Moment JOURNAL

FROM THE THEME EDITORS

Since the beginning of 2000's we have been facing a body of discourses and politicies as a sort of remedy to the structural dilemmas of the world's economy and all the other problems. The so-called remedy has been given various names: Creativity, creative industries, creative economics and creative cities. Both the creative industries and its producing economic values are thought to be a remedy for capitalism's inherent problems such as employment and economic growth. Particularly, creative industries are believed to be a solution to the problem of unemployment caused by de-industrialization, to the revival of urban culture and thus will create the "smart" cities of 21st century (Florida, 2005; Landry, 2008).

All these claims have met a global market and entered into the agendas of various countries including England, USA, Australia, South Korea, China and Turkey via political texts. The policies of these countries had the chance to be applied in different contexts as they were relatively easy to be practiced and also Richard Florida had been the leading figure to transfer them in international scale (Ross, 2007). Naturally, these policies have brought with themselves their own problems and criticisms.

It has frequently been claimed that the creative labour is facing a critical standardization and casualization especially in the labor processes that digital technologies are involved (Bulut, 2018; de Peuter, 2011; Hesmondhalgh & Baker, 2011; McRobbie, 2016; Ross, 2003). At present, the questions regarding the creative industries containing a wide variety of sectors such as the plaything industry, film, television, research and development, software, digital games, museum studies, tourism, culinary arts, library science, fashion, aesthetics and cosmetics have been kept in the background of the bright discourses of creativity rather than how to define creative industries, how

they appear in various national contexts, what are the experiences of the labourers working in these industries and so on.

Moment Journal has prepared this issue with those kinds of motivations so as to contribute with theoretical and ampirical studies to the conflicting body of policies and discourses in the center of which the media industries reside. Along with the theoretical studies, we cared about bringing in field studies from Turkey to the literature. In parallel with the internationalization efforts of Moment Journal, we conducted interviews with the leading figures of the field. We also included critical book reviews regarding the creative industries.

We are opening this issue with a theoretical article. Onur Dursun is making use of a rare and new approach to the literature in his contribution. He is incorporating the Frankfurt School to the discussion and emphasizes that this school of thought may be helpful in understanding the creative industries. Dursun points out the resemblances of operation between the creative industries and the culture industry. From this point of view, he appeals to Jürgen Habermas' concept of "the colonization of the life-world". Dursun emphasizes the binary potential of the creative industries in either colonizing the life-word or emancipating it. However, the author attracts our attention to especially the monopolization of social media industry and stresses that this tendency has been standardizing our consuming practices; under the bureaucratization and the stipulating effects of the algorithms, he points out the risk of uniformization of the creative industries. Therefore, according to Onur Dursun, when the discourses and practices regarding the creative industries are handled with the concept of culture industry, it indicates a continuity rather than a break.

Erman M. Demir's article titled "Creative Labour in Turkey" is following this theoretical contribution. Demir is examining the emancipatory potential of the creativity discourse with a recourse to his ampirical study conducted in Turkey. The author argues that the employees working in creative industries are aware of the psychological pleasure in their work and attach importance to the criteria such as abstaining from being competitive and complying to the business circle. Another detection of the research is that: The employees both acknowledge the precariousness and lay stress on the features like "patience and conformity". This finding is significant in that, within these kinds of sectors the employees see themselves not as labourers but as "creative individuals/workers", yet in Turkey the employees are inclined to see themselves as lobourers and this may be regarded as a contribution the literature concerned.

Sarphan Uzunoğlu discusses the precariousness of creative labour via the crisis of digital journalism and freelance reporters. The author argues that in addition to the political conditions in Turkey, digitalization has a negative effect in the casualization of journalists and he sheds light on the experiences of media labour in the digital newsrooms via labour-oriented studies. Uzunoğlu conducts a discussion with reference to the concepts of precariousness, informality and social exclusion. He then transfers it to Turkey and the field of digital journalism. The author argues that the common assertions about the digitalization's potential to trigger creative production and to emancipate the producers are not viable in at least the field of journalism particularly taking into account Turkey's unique condition in detail. Uzunoğlu's article is putting forth the meaning of the labour of journalism in terms of citizenship and democracy in a clear way.

Gülşah Aykaç and Esra Sert come up for discussion of the creative industry discourse and practices via the experience of architecture. This article is especially important regarding Turkey's economy which is based on construction. For in a country where millions of buildings are being constructed, the study reveals the invisibility and preacariousness of architectural labour. The authors critically attach the discussion of city and creative labour emergent in public sphere as "star architects" to the axis of proletarisation of architecture.

Serra Sezgin contributes to our issue with her study based on field work about digital game sector in Turkey. Sezgin points out the deficiency of human capital in the sector and mentions that the conditions of labour is not qualified enough as a result of that lack. Such that the labourers of the sector are forced to work without salaries or with pittance. Serra Sezgin argues that through the establishment of a different game ecosystem based on collective learning and working types, problems such as precariousness and institutionalization can be overcome along with other problems of the sector.

Kardelen Erkmen and Büşra Arı contributed to our issue through their study on the policies and processes of creative industries in South Africa with a recourse to inequality. Erkmen and Arı argue that the discourses of creative industry suggesting a break with the past and a vision of economic development free of problems are quite far away from realizing these promises especially in a country like South Africa, the past of which is full of inequalities. The authors are examining South Africa's Apartheid past and present via ethnic, class and urban inequalities and argue that today's creative

industrial practices are sustaining the historical and institutional inequalities of the past particularly on the basis of education, work and social mobilization.

We present four interviews regarding the theme of the issue to the readers. The first interview was conducted with Prof. Dr. Dal Yong Jin, lecturer in Simon Fraser University, Faculty of Communication. We handled the Korean Wave of "Hallyu" and the "Korean model" related to the future of creative industries and new communication technologies which provide opportunities for overcoming the West-oriented digital inequalities especially for the Global South. Dal Yong Jin pioneered an eye-opening discussion on the position of Global South in producing culture industries, the cultural policy making-governing of the state and the creation of new types of narratives through new media. He also put forth the question about "How the cultural policies of Global South will present an alternative to cultural imperialism and colonialism" and elaborated on it.

Another conversation for our issue was conducted with Safiya Umoja Noble who is a lecturer in UCLA University at present and will be working in Oxford Internet Institute by the next year. We conducted an interview with Noble on her provocative book Algorithms of Oppression: How Search Engines Reinforce Racism (Noble, 2018) and discussed the issues of race and gender in creative industries. In her interview, Noble shared the interdisciplinary contributions of her book while emphasizing that the design and algorithmic functioning of search engines are not detached from social processes despite their claim to rapidly provide the most neutral and accurate information. By reminding us that the creative industries do not only produce experience but also politics, Noble thus reveals the interconnections between global rise of right populisms, debates on false news and post-truth and hidden political processes taking place in creative industries.

We also had a talk with assistant professor Brooke Erin Duffy from Department of Communication at Cornell University about her most recent book (Not) Getting Paid to Do What You Love: Gender, Social Media, and Aspirational Work (Duffy, 2017) and discussed labour in social media. Duffy shared the theoretical framework and findings of her book where she traces the work experiences of social media labourers known as "influencers" in fashion industry. We also asked her what it means to be a feminist researcher in the field of creative industries and what are the implications of feminist method not just for how research is conducted but also for the way courses are delivered. In addition to pointing at some similarities between content creators' struggle for

visibility in fashion industry and academic production, she also shared her opinions on some micro-strategies to overcome precariousness.

Fourth interview in this issue focuses on Başkent University Creative Culture Industries Research and Application Center located in Turkey. The interview with Dr. Erman M. Demir, who works as a researcher at the center, covers issues such as the way that creative industries are conceived in Turkey, the way in which relationship between creative industries and universities were developed and in what ways current economic and political climate in Turkey works as a detriment to the maturation of creative industries; an interview to be read between the lines.

This issue of Moment Journal is also very rich and varied when it comes to non-thematic articles. In his article titled "Reproduction of Space on the Basis of Creative Spaces or "Psycho-Geography" Concept" Hüseyin Köse discusses the effects of physical space in the context of "Psychogeography". According to Köse, concept of "psychogeography" allows an emancipatory and creative reproduction of space and offers an alternative to the hegemonic space. Considering the fact that creative workplaces are increasingly becoming similar to each other through gamification of work, we can see Köse's article as offering theoretical opportunities for problematizing workplaces.

In her study titled "A Netnography Study about WAPA as a Mobile Dating Application", Bilge Narin examines the usage of mobile flirting application WAPA through a netnographic field study and focuses on the problem of reproduction of sexual stereotypes.

Another non-thematic article comes from Serdar Tuncer. In "Reinterpreting Crisis Communications in the post-truth era", Tuncer points out that in our age, when truth is blurry and "post-truth" is commonplace, the paradigm of narrative and human storytelling offers opportunities for institutions and organizations regarding crisis communication.

In his "City, Identity and Art: An Investigation on Anafartalar Bazaar and The Public Art" Özge Güven Akdoğan examines the case of Anafartalar Bazaar, a building planned to be demolished as part of the Ulus Historical City Project, in the context of urban memory and "hospitality" towards public art. The author points out that public art is an experience field between city and city dweller and works as an instrument for identity formation.

In their study titled "Considering Survival of Unaccompanied Afghan Migrant Children in Beykoz, Karasu Neighborhood with 'Migrant Aspirations' Perspective" Nihan Bozok and Mehmet Bozok ground the field study they conducted in July and August 2017 on a novel theoretical approach. Instead of theories of integration, authors adopt the theoretical approach of "migrant aspirations" which situates migrants at the center of migration experience as active subjects and read the life experiences of unaccompanied minor Afghan migrants in Karasu Neighborhood.

Adem Yeşilyurt reviewed Nicole S. Cohen's Writers' Rights: Freelance Journalism in a Digital Age (Cohen, 2016) for this issue. Cohen's book considers freelance journalism as a form of creative labor from a political economy perspective and Yeşilyurt underlines three main points from the book: subversion of the myth of freelance journalism; casualization of freelance journalism and the power of Cohen's reflexive point of view. Yeşilyurt also points out some weaknesses of the book. Foremost among them are the insufficient attention given to the repression of journalism and journalist practices in authoritarian political regimes and the neglect of democracy problematic.

We invite our readers to read, discuss and share the articles published in this issue. We owe thanks to everyone who contributed to this issue; those who sent their research and articles to the Moment Journal as well as the invisible labour force of referees and editorial team – co-editors, secretariat, language editors and the designer.

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