talent). In part, the sectors exhibit some differences depending on geographical variations, as well as governmental and political regulations. The social and cultural structures of cities also affect the spatial distribution of cultural/creative industries.

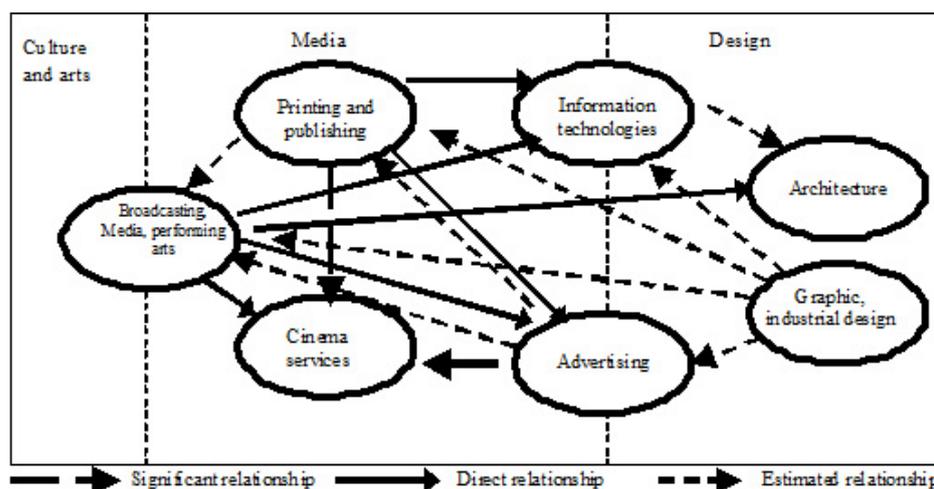


Figure 1. Cultural/creative industries and their relationships (Yusuf & Nabeshima, 2005; pp. 113).

Istanbul city with its urban vitality, population diversity, along with its cultural and historical heritage is the most attractive city in Turkey for cultural/creative industries. The enhanced technological infrastructure and techno parks as hubs of innovation within the city bring with them an existence of creative labor and international awareness that strongly influences the cultural/creative agglomeration within the city. The city currently embodies fashion, film production, software development and festivals in addition to architecture, graphic design, advertising, and other business services as a result of the aforementioned elements. However, to trigger future development of these sectors in the city, potent strategies and policies on local and regional scales are required

The cultural/creative industry classification of Istanbul Greater Municipality mostly include the culture based sectors such as film production, photography, visual arts, performing arts, graphic design, festivals, museums and art galleries which shape the first group in this study. The second group includes business services which although some services (such as insurance, real estate, law) do not traditionally fit under the cultural/creative industry umbrella still seek individual creativity, specialization and qualification (see Table 3).

4. Cultural/creative industries in Istanbul: Spatial distribution and locational criteria

Its historical and cultural heritage, population density, economic activity and the hinterland of Istanbul

Table 2. Locational criteria of the cultural/creative industries in different countries (reproduced by the Author).

The USA	Canada	Australia	Austria	Nordic Countries	East Asia	The UK
High tech. Innovation International relations/ awareness Gay and Bohemian population Multinationality Creative labor talent Diversity Tolerance	Proximity to the city centre Historical pattern and identity Vitality Image and prestige Security Tolerance	High tech. Ease in access to information Financial and business services Public services: Education facilities, health care services	International relations Public services Cultural facilities Bohemian population Multinationality Local features Creative labor Diversity Work and live opportunities	High tech. Innovation International relations / awareness Public services: Education facilities Creative labor	High tech. Industrial infrastructure International relations awareness Job opportunities Urban pattern and development Multinationality Diversity	International awareness Spatial quality Public services Cultural facilities Historical pattern and identity Bohemian population Diversity Tolerance

Table 3. Classification of cultural/creative industries in Turkey (IMP, 2005b).

Group 1 (Culture based)	Group 2 (Business services)
Film production	Headquarters of Insurance companies
Visual arts	Real estate associations
Performing arts	Law firms
Graphic design	Computer services
Festivals	Software development
Museums and art galleries	Multimedia
Fashion design	Architecture and Engineering
	Advertising

have made the city an internationally recognized trade and culture centre throughout the centuries. The historical centre of Istanbul is divided into three hubs by the sea, in the southwest the traditional centre of Eminönü, and in the northwest Galata and Beyoğlu locate. In the eastern part, Uskudar and Kadıköy shape the centre of the Asian side of the city.

In the second half of the 17th century the location of embassies in Beyoğlu (along the Grand Rue de Pera: today İstiklal Street) triggered the urban development and increased population in the settlement of that area. As the European population settled in the area, cultural and commercial activities emerged and a new lifestyle appeared in Beyoğlu. The district developed as the modern centre of the city (Akin, 1998).

Up until the 18th century some cultural/creative industry clusters developed in different settlements (banks and insurance companies in Karaköy; arts and crafts in Eminönü). As a result of an increase in the number of Europeans living in Beyoğlu and with it a new cultural influence, a concentration of industries focused on engineering, architecture, photography, music and theatre started to flourish in Pera / Beyoğlu as of the 18th century. All the circumstances mentioned above transformed Beyoğlu as the modern centre of the city (Dokmeci and Ciraci, 1990; Akin, 1998).

Through the 19th century, the historical peninsula (Eminönü) maintained its traditional pattern. Whilst, modern commercial and cultural activities flourished in Beyoğlu; the photogra-

phers, architects, engineers, artists and performers preferred to locate in that area following the European population.

In the 20th century by the republican era the demographic and economic structure of Beyoğlu changed due to a decrease in the European population in the province throughout the 1950's. As a result, the number of cultural/creative industries declined because of land use and user changes (Akin, 1998).

Nevertheless, in the post 1960's period, cultural/creative industries started to re-aggregate in the area and the number of sectors within these industries increased because of the inherent revitalization of the settlement. In this sense, since the 18th century some sort of cultural/creative industries such as film production (firms), visual arts, performing arts, architecture (firms) have maintained a tendency to cluster in Beyoğlu –the cultural centre of the city-.

The distribution of commercial activities demonstrate that although the service sectors are spread through the centre of the metropolitan area, nearly 50% of all cultural/creative industries tend to locate in Beyoğlu, Beşiktaş, Eminönü, Kadıköy, and Şişli which constitute the central business district of the city (see Table 4). The spatial distribution of economic activity also indicates the distributional differences of the sectors between the two parts of the city. The European side of the city with a higher population density and higher economic activity attracts nearly 80% of all film production firms, advertising agencies, cinemas and theatres in

the city. The Asian side accounts for the remaining (See Table 4).

The spatial distribution of film production firms and advertising agencies, theatres, cinemas, as well as distribution of commercial banks and financial companies highlight the inevitable

Table 4. *Distribution of film production and advertising firms, theatres, cinemas in Istanbul (IMP, 2005b).*

Boroughs	# of firms	%
Şişli	1354	20,74
Beşiktaş	1168	17,89
Beyoğlu	854	13,08
Kadıköy	702	10,75
Eminönü	253	3,88
Kağıthane	238	3,65
Üsküdar	206	3,16
.
Istanbul Entire	6529	100,00

agglomeration of culture led sectors and business services in the central city (IMP, 2005a). In light of the data above, it can be said that, the cultural/creative industries tend to locate in the center of the city which is accessible for all, including sufficient technological and social infrastructure within the city scope.

5. Spatial distribution of the film industry

The film industry in Istanbul uses both film studios located on main arteries and existing urban fabric for film production. For the inner city productions, the Bosphorus is the most preferred location. The historic neighborhoods and other naturally attractive places are also focal points for film production. This sector also demands qualified labor (creative people) and needs strong business relations. Therefore the headquarters of the film companies tend to locate in the central city owing to accessibility, creative workers, existing infrastructure and business relations (IMP, 2005b).

On this basis in the light of the above argument preproduction and postproduction firms are located in the centre of Beyoğlu (the case study area), Şişli, and Beşiktaş. However, the big studios are located on the outskirts of the city

on the main arteries which are more interconnected to the city (IMP, 2005b).

The spatial distribution of the film industry indicates that 92% of the sector agglomerates on the European side of the city in three districts; Beyoğlu, Beşiktaş and Şişli. However, Beyoğlu is the premier location for film industry with 61% (99 firms) of the agglomeration as a consequence of Yeşilçam tradition (Turkish Film Industry).

The postproduction firms, which take part in the final stage of the film production process, tend to be located in the city center hence the production requirements. The post production firms also highly agglomerate in Beyoğlu (with 41,6 %, 15 firms). The business relations between that two professions cause the agglomeration in this area.

The spatial distribution of the cultural/creative industries in Istanbul points to a specific area consisting of Beyoğlu, Beşiktaş, Şişli, Fatih, Kadıköy and Üsküdar boroughs each being a central business district within their own right.

Indeed, the spatial distribution of cultural/creative industries –film production, post production, software development, fashion design, and festivals determine the locational criteria of these industries. On this basis, the nature of the central city which is spatially, culturally and economically more attractive allows for the specialization of these industries, enabling business relations to develop and also steer the cultural/creative agglomerations in the CBD.

As the cultural/creative industries turn human capital, culture and creativity into economic resource and also increase international awareness and enhance the urban image, municipalities and governments develop urban policies focusing on these industry formations. The industries, which accelerate the redevelopment process of pre-industry based urban economies, help to create livable environments by using the urban space in various ways.

Istanbul with all its positive features has the potential to develop a wide range of cultural/creative industries. However, there are transportation and development issues, along with inade-

quate infrastructure and an over population preventing the potential growth of these industries in the city. In order to further encourage the development of these sectors operative strategies based on locational preferences are needed. For these strategies to be effective the spatial and strategic problems need to be solved.

6. Case study observations: The locational criteria of cultural/creative industries in Beyoğlu

In order to develop accurate urban strategies for cultural/creative industries in Istanbul, the spatial tendencies and the locational criteria of the industries should be analyzed thoroughly.

Hence, beside the literature review on a global scale, interviews and a site survey in Beyoğlu, was conducted to gain insight into these industries and to provide strong indicators of the locational preferences of the cultural/creative industry clusters in Istanbul. In a densely populated metropolitan city, the existing spatial distribution of the related firms gives important clues about location decisions. The interviews with company owners and creative workers reveal the criteria behind the company locational decisions.

For the case study, Beyoğlu borough was selected on the basis of the following criteria; (a) being a cradle for cultural/creative industries since the 19th century, (b) existing agglomeration of creative firms; high densities of cultural/creative industries in the area, (c) the historical and cultural importance of the settlement for the city of Istanbul.

Through the database of the Istanbul Chamber of Commerce, the distribution of the cultural/creative industries is analyzed. As mentioned previously; the sectors tend to locate mostly in Beyoğlu, Şişli, Beşiktaş, Fatih and Kadıköy boroughs that constitute the central business district of the city. On the other hand, to view the existing distributions of the cultural/creative industries is not enough to see the locational criteria clearly. In this sense, Beyoğlu is selected for the site survey to show the historical importance of the area for the film industry, performing arts, visual arts, photography and

architecture (See Figure 2).

As a part of the research, a site survey and interviews were held with creative industry workers and company owners in the area. The observations generated from the field study aimed to (a) find the reasons of agglomeration / clustering, (b) assess the role of spatial and environmental configurations on creativity and creative production, (c) understand the requirements of the industries and creative workers. The internet database combined with official archives of the Istanbul Chamber of Commerce respondent firms of film production, photography, advertising companies and architecture were selected. There is not a specific bound creative industry enclave in Beyoğlu. However a pervasive order is seen in the area.

A number of creative workers and company owners were interviewed in 2009 within Beyoğlu. With its art nouveau historical buildings, art galleries, restaurants, cafés and bars, cinemas and cultural centers Beyoğlu is a city wide cultural centre and a destination for millions of people. Field observations carried out in the same year realized the role of these meeting places as sites of socialization for creative workers, opportunities for knowledge exchange and informal business meetings. The existing cultural/creative industry agglomeration in the area illustrates the features of urban environments that attract these industries.

To reach beyond the subjective determinations and comments on reasons of sectoral agglomeration in Beyoğlu a site survey was planned and interviews

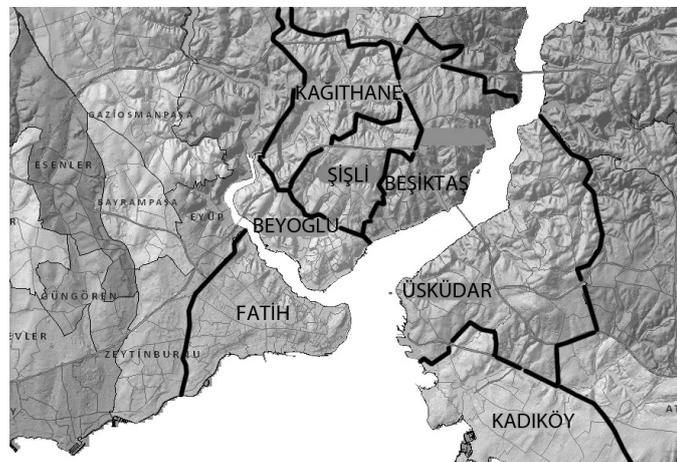


Figure 2. Location of Beyoğlu in Istanbul metropolitan core.

were conducted to (a) support the theoretical frame of the research, (b) identify locational criteria for an area that already has a strong cultural/creative industry history, (c) understand the relationship between place and creativity – creative production, (d) comprehend the influences of urban environment on creative labor.

Referring to the above discussion, the creative workers (professionals) and company owners (seniors) in architecture, photography, graphic design and film production are included in the research. The method of the survey was face-to-face interviews with the creative workers. Case study area in Beyoğlu borough is seen in Figure 3.

The interviews exhibit;

- How the sector workers define the notion of “creativity”,
- The relation between job efficiency, creativity and urban atmosphere, and
- The factors affecting the locational preferences.

The interviewed companies were selected from internet databases and from archives of the Istanbul Chamber of Commerce. Ten film companies out of nearly 100 (film production and post production firms), ten architecture firms, and ten advertising firms were included in the pilot study.

The interviews reveal that most of the company owners have attempted to establish their own businesses after working as employees in different companies for many years and after gaining much experience and seniority in their respective sectors. The de-

velopment process of a company also indicates a very important state that many creative firms at the beginning of their life (during the first five years) firstly locate in the outskirts of the city. They then move to more prestigious districts such as Beyoğlu after establishing themselves and gaining power to be on the inside of this creative hub. This shift in location allows them to upgrade their business relations, to reach a wider creative population and to be more accessible for all. 21% of the creative companies that are included in the site survey have been located in Beyoğlu more than 10 years, 18% of the companies have been in the area for 6-10 years. The majority (61%) of the firms are new in Beyoğlu. This data concludes that Beyoğlu is a cauldron and also a destination for young creative firms in the city.

Accessibility-Centrality: The interviews highlighted the importance of accessibility and centrality in making location preference decisions. All the interviewees mentioned that accessibility for workers (public transportation facilities) and potential customers is a substantial determinant in the location decision together with the historical and cultural attraction, along with the prestigious image of the area. It was also determined that being in the CBD close to Şişli and Beşiktaş for closer business relations have a bearing on location preference.

The interviewees mostly mentioned that business relations are not a factor in locational decision but the centrality of the area is an important determinant in location preference for architecture, advertising firms and photographers. Hence, apart from the above discussion, the business relations and sectoral bonds between pre and post production processes are significant and crucial for the film industry, as a result of the essential role of face to face dialogue and intimate business relations. It is also revealed by the respondents that the scenarists, actors, post-production workers –mostly the young and singles- tend to live in Beyoğlu and Cihangir close to firms and colleagues because of the flexible working hours of these industries. However, it is obvious that, the accommodation prefer-



Figure 3. Case study area in Beyoğlu.

ences are mainly related with the age of the participants, older creative workers especially with children, prefer not to live in the area. The urban atmosphere in Beyoğlu, that promoting creativity and creative production by social diversity and other urban amenities attracts cultural/creative industries. On the other hand, the interviewees mentioned some disadvantages of living and working Beyoğlu such as parking issues, over crowdedness, security problems and rapidly changing land use and users (such as entertainment based land uses; bars and night clubs).

Ambiance: The interviews reveal the role the ambiance of an area has on creative production and personal mood. The interviews with the film industry workers and the in-depth analysis carried out show that it is the ambiance of the urban space, land use and user diversity which enables intellectual development, exchange of ideas and random meetings with other creative people. The co-presence of work and living opportunities with a rich social and cultural environment has a bearing on creativity. The interviewees denoted that being in the heart of the culture and social hub of the city and intellectual milieu affected and encouraged creative production. Also, it was found that a workspace and inhabitable urban pattern provides convenience and generates a productive atmosphere.

The interviews with the company owners provide insight into the lo-

cational determinants of the creative industry firms. The cluster of film production firms in Beyoğlu is due to the influence of the Turkish film industry. The proximity to city center, accessibility, ambiance and atmosphere of the existing urban context attract the creative sectors as well as creative people and enable the clustering of the firms in the area (See table 5).

6.1. Results: The comparison of locational criteria

The interviews with creative workers in Beyoğlu reveal the locational criteria of the sectors in the district.

In Table 6 the comparison of location criteria of the cultural/creative industries in several countries execute the dissimilarities beside the similarities between the spatial tendencies of cultural/creative industries in various countries.

Urban and social context:

It has been determined that the sectors of film, architecture, graphic design and photography in Istanbul Beyoğlu are affected by the urban and social context. Here, social context means availability of white-collar labor and socio-cultural diversity as cultivator of creativity. On the other hand urban context includes historical identity, diversity of land use –specifically the third spaces of cafes, restaurants, coffee houses and bars as the places of random encounters-.

Table 5. Distribution of film production and advertising firms, theatres, cinemas in Istanbul (IMP, 2005b).

Criteria	# of selection
Proximity to city center	25
Accessibility	24
Ambiance	24
Cultural facilities (art galleries, cinema and theatres)	23
Creative labor	22
Social diversity	19
Historic pattern	19
Business relations	17
Cafes, bars, restaurants	16
Tolerance	14
Proximity of work and live opportunities	14

Table 5. Comparison of the locational criteria of the cultural/creative industries in Beyoğlu with other countries (produced by the Author).

Country	Criteria	Infrastructural Context	Social Context	Global Context	Urban Context	Facilities Services
The USA		High tech. infrastructure Innovation: #of patents per person	Bohemian population Diversity Multinationality Tolerance Creative labor	International relations/ awareness		
Nordic Countries		High tech. infrastructure Innovation: #of patents per person	Creative labor	International relations/ awareness		Education facilities
East Asia		High tech. and Industrial infrastructure Development level	Job opportunities Diversity Multinationality	Global city International relations/ awareness	Urban pattern	
Austria			Creative labor Bohemian population Diversity Multinationality	International relations	Local features Working and living opportunities	Cultural facilities Public services
UK			Bohemian population Ethnic and cultural diversity Social harmony (tolerance)	International awareness	Proximity to the city centre Spatial quality Urban pattern Historical character Identity	Cultural facilities Public services
Canada			Vitality Tolerance	Image and prestige	Proximity to the city centre Historical character Identity	Security
Turkey			Creative class Diversity Tolerance	Image and prestige	Proximity to the city centre Accessible location Urban atmosphere Historical character	Public transportation Cultural facilities

Infrastructural and Global context:

The interviews executed that historical identity and global awareness of Beyoğlu is mainly important for film production companies in international collaborations. Moreover, the respondents of film production, architecture, graphic design and photographers –in which production mainly based on personal creativity- indicated that high tech infrastructure which is a requirement in engineering and in information technologies is not a determinant in location decision in Beyoğlu.

7. Conclusion

As a result of the economic potential and space shaping power of these industry formations Istanbul Greater Municipality has selected four cultural/creative industries for their urban redevelopment and economic restructuring. These sectors are festivals of art and culture, software development, film industry and fashion design. Together with the existing market and their importance for the city, Istanbul Municipality aims to use these sectors in the enhancement of urban image,

in the redevelopment of urban economies, in the revitalizing of the built environment and in the development of new settlements within Istanbul (IMP, 2006).

Hence, the headquarters and creative design of film industry and fashion design sectors tend to locate in city center, production process in film industry spreads throughout the city, in fashion design manufacturing process locates in outer city. In addition, festivals of art and culture mostly choose to locate in central city in order to be more accessible to target market (IMP, 2006).

Istanbul Greater Municipality aims to support the existing sectors in "Cultural Triangle" (IMP, 2006 p. 25) including Fatih, Beyoglu, Sisli, Besiktas, Uskudar and Kadikoy boroughs of the city by developing life quality, cultural facilities, social services and physical infrastructure. The urban redevelopment is one of the spatial strategies of the municipality in supporting cultural/creative industries in cultural triangle. Besides, the urban management intends to promote cultural/creative industries by redeveloping brown fields, enhancing the technological and social infrastructure and promoting creativity and entrepreneurship centers in new development areas (IMP, 2006 p.27). However, there has been no field survey conducted by Istanbul greater municipality on the location decisions of these sectors in the city which limits the proper actions and strategies on the cultural/creative industries.

Besides, the existing spatial distribution of cultural/creative industries and the interviews with the creative sector workers demonstrate the characteristics of spatial and social pattern that affect the locational criteria of the cultural/creative industries. These include:

- Distance to the city centre,
- Accessible location,
- Public transportation facilities,
- Urban atmosphere: vitality,
- Cultural facilities,
- Existence of creative labor,
- Social diversity and social tolerance,
- Historical sites and buildings, affect the location decision of the cultural/creative industries in the city.

It is obvious that there is a recipro-

cal relationship between the sectors and the place that they occupy which increase the creativity and livability of that area. The site survey and interviews convey the reasons behind the location decisions and the role of urban ambiance for the cultural/creative industries. No doubt, the sectors need to be in the heart of the city in need of the amenities of the city centre that new settlements can not yet offer.

The results of the site survey on cultural/creative industries in Istanbul also demonstrate that locational criteria and spatial distributions of these industry formations are similar to other countries. The tendencies identified by this research on locational criteria and spatial distribution will help city management to enhance economic and spatial strategies for the development of cultural/creative industries in Istanbul.

It is well known that developing cultural industries through creating cultural cores and basing construction of the local development process on culture are strategies adopted by many cities in Europe (Enlil et al., 2008). The transformation process spontaneously or policy based, accelerates the change of uses and users, regenerates the place and provides urban sustainability.

Today, rapid population increases, dispersion of cities, and pressure on natural resources result in the need for a revitalization of the urban core and reuse of existing building stock. In order to attract creative people, to provide social and economic dynamism, and to increase public awareness; it is popular to promote sectors including individual creativity, talent and skill. In this process, the cultural/creative industries are gaining importance owing to their role in revitalization and sustainability of urban pattern.

The cultural/creative industries;

- Stimulate the economic growth,
- Improve the urban image,
- Accelerate the revitalization and re-development processes,
- Create public participation,
- Create social and cultural vitality,
- Increase international awareness.

These influences of the sectors make them attractive for urban management and put the sectors in the centre

of urban redevelopment policies and strategies. The Greater Municipality of Istanbul also aims to use the cultural/creative industries as a catalyst in the problematic areas and new development zones in the city. With its cultural diversity, and historical background, Istanbul possesses a suitable environment for the development of cultural/creative industry formations. However, in order to stimulate urban regeneration through cultural/creative industries a fundamental know-how about the nature of the sectors, the location criteria and patterns of spatial distribution is required. This study highlights the chief factors in the sectoral agglomeration in Beyoğlu and will guide future implications in planning for greater Istanbul.

Acknowledgement

This research was financially supported by Istanbul Technical University, Scientific Research Projects Foundation. The research is derived from the work undertaken by the corresponding author during MSc studies at Istanbul Technical University, Urban Design Master Program (Turkey).

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İstanbul'da kültürel/yaratıcı endüstriler: Beyoğlu örneği

Kültürel endüstriler, yaratıcı endüstriler, telif hakkı endüstrileri gibi birçok başlık altında sınıflandırılan, bireysel ve entelektüel birikimin ürüne dönüştürülmesine dayalı sektörler günümüzde bir kentsel dönüşüm ve ekonomik gelişim aracı olarak yorumlanmaktadır. Kentsel, ekonomik ve mekânsal yeniden yapılanma süreçleri ile doğrudan ya da dolaylı bağlantılı olan bu sektörlerin önemi görüldükçe, kavramlar üzerine yapılan araştırmalar da artmaktadır.

Geçtiğimiz yüzyılın sonlarında imalat sanayine dayalı ekonomilerini bilgiye dayalı ekonomiye dönüştüren toplumlar, küreselleşen dünyada geldikleri aşamada, kültüre ve yaratıcılığa dayalı bir ekonomiye doğru evrimleşmektedirler. Metropolitan alanların üretim, şehirleşme ve ulaşım sistemlerindeki değişimlere bağlı olarak girdikleri iş bölümü ve farklılaşma süreci, artan insan hareketliliği ve bilgi akışı, değişen ekonomik ve sosyal yapı da bu durumu körüklemektedir.

Bu sürecin bir sonucu olarak bir yandan yeni kentler kurulurken diğer yandan mevcut kentler fiziksel ve ekonomik problemler ile karşı karşıya kalmakta, ortaya çıkan problemlere çözüm olarak ise yeniden yapılanma politikaları geliştirilmektedir.

1920'lerden 1970'lere kadar süren makineleşme ve gelişen teknoloji 1970'lerden itibaren günümüze kadar değişmiş ve yerini bugünkü enformasyon teknolojisine bırakmıştır. 1970'lerde ve erken 1980'lerde kentler üzerine yapılan araştırmalarda kentlerin post endüstriyel toplumdaki rolü üzerine çeşitli ve şüpheli yaklaşımlar ortaya çıkmakta iken -ulaşım ve iletişim teknolojisindeki gelişmelere bağlı olarak kentlerin tamamen kullanılmaz olacağı

gibi- son yıllardaki yaklaşımlar "kentlerin rönesansı ve yeniden keşfi" ile yer değiştirmektedir.

Ekonomik yapıda ağırlığın, imalat hizmetlere kayması, şehirlerin sosyal kompozisyonunu da değiştirmiş, bu değişim kentleri kültürün ve kişisel hizmetlerin merkezine dönüştürmüştür. Metropolitan şehirlerin ekonomisi artık üçüncü sektör olarak tanımlanan, kültürel ve yaratıcı endüstrilerin bir kısmını da kapsayan hizmetler sektörüne dayanmaktadır. Hizmetler sektörü, içerdiği keskin rekabet ortamı sebebi ile oldukça dinamik bir yapıya sahiptir.

Küreselleşen dünyada yaratıcılık, yenilikçilik ve buluşçuluğa temellenen, bu nedenle rekabet edilebilirliği en yüksek sektörlerden biri olarak değerlendirilen kültürel ve yaratıcı endüstriler, ekonomiyi ve mekânı yeniden yapılandırmak, sermayeyi, yatırımı ve nitelikli işgücünü çekebilmek için araç olarak kullanılmaktadır.

20. yüzyılla birlikte yaşanan teknolojik gelişmeler ve bilgi toplumuna bağlı olarak, dünya çapında ekonomik sistemlerin yeniden tanımlanması, ülkeler arasındaki ekonomik sınırların ortadan kalkması ve pazar hareketliliğinin hız kazanmasıyla ifadelendirilen küreselleşme süreci; rekabet kavramına yeni bir boyut kazandırmıştır.

Günümüzde kentsel yönetimler ve hükümetler, insanı etkilemek, bilginin ve sermayenin odak noktası olmak için kültür ve yaratıcılık eksenli politikalar geliştirmekte, fonksiyonunu yitiren eskiyen kentsel mekânın yeniden yapılandırılması amacı ile de kültürel ve yaratıcı sektörler kullanılmaktadır.

Kültür endüstrileri ve yaratıcı endüstriler, ekonomik değerini kültürel değerlerinden alan, bireysel yaratıcılığa ve birikime dayalı sembolik ürünlerin üretilmesi, dağıtılması ve tüketilmesi

ile ilgilenir. Kültürel/yaratıcı ekonomiler; görsel sanatlar, performans sanatları, müzik, edebiyat gibi geleneksel kültür ürünlerinin yanı sıra, bilgi teknolojilerine dayalı üretimi, tasarım ve mimarlık gibi yaratıcı yetenek ve beceri isteyen aktiviteleri, tüm bunların çoğaltılması, yayımlanması, dağıtılması, sergilenmesi ve pazarlanmasını da içermektedir.

1970 sonrası kapitalist dünya ekonomisinin içine girdiği kriz, iletişim teknolojilerinin getirdiği olanaklar ile aşılmış, esnek üretim biçimlerine geçiş dünyada yeni bir üretim coğrafyası ortaya çıkarmıştır. Yeniden yapılan üretim süreçleri doğrultusunda sanayisizleşen batı ülkelerinde sanayi kentleri, ekonomik ve çevresel problemler, nüfus ve istihdam kayıpları yaşamışlardır. Kentlerin ekonomilerini ve imajlarını yeniden canlandırma çabası içinde geliştirdikleri çeşitli stratejiler içerisinde kültür eksenli projeler de önemli bir yer tutmaktadır. Bu sektörlerin son yıllarda bu kadar popüler bir hal almasının sebebi ise gelişmiş ülkelerde yükselen eğitim seviyeleri, ağır sanayinin deniz aşırı ülkelere taşınması, mekânsal ve ekonomik yeniden yapılanma-canlanma ihtiyacıdır. Kültürel/yaratıcı endüstriler; kentleri sermaye için çekici hale getirmekte, istihdam yaratmakta, uluslar arası imajı güçlendirmekte, aynı zamanda kentte yaratıcılığı besleyen bir ortam yaratmaktadır.

Günümüzde bireysel yaratıcılığa dayalı üretim biçimlerinin gelişmesi kültürel/yaratıcı endüstrilerinin de kentlerde gelişimini tetiklemektedir. Bu endüstriler doğrudan ekonomik fayda sağlarken, yaşam kalitesini arttırmakta, kimlik oluşumunu sağlayarak kent imajını güçlendirmekte, kültürel mirasın korunmasına katkıda bulunmakta, kent ve kentli arasında ekonomik, sosyal ve kültürel ilişkiler kurmaktadır.

Çalışmanın amacı ve kapsamı:

Son dönem de İstanbul kent planlama stratejilerinde de yerini alan kültürel/yaratıcı endüstriler bu çalışmanın araştırma konusunu oluşturmaktadır. Tez çalışması, film, mimarlık, fotoğrafçılık ve reklamcılık firmalarının Beyoğlu ilçesindeki yer seçimi kriterlerini tespitini amaçlanmaktadır.

Anahtar kavramlar:

Kuramsal çerçevede, çalışmanın temelini oluşturan Kültür, Popüler Kültür, Kitle Kültürü, Yaratıcılık, Kültürel endüstriler ve Yaratıcı endüstriler kavramları irdelenmiş, sosyal ve ekonomik boyutlarda farklılaşan ülkelerde kültürel/yaratıcı endüstrilerin yer seçimi ölçütleri, mekânsal dağılımları, kentsel yönetimlerin ve hükümetlerin sözü edilen sektörler üzerine geliştirdiği politikalar incelenmiş, kentsel ekonomik ve mekânsal dönüşüm süreçleri ile ilişkilerinin tespitine çalışılmıştır. Sektörler içindeki çeşitliliğin görülebilmesi amacı ile hükümetler ve yerel yönetimler tarafından kullanılan sınıflandırmalar da karşılaştırılmıştır. Çeşitli ülkelerdeki sektörel davranışların incelenmesi; kullanımı ve içeriği ülkeden ülkeye değişkenlik gösteren bu kavramların kentsel politika boyutu ile ele alınması, kültürel ve yaratıcı endüstriler arasındaki benzerliklerin ve farklılıkların tespit edilmesini amaçlanmaktadır.

İstanbul örneği ve stratejik yaklaşımlar:

İstanbul'da "kültür üçgeni" olarak tanımlanan alanda kümelenme eğilimi gösteren endüstrilerin, mevcut mekânsal dağılımları incelenmiş olup, tez kapsamında "kültürel/yaratıcı endüstriler" olarak kullanılan sektörlerin İstanbul kent planlama çalışmalarındaki yeri ve önemi 1/100.000 Çevre Düzeni Planı araştırma ve sentez raporları üzerinden değerlendirilmiştir. Planlama çalışmaları kapsamında kent için ekonomik, mekânsal ve sosyal önem taşıyan sektörler için belirlenen gelişme alanları ve temel stratejiler, farklı ülkelerdeki kentsel politikalara ve yer seçim kriterlerine referansla değerlendirilmiştir.

Sonuçlar ve değerlendirme:

Kent mekânında yığılmalar ve kümelenmeler oluşturan kültürel/yaratıcı endüstrilerin 19. yüzyıldan itibaren yer seçmeye başladığı Beyoğlu ilçesi, yaratıcı is kolları için büyük önem taşımaktadır. Alan çalışması kapsamında ilçede yer seçmiş olan film şirketleri, mimarlık ofisleri, fotoğraf ve reklam ajanslarını içeren ve sektörlerde yönetici veya profesyonel olarak çalışan 28 kişi ile görüşmeler yapılmıştır. Alan

çalışması sonucunda, yer seçiminde etkili olan faktörler, kent merkezinde bulunma sebepleri, mekanın yaratıcı üretim üzerindeki etkileri belirlenmiştir. Yer seçiminde erişilebilirlik, yaratıcı is gücü, altyapı olanakları, tarihi doku gibi kriterlerin öne çıktığı görülmüş olup, İstanbul için stratejik önem taşıyan kültürel/yaratıcı endüstrilerin geli-

şimi için mekânsal, sosyal ve ekonomik stratejilerin belirlenmesine yardımcı olacak hususlar üzerinde durulmuştur. Sektörlerin sürdürülebilirlik, kentsel ekonomik ve mekânsal yeniden yapılanma ile ilişkileri üzerinde durulmuş, yapılan çalışmalar sonucunda elde edilen önemli verilerle birlikte ortaya çıkan sorular değerlendirilmiştir.