

The Rise of Creativity: Analyzing Istanbul's Creative Economy Pattern

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Abstract

Between the 19th and 20th centuries, European and American towns developed their economic policies from agriculturally based to industrial-based; however, in the 21st century, they changed their direction from industrial-based to creativity-based. Similarly, creative activities have developed in Turkey since the 1990s, after its acceptance as a European Union candidate. In this process, Istanbul has become a creative metropolis because of high-skilled workers' concentration and supply-demand capacity. Therefore, creative businesses from different sub-sectors started to disperse in Istanbul's districts through their spatial needs and expectations. In this context, this study aims to examine and evaluate Istanbul's creative economy pattern in depth, considering the spatial distribution of 14 creative sub-sectors. The addresses of creative workplaces were obtained from the Istanbul Chamber of Commerce, and they were also digitalized by using the geocoding method.

Additionally, the Quadrat Count Method was used to analyze firms' spatial distribution to determine Istanbul's significant clustering areas. The spatial pattern was also explained in terms of firms' establishing years through Hot-spot Analysis. At the end of the study, results show that creative sectors tend to focus on Şişli, Beşiktaş, Beyoğlu, Fatih, Kadıköy, Üsküdar, and Ataşehir; however, sub-centers such as Beylikdüzü, Avcılar, Pendik, and Kartal have occurred. Undoubtedly, understanding this pattern could be a beneficial source for future urban development policies and guide policy-makers responsible for increasing the competitiveness of Istanbul.

Keywords: Creative Industries; Spatial Pattern; Clustering Analysis; Quadrat Count Method; Istanbul

1. Introduction

The creative economy, which occurred primarily in Europe since the end of the 20th century, has gained importance worldwide after globalization (Atkinson & Easthope, 2009; Denning, 2012). Martin (2010) classified this transformation as the origin of a new age; besides, he described it as “customer capitalism.” The value of raw material, accessibility, and labor force has decreased; in contrast, the impact of ideas, originality, and creativity has increased (Sharp, Pollock, & Paddison, 2005). This progress has supported creativity in the urban scene, especially in the economic and social environment of cities in the 21st century (Sands & Reese, 2008; Madanipour, 2011). Today, bringing creativity to cities has become a vital strategy for urban and regional economic growth (Jones & Warren, 2016), so it is a global research topic in the urban planning and design literature.

The spatial structure of creativity in the urban space is creative industries that focus on culture, creativity, and technology in their production and consumption processes (Flew, 2012). They have dominated the urban market and improved social welfare in cities (Rosselló & Wright, 2010). Creative activities also began to develop in Turkey after 1990 because of Turkey's acceptance as a European Union candidate (Doğan, 2015); moreover, striking growth occurred after 2009 with the Istanbul Environmental Plan. Many scholars worked on the relationship between creative industries and economic growth in Istanbul on a regional scale. However, their studies are generally based on their comments about the raw sectoral data. In this scope, investigating the spatial distribution of the creative sectors in Istanbul to understand existing creative clusters and determine potential areas has become necessary.

In the direction of the specified problem, this study's primary objective is to explore the spatial pattern of creative activities in Istanbul through statistical research, the quadrat count method. In this scope, there are three main research questions;

- What are the prominent quarters in Istanbul in terms of the creative economy?
- Where do other meaningful clusters concentrate mainly? Are there any regions having the potential to be a creative cluster in the future?
- According to the establishment years of the companies, is there a differentiation in the spatial texture?

At the end of the study, findings pointed out the existing and potential creative clusters in Istanbul. Therefore, this study's results could be used as a reliable source to produce acceptable spatial policies and decisions to develop Istanbul's creative

economy potential and support the claim of being A Creative City that UNESCO already approves.

2. Short Story: The Rise of Creativity

In the 21st century, European countries have recognized the influence of high-skilled human capital on economic progress, and firms have competed to attract talented people (Nathan, 2007). The former system based on mass production has largely disappeared. The value-adding process has become less-dependent on what people produce by tending more towards new creative techniques for products, processes, and services. Besides, the previously contributed economic development factors, such as ease of transportation and access to raw materials, have mostly lost importance (Florida, 2002; Landry, 2000). This evolution also changed cities in terms of their social, cultural, and physical frameworks; moreover, knowledge, art, and creativity have become the main indicators of the development process of cities (Landry & Bianchini, 1994; Sharp, Pollock, & Paddison, 2005; Reese & Sands, 2008). Therefore, some scholars termed this process as the “knowledge-based economy” or “knowledge-based urban development” (Ley, 2003; Hutton, 2004a).

The new economy led to appear a new urban social class that included professionals within these knowledge-based sectors in the city scene (Nathan, 2007). Richard Florida (2002) used the term “creative class” to define those professionals whose businesses have innovative products such as films, books, buildings, music, digital media, et cetera. He divided them into “creative core” (sectors related to art and design) and “creative professionals” (sectors related to science and technology) according to their domain. Besides, Florida suggested their expectations from cities as the rule of 3T, including tolerance, talent, and technology. According to this theory, a tolerant social environment attracts talented people, and these talented people attract high-tech industries. This combination helps to occur creative regions or quarters outstanding in cities by supporting economic growth (Florida, 2003; Hansen, 2007).

The combination of the creative economy and creative class has affected spatial organization in cities, and urban planners and policymakers have provided different approaches that increase cities' competitiveness and make them more "creative" (Atkinson & Easthope, 2009). Landry and Bianchini (1994) named this new city concept as a "creative milieu." Also, they determined that cities play a critical role in sustaining the balance between creativity, human capital, and economic development (Anderson & Mellander, 2011). Florida (2002) studied the creative city concept through the creative class's expectations and collated their expectations under six main themes: lifestyle, social interaction, diversity, authenticity, identity, and quality of place. The concentration of creative capital leads to occur some specific quarters within cities. Although some scholars claimed that geography and the opportunities arising from the place have no longer be necessary for the knowledge economy (Kelly, 1998), clusters such as Hollywood and Silicon Valley prove that place is still essential in creative sectors' location decisions. Therefore,

providing, promoting, and marketing the sense of place has become a fundamental issue for urban policymakers (Atkinson & Easthope, 2009).

There are several theories about the occurrence of creative clusters. Florida (2002) argued that members of the creative class are more independent in their location decisions; moreover, Trip (2007) has connected the creative clusters with the spatial movement of the people working in creative activities, and he named this relationship as "people's climate." Besides, Florida (2005) stated that emotions and feelings are noticeable compared with economic factors in the spatial movement of creative sectors. Regardless of underlying motivations, it is clear that creative activities tend to cluster in specific areas of cities (Hutton, 2004b). Because companies still want to advantage positive outcomes of agglomerations such as the highly-skilled labor market, knowledge spillovers, experience sharing, and strong communications with other firms (Lorenzen & Frederiksen, 2008). After urban planners, designers, policymakers, and economists recognized the relationship between the essence of place and the creative industries, a regionalization process was conducted from 1997 to the 2000s, producing an excess of both creative and cultural quarters (Jayne & Bell, 2004). Although these localization processes fundamentally depend on diversity, tolerance, talent, and technology (Florida, 2002), this phenomenon also depends on some regional or local variables such as accessibility, urban atmosphere, and global linkages from the characteristics of the whole city (Flew, 2012).

3. Creative Industries in Istanbul

The economic relationship between European countries and Turkey has increased after the 1980s through globalization, and this process has developed more since 1999 with the acceptance of Turkey as a membership candidate of the European Union (Doğan, 2015). However, Istanbul's acceptance as the European Capital of Culture in 2010 significantly affected the creative industries' share in the total economy. After 2010, many scholars focused on correlating creative sectors with economic growth on the national and regional scale. According to Social Security Institution data shared in 2019, the creative industries generally concentrated in Istanbul, Ankara, Izmir, Bursa, and Antalya. Besides, six cities (Istanbul, Kütahya, Gaziantep, Afyonkarahisar, Kırşehir and Hatay) have been awarded Creative City status by UNESCO (UNESCO, 2018). Therefore, it is clear that Turkey has become one of the top ten developing countries for creative industries and increases its competitive capacity (UNCTAD, 2018).

Istanbul plays a leading role in Turkey's creative economy in terms of both entrepreneurship and labor capacity. Local government and central policy-makers have also supported this situation through plans and implemented projects since 2006. 1/100000 scale Istanbul Environmental Plan (2006) includes the first notable strategies for creative industries. According to the plan's report, cultural industries (film production, culture and art festivals, fashion design, and software development) were considered sustainable and environmentally-friendly sectors that can provide economic progress and facilitate global economic competition

(IBB, 2006). In this direction, they developed six spatial strategies focused on the clustering process for both the center and peripheries of Istanbul to develop cultural industries by supporting cultural focal points (IBB, 2009). In the plan, they also drew the border of the cultural triangle (Figure 1) that covers core neighborhoods of Istanbul such as Eminönü, Beyoğlu, Şişli, Beşiktaş, and Kadıköy according to the agglomeration of four sectors (IBB, 2006). Eminönü is especially a significant part of this triangle because of the historical buildings, museums, monuments, and civic architectural examples that reflect Istanbul's historical and cultural richness. Although the environmental plan has some spatial strategies, creative industries' agglomeration is based on the long-term issue. Besides, new creative centers' occurrence is a multi-directional process that needs time (IBB, 2009).

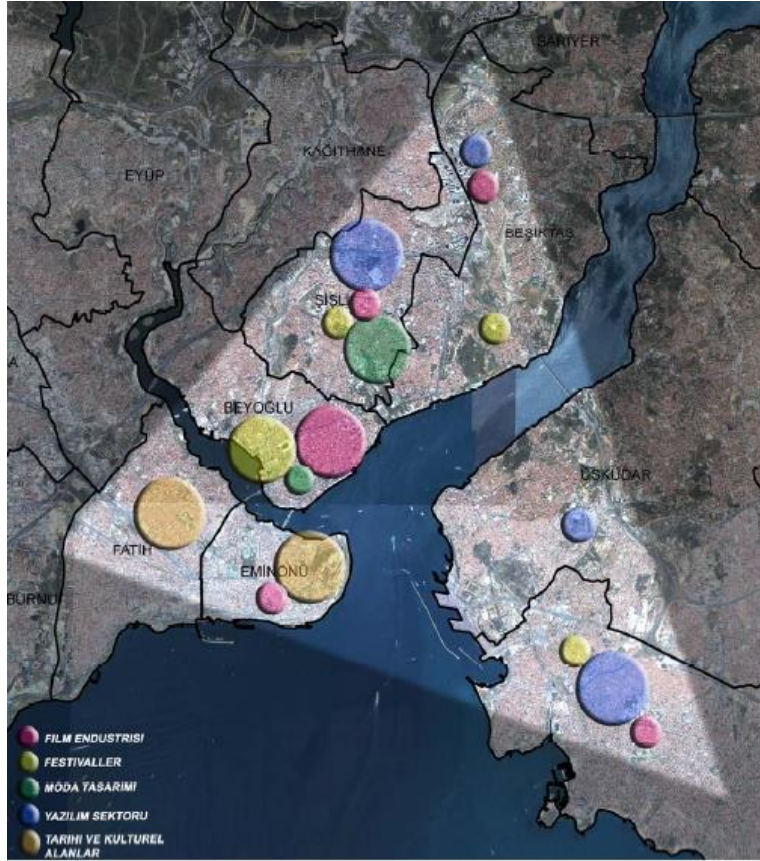


Figure 1. Cultural triangle in Istanbul (IBB, 2006).

The tenth Development Plan, organized by the Ministry of Development for between 2014 and 2018, also includes specific policies for Istanbul's creative economy. For instance, prioritizing transformation and implementation projects based on creative industries, innovation, and technology was underlined in strategy numbered as 964. Also, this plan emphasized the importance of sectors (film production, software production, and game sector) derived from intellectual property (Ministry of Development, 2013). After the Tenth Development Plan, Istanbul Development Agency prepared Regional Plan for between 2014 and 2023; moreover, this plan also highlighted the necessity of creative industries for economic progress. It contains numerous strategies for supporting the development of creative industries, creating new development centers, attracting skilled labor for

these industries, and increasing the competitiveness of Istanbul through creative sectors (Istanbul Development Agency, 2014). Briefly, many studies have been prepared for Istanbul since 2006 to develop the creative industries that are increasingly important in Turkey as well as all over the world. For future studies, analyzing the current pattern in Istanbul and detailing results has become necessary to make proper decisions that support economic progress.

4. Methodology: Point Pattern Analysis

The research methodology consists of four main steps. The first step is preparing a comprehensive creative industry classification: the combination of DCMS (1998), World Bank (2003), UNCTAD (2018), and UNESCO (2018) sector models (Table 1). After that, the data that includes registered firms' addresses and establishment years was obtained from the Istanbul Chamber of Commerce.

NACE Rev2 Code	Sectors
18	Printing and reproduction of recorded media
58	Publishing activities
59	Motion picture, video and television program production, sound recording and music publishing activities
60	Programming and broadcasting activities
62	Computer programming, consultancy and related activities
63	Information service activities
70.21	Public relations and communication activities
71	Architectural and engineering activities; technical testing and analysis
72	Scientific research and development
73	Advertising and market research
74	Other professional, scientific and technical activities
85.52	Cultural education
90	Creative, arts and entertainment activities
91	Libraries, archives, museums and other cultural activities

Table 1. Creative Industries classified by the writer.

After determining 14 creative sectors and obtaining data, in the second step, the data was digitalized by using the geocoding method in ArcGIS Maps for Office software to create point feature data from 33,467 firms' addresses (Figure 2). The geocoding method can be explained as a digitalization process briefly; moreover, firms' addresses were reorganized as `Street Name, Number, Neighborhood, Province, Country` (Lee, 2009). The software produced X and Y coordinates from firms' locations by using The World Geodetic System 1984 as a base. Then, the coordinates were transferred to ArcMap software, and point features were produced from them.

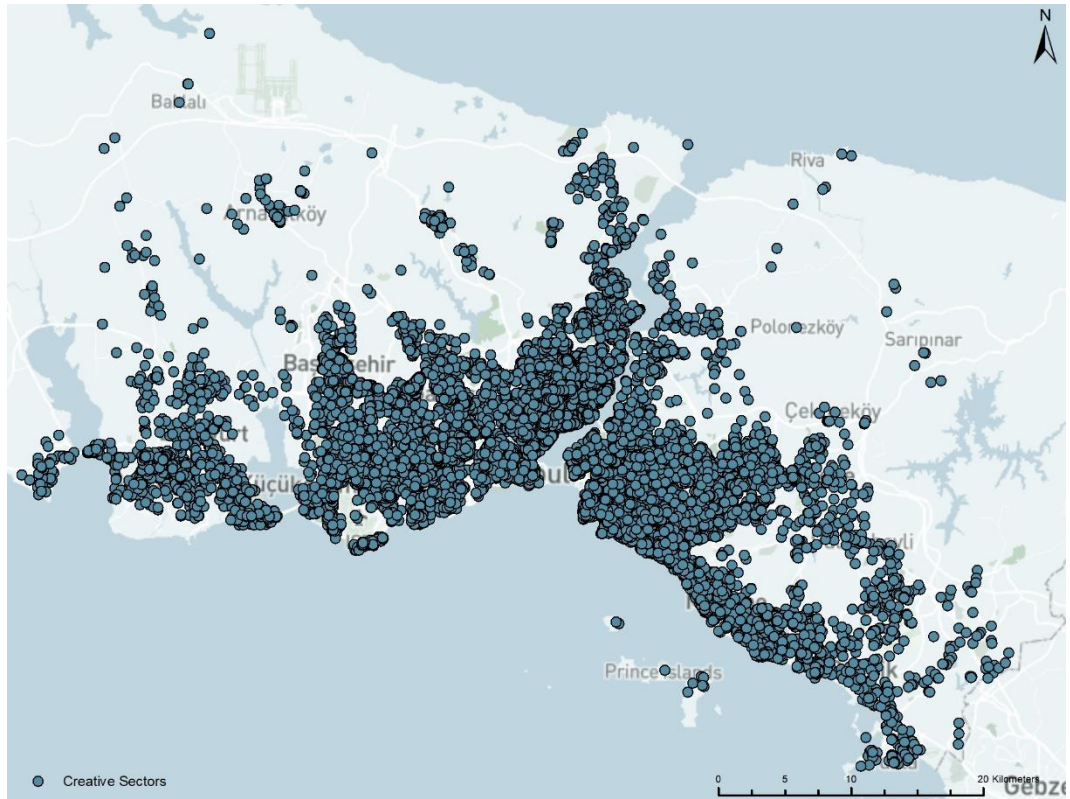


Figure 2. Distribution of Creative Sectors in Istanbul.

After the second stage, the study is conducted from the spatial statistics perspective. Precisely, to describe the creative industry distribution, the quadrat count technique, a standard analytical method aimed at assessing the difference from total spatial randomness (Illian et al., 2008), was employed. In this method, the area, including the point pattern, is separated into a grid of rectangular shapes or "quadrats," and the number of points per grid is counted. In this process, an essential limitation of the QCM is that the determination of the grid size is strongly linked to the spatial scale of problems, which creates a limit to the applicability of the method. For this study, the grid area was determined as 100 hectares (Figure 3), considering 500-meter walking distance, in order to make a meaningful evaluation because of the size of Istanbul. In the last step, Hot Spot Analysis (Getis-Ord G_i^*) was used to analyze creative clusters according to firms' establishment year. The Hot Spot Analysis tool calculates the Getis-Ord G_i^* statistic for each feature in a dataset. The resultant z-scores and p-values explain where features with either high or low values cluster spatially. According to Hot Spot logic, a high-value feature

can be significant but may not be a statistically meaningful hot spot because other features should surround it with high values (Ord & Getis, 1995).

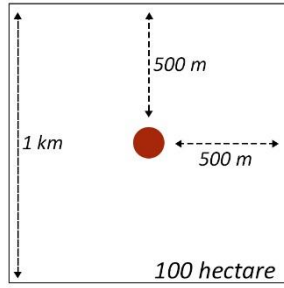


Figure 3. *Quadrat Size.*

5. Results and Discussion: Creative Pattern of Istanbul

The quadrat analysis was evaluated on three different scales: city, center, and peripheries. According to Figure 4, there are seven central districts in Istanbul where the creative economy is concentrated chiefly, and these are respectively Şişli, Beşiktaş, Beyoğlu, Kadıköy, Zeytinburnu, Fatih, and Üsküdar. Also, results show that firms tend to spread from center to peripheries such as Beylikdüzü, Avcılar, Küçükçekmece, Bağcılar, Esenyurt in the European side; Sultanbeyli, Pendik, Kartal, and Tuzla in the Anatolian Side. This situation is understandable because these are districts with talented and educated people, a tolerant and diverse environment, and technology and education providers. They are also the center of lifestyle, social interaction, diversity, authenticity, identity, and quality of place that are the fundamental requirements for attracting creative activities (Landry, 2000; Florida, 2002). Besides, districts' borders are almost the same as the cultural triangle defined in the Istanbul Environmental Plan (IBB, 2006), but also it contains the Zeytinburnu district. Therefore, it is clear that the determined and revised cultural triangle still sustains its precedence in Istanbul's creative economy pattern.

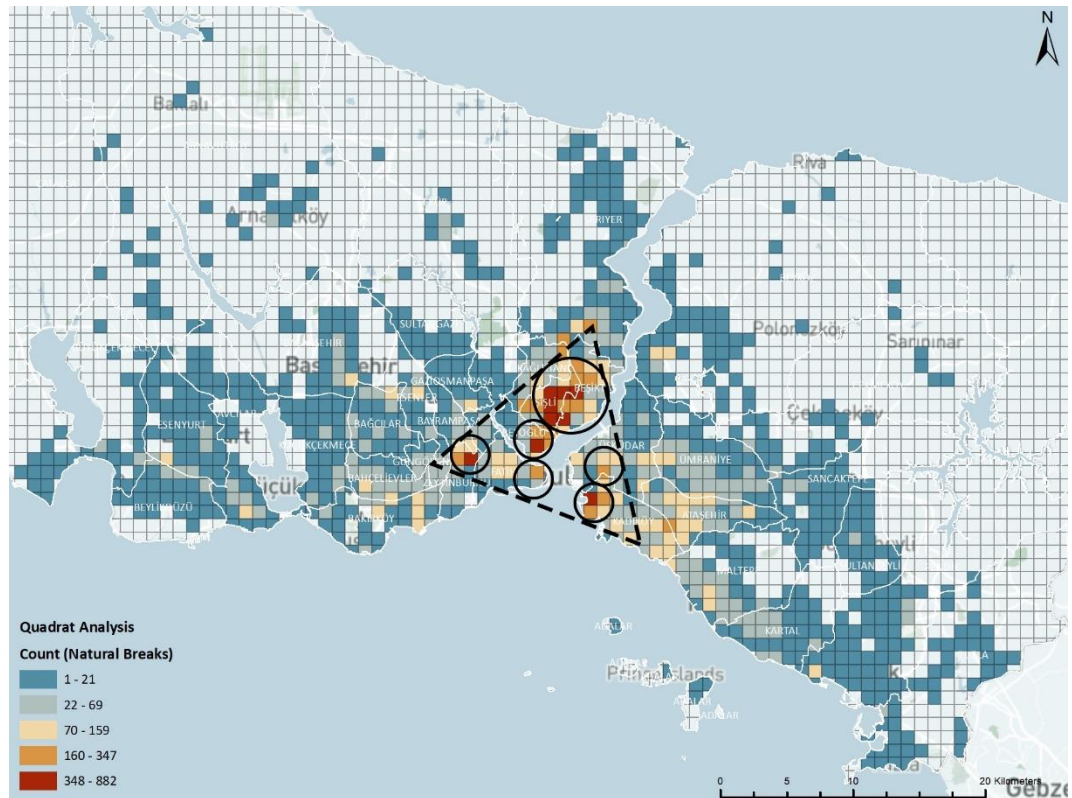


Figure 4. Creative Clusters and Cultural Triangle.

Figure 5 points out the creative clusters in the central districts. According to results, clusters generally concentrated on around subway station that connect the city center to peripheral districts. This situation can be explained as a consequence of the current traffic and accessibility problem in Istanbul. Also, the outstanding neighborhoods in the central districts are listed below;

- Şişli: Harbiye, Halaskargazi, Meşrutiyet, and 19 Mayıs Neighborhoods,
- Beşiktaş: Muradiye, Türkali, and Abbasağa Neighborhoods,
- Beyoğlu: Asmalı Mescit, Tomtom, Firuzağa, Şahkulu, Evliya Çelebi, and Hacımimi Neighborhoods,
- Kadıköy: Rasimpaşa and Osmanağa Neighborhoods,
- Zeytinburnu: Maltepe and Merkez Efendi Neighborhoods,
- Fatih: Alemdar, Hocaşa, Cankurtaran, and Hobyar Neighborhoods,
- Üsküdar: Altunizade and Barbaros Neighborhoods.

These neighborhoods stand out in the center in terms of creative capital, but this reasons and factors behind this situation have not been examined within this study's scope. However, it should be taken into account that they will continue their precedence in the future.

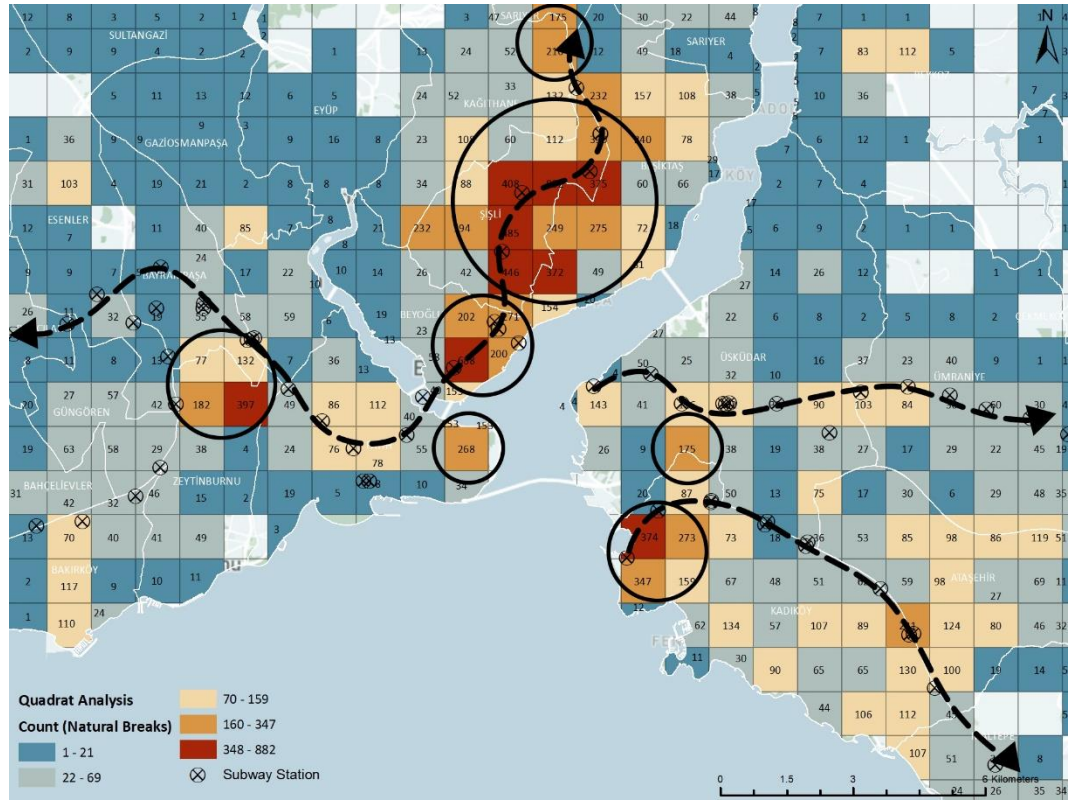


Figure 5. Clusters in the central districts.

When the clusters that consist of 500 meters walking distance, include at least 70 firms, and located in the peripheries are examined (Figure 6 and Figure 7), it can be said that sub-centers started to emerge in districts such as Beylikdüzü, Esenyurt, Avcılar, Küçükçekmece, Başakşehir, Esenler, Gaziosmanpaşa, Bahçelievler and Bakırköy in the European side; Ümraniye, Ataşehir, Maltepe, and Pendik in the Anatolian Side. This situation can be explained by the city's sprawl, the new alternative transportation systems (such as Metrobus and subway), and the lower land prices in the peripheries compared with the center. This result is also related to "people's climate" (Trip, 2007), which refers to the connection between the distribution of creative sectors with the spatial movement of the people working in these industries depended on urban sprawl. Also, Table 2 shows the neighborhoods having potential in terms of creative clusters, and they should be considered in the future scenarios.

European Side	Beylikdüzü	Cumhuriyet and Büyükşehir Neighborhoods
	Esenyurt	Barbaros Hayrettin Paşa, Cumhuriyet, Mevlana Neighborhoods
	Avcılar	Cihangir and Merkez Neighborhoods
	Küçükçekmece	Tevfikbey and Kartaltepe Neighborhoods
	Başakşehir	Ziya Gökalp and Başak Neighborhoods
	Esenler	Oruç Reis and Turgut Reis Neighborhoods
	Gaziosmanpaşa	Sarıgöl, Merkez, and Yenidoğan Neighborhoods
	Bahçelievler	Şirinevler and Siyavuş Paşa Neighborhoods
Anatolian Side	Bakırköy	Zuhuratbaba, Karaltepe, Osmaniye, Ataköy, and Zeytinlik Neighborhoods
	Ümraniye	Namık Kemal, Atatürk, and Atakent Neighborhoods
	Ataşehir	İçerenköy, Küçükbakkalköy, Atatürk, and Mimar Sinan Neighborhoods
	Maltepe	Bağlarbaşı and Altayçeşme Neighborhoods

Kartal	Esentepe, Cevizli, and Atalar Neighborhoods
Pendik	Batı and Yeni Neighborhoods
Tuzla	Aydıntepe Neighborhood

Table 2. Creative Neighborhoods in the peripheries of Istanbul.

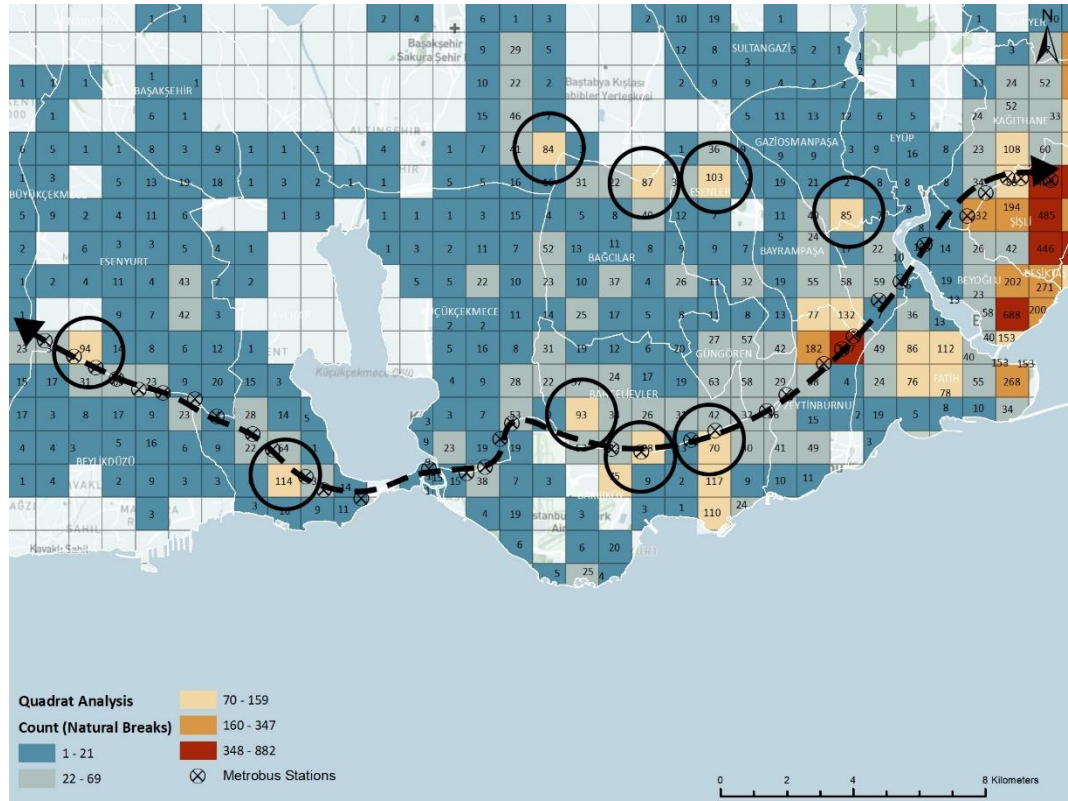


Figure 6. Creative Clusters in Peripheries, European Side.

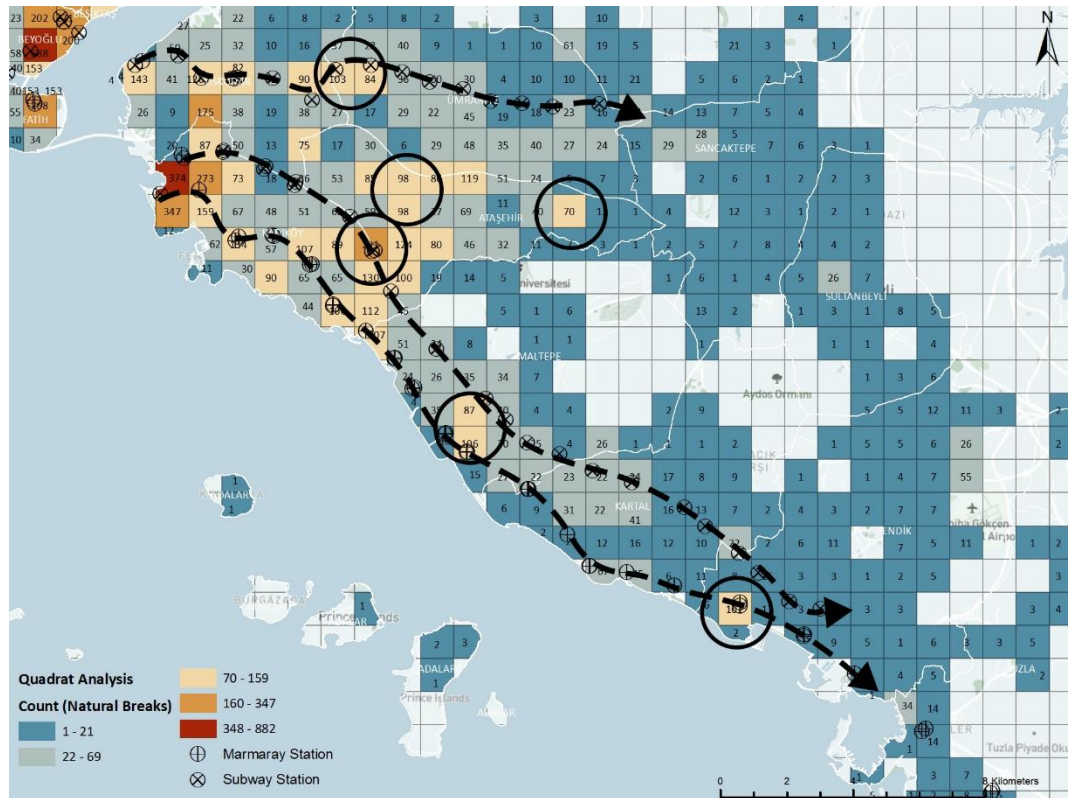


Figure 7. Creative Clusters in Peripheries, Anatolian Side.

Lastly, the results of Hot Spot Analysis based on the founding year of firms also prove sub-centers formation in the peripheries and the existing sprawl trend of creative sectors. According to Figure 8, before the Istanbul Environmental Plan, hot spots generally concentrated on Istanbul's central core. However, after 2009, they started to sprawl from core to peripheries, and cold spots expand to the north, where the new settlements have occurred. Besides, the relocation of Atatürk Airport, the Istanbul Airport, and the developing metro connections effectively expanded towards the north.

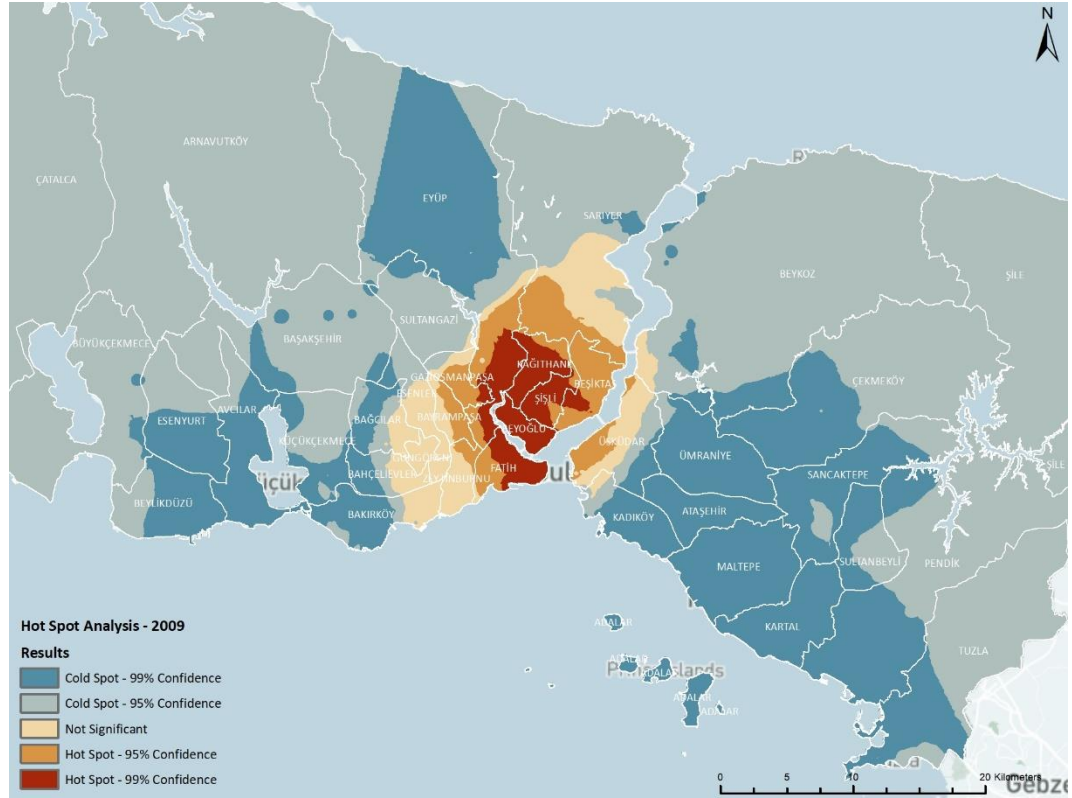


Figure 8. Hot Spots in 2009.

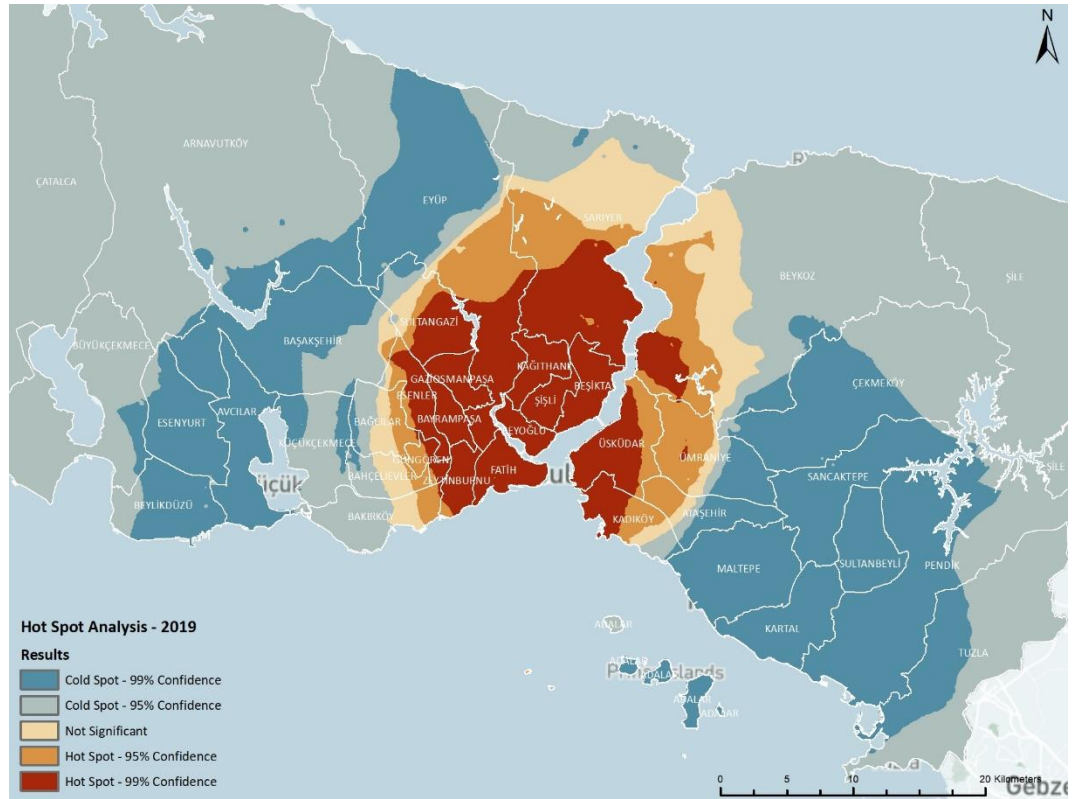


Figure 9. Hot Spots after 2009.

6. Conclusion

The creative activities that tend to focus on specific areas in cities in the direction of the expectations of the creative class (Florida, 2003), generally concentrate on the CBD and central core of Istanbul that are Şişli, Beşiktaş, Beyoğlu, Kadıköy, Zeytinburnu, Fatih, and Üsküdar. However, parallel with sectoral growth and changing urban structure, creative industries are spreading out and the sub-centers occurred in Beylikdüzü, Esenyurt, Avcılar, Küçükçekmece, Başakşehir, Esenler, Gaziosmanpaşa, Bahçelievler and Bakırköy in the European side; Ümraniye, Ataşehir, Maltepe, and Pendik in the Anatolian Side. In parallel with the current clustering tendency, newly established firms mostly preferred districts located in the peripheries. There is a significant movement from the center of Istanbul; however, the center still sustains its predominance.

Although the described sub-centers are not derived from a planned process, the situation is parallel with strategies described in the Istanbul Environmental Plan for developing creative industries outside the center. The criteria for attracting creative industries and the creative labor force were determined as lifestyle, social interaction, tolerance, diversity, authenticity, identity, and quality (Florida, 2005; Landry & Bianchini, 1994). Moreover, the importance of activity intensity, quality of the spatial environment, and meaningful spaces were also emphasized in the location decisions process (Montgomery, 2003). However, it is not within this study's scope to examine these defined criteria' effect on existing distribution. On the other hand, when the current distribution of firms and the location of transportation nodes are examined, it can be said that transportation is an influential

factor for sprawling creative activities to peripheries of Istanbul. From this point of view, although Florida (2005) states that people's emotions are more important than physical factors in the spatial movement of creative sectors, the results are different in decision-making processes, especially in Istanbul, having chronic accessibility problems.

As a result, creative industries having increasing importance will continue to grow due to urban development policies. As described in the Istanbul Strategic Plan, this growth will only be possible in a balanced way in both central and peripheral areas through a controlled and planned development. Therefore, the sub-centers subjects to be developed to provide a certain quality in terms of social-cultural diversity and urban environment qualities in Istanbul will become more critical. This study provides an essential resource about the locations and development trends of sub-centers in Istanbul. However, the study's most significant deficiency is that it does not examine the reasons behind the current distribution and future trends; it is just the first step. Some studies evaluated the factors affecting selected creative industries' location decision processes in the literature, such as the architecture sector in Istanbul (Ronael, 2019; Ronael & Oruç, 2019; Ronael & Oruç, 2020). Similarly, in the second stage, this study's results can be improved by examining the spatial distribution of all sectors in Istanbul depending on natural, physical, cultural, social, and economic factors.

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