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# **Creativity, culture tourism and place-making: Istanbul and London film industries**

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# **Creativity, culture, tourism and place-making: Istanbul and London film industries**

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***Abstract:** During the last decade many cities have sought to promote creativity by encouraging creative industries as drivers for economic and spatial growth. Among the creative industries, film industry play an important role in establishing high level of success in economic and spatial development of cities by fostering endogenous creativeness, attracting exogenous talent, and contributing to the formation of places that creative cities require. The paper aims to scrutinize the role of creative industries in general and the film industry in particular for place making, spatial development, tourism, and the formation of creative cities, their clustering and locational decisions. This paper investigates the positive effects of the film industry on tourism such as incubating creativity potential, increasing place recognition through locations of movies filmed and film festivals hosted, attracting visitors and establishing interaction among visitors, places and their cultures. This paper reveals the preliminary findings of two case studies from Beyoglu, Istanbul and Soho, London, examines the relation between creativity, tourism, culture and the film industry, and discusses their effects on place-making and tourism.*

***Keywords:** Creativity, Creative Industries, Culture, Tourism, Urban Restructuring, Film Industry.*

## **Introduction**

Along with the new knowledge-based economy, creative industries are of increasing importance to urban planners, policy makers, and developers (Landry, 2000). Theories of creativity started to influence spatial planning and the impacts of these theories are evident in many cities' development strategies (Yigitcanlar et al., 2008d). In particular, many scholars draw attention to creative industries and cities as significant tools of economic and spatial growth (Landry, 2000, Florida, 2002, Yigitcanlar et al., 2008a). The contribution of creativity to cities' economic and social success has become a hot topic in urban planning theory and practice as a way of urban restructuring through cultural regeneration (Yigitcanlar et al., 2008b).

The decline in city centers since the 1980s has impelled policy makers and city authorities to find ways of rescuing city centers by locating creative industries in central locations (Evans, 2005; 2009). Cultural quarters have become the focus of regeneration, gentrification and centers for creative industries (Landry, 2004). The key question is how spatial planning might help creative industries to flourish in these central districts. The literature suggests that it is important to further investigate the locational and property requirements of these industries in order to respond to their specific needs, and to decide whether restructuring existing cultural quarters or developing new districts is the better alternative (Yigitcanlar et al., 2008c; Gornostaeva, 2009). The literature indicates a need for further examination of the prospects and constraints of locating creative industries in inner cities or on peripheries. The key issues that need investigation are firstly dilemma between the positive effects of clustering on creativity and the ongoing decentralization process from city centers to the periphery, and secondly, the requirements of creativity and the new economy and the potential of cities to respond to these changes (Keeble and Nachum, 2002; WCC, 2007; Gornostaeva, 2008).

Creativity and culture are also important in tourism development and planning as well as being significant contributors to economic and spatial development. Good practice in creative city development is seen as a successful catalyst for tourism development (Yigitcanlar, 2009). Creative production processes are known to attract enterprises and individuals from the cultural sector. They also have a significant impact on other economic sectors, particularly tourism, generating important induced effects on city image, attractiveness and consumption patterns (Harcup, 2000). It is argued that originality and diversity of cultural provision protects local identity, attracts creative people and promotes sustainable destination competitiveness (Florida 2002; Richards and Wilson 2005). Cities worldwide are employing culture and creativity for branding (Richards, 2001). This branding process is driven by public authorities' desire to develop productive resources for their cities. The production of culture has, therefore, become central to many development strategies worldwide (McCann, 2002). Culture has become a crucial resource in the new economy, as reflected in the use of cultural heritage in the development strategies of the European Union, and creativity is increasingly used by cities and regions as means of preserving cultural identity and developing socio-economic vibrancy (Ray, 1998).

This paper aims to scrutinize the role of creative industries in general, and the film industry in particular, in place making, spatial development, tourism planning, and the formation of creative cities, their clustering and locational decisions. The paper comprises six sections. Following this introduction, the second and third sections provide a thorough review of the literature on creative industries, clusters and cultural tourism and also investigate the relationship between the film industry and creative tourism. The fourth section introduces successful global best practices that link creativity, tourism and the film industry in the creative city formation. The fifth section presents the findings of two case studies of Beyoglu, Istanbul and Soho, London focusing on the attributes of place for film-making and the

locational preferences of the film companies. The final section concludes by discussing the implications of the preliminary findings of the research reported in this paper on creative industries and tourism.

### **Creative industries and clusters**

*The new economy:* The term of new economy, knowledge-based economy or creativity-based economy, is used to refer the changing economic, technical and social structures of the 21st century. Scott (2006) suggests that the new economy is “shaped due to shifts in technology, structures of production, labor markets and dynamics in locational agglomeration” (p. 1). Through this shift in the economic structure, social, cultural and spatial forms have also been changed and have influenced the urban development processes. Sassen (2001) indicates that the new economy pushes cities to seek new spatial organization through urban restructuring. Therefore, it is important to adapt current spatial, economic and cultural systems of cities to ease the integration with the new economy. In restructuring cities, art and creativity play an important role as the key growth resources of the development process (Sharp et al., 2005). Montgomery (2007) suggests that successful cities of the new economy will be the ones that invest heavily in their capacity for creativity and that understand the importance of locality and cultural heritage.

One of the issues raised by the new economy is ‘creativity’ and its broader translation of ‘creative cities’. The creativity discourse and the frameworks to develop creative cities are currently in vogue, although, the importance of creativity and its relation to cities is not a new idea. Athens in the 5th century, Florence in the 14th, Vienna in the late 18th, Paris in the late 19th and Berlin in the 20th century were the centers of creativity, art and culture (Hall, 2000).

*Creative industries:* Creative industries are important building blocks of creative city formation (Durmaz et al., 2008). They offer the potential to meet wider inclusion and

diversity of development goals. Recent literature indicates that creative industry counts as a significant sector of the new economy (Baum et al., 2008) and its contribution to growth and prosperity has attracted attention from city authorities, politicians, professionals and scholars. Landry (2007) believes that creative industries create positive images for cities, help in social cohesion, attract talent and industry and businesses, and also contribute to the livability and quality of life and place. Creative industries link production, consumption, and manufacturing industries in cities (Pratt, 2008), and promote sustainable urban development and sustainable tourism (Richard and Wilson, 2007). However, Oakley (2004) suggests that the role of creative industries in economic development is exaggerated and can result in economic inequality, gentrification, and destabilization of the local economy. According to Hall (2000), although, creative industries foster the creativity potential of cities, “having creative industries is not all the same thing as being creative” (p. 642).

*Creative clusters:* Creative clusters are often at the forefront of urban restructuring and marketing strategies, through the creation of creative districts based on the idea of clustering (Porter, 1995; Bagwell, 2008). There are several definitions of creative clusters in economic geography, but the most influential definition of comes from Porter (1998): “a geographic concentration of interconnected companies, specialized suppliers, service providers, associated institutions and firms in related industries” (p. 78). Cluster theory is advanced by scholars and city authorities as a useful approach to fostering creativity and creative industries. In the U.S. clustering has been promoted as a way of encouraging the restructuring of deprived inner city areas (Porter, 1995). This US-inspired model of business-led regeneration has led to many cultural strategy initiatives focusing on feeding existing creative clusters in inner city areas (Bagwell, 2008). Clustering is thought to lead a number of advantageous for both firms and regions, such as making a positive contribution to creativity, higher productivity, new firm formation, growth, profitability, job growth, innovation and

increased competitiveness (Keeble and Nachum, 2002; Bagwell, 2008). It is also criticized as a 'chaotic concept' due to the lack of clarity over its definition (Gordon and McCann, 2000; Martin and Sunley, 2001; Turok, 2003).

The literature acknowledges the power of concentration of specialized industries in particular localities named as cultural districts. Santagata (2002) suggests that these cultural districts have become an example of sustainable and endogenous growth. The Los Angeles motion picture complex is a prime example of this cultural district type clustering. Santagata (2002) summarizes the key conditions for success in the Hollywood media cluster as a collection of small independent media firms, cooperation of a variety of professionals, highly qualified workers, localities of entertainment, and transaction rich networks of firms. Soho, London is another example of a successful cultural district having various sectors of clustered creative industries. Film-TV production companies and related service industries are also linked with other creative industries clustered in Soho. The companies located in cultural districts reap the benefits of being in close proximity to each other and to a well-developed infrastructure.

*The dilemma of periphery and inner city locations:* One of the key cultural policy issues within the restructuring process is the dilemma between investing in inner city areas or urban peripheries (Bianchini and Parkinson, 1994; Montgomery 2007). Newman and Smith (2000) highlight the importance concentrating cultural production and creative industries in inner cities as clustering and co-location offer advantages. Hutton (2004) puts forward the importance of supporting inner-city investments to harness rapid growth in the new economy. Yigitcanlar et al. (2008c) emphasizes the importance of centrality for creativity in a successful inner city regeneration project of 22@Barcelona. On the other, other authors argue the benefits of more spacious new generation knowledge precincts with mixed use patterns of residential and recreational uses as in the case of One-North Singapore, Helsinki Virtual



Village and Zaragoza Milla Digital that are not located in the inner city areas. Evans (2005) argues the advantageous of purpose built creative precincts with their new infrastructure as providing highly upgraded building quality, modern power supply grids, telecoms network, centralized climate control, pneumatic refuse collection systems, energy efficiency and noise pollution control.

Although creativity theory stresses the importance of centrality, in practice, creative industry companies tend to move more towards the periphery or to sub-centers either because of the problematic nature of the city centers or attractiveness of outer locations (Scott, 2000a; Gornostaeva, 2008). Nachum and Keeble (2003) underline this paradox between theory and practice as clustering in city centers versus tendencies for decentralization from city centers to peripheries.

### **Creativity and cultural tourism**

*Creative places and culture:* The close link between creativity and place as a stimulant or catalyst for individual aesthetic creativity is discussed by many scholars (Landry, 2007; Leadbeater and Oakley, 1999; O'Connor, 1999; Newman and Smith, 2000). Drake (2003) provides empirical evidence for the link between place and creativity. To promote creativity, Hospers (2003) stresses the need for concentration, diversity and instability. According to Tornqvist (1983) creative places take a long time to evolve and successful cultural quarters are those that have strong historical and cultural links. Scott (1997) argues that those organically developed cultural districts like China Town, Little Italy, the Arabic Quarter or the gay villages are the most creative districts of cities. Hall (2000) suggests that a cosmopolitan structure also fosters creativity as, "foreign people do not feel themselves as belonging to the established order of power and prestige, so behaving and living as they want helps their creative feel." (p. 646). For Santagata (2002) art draws inspiration from cultural

links with their original local community that translates creativity into culture and contributes to a competitive advantage.

*Creativity and cultural heritage tourism:* One of the key concepts in tourism management is finding attractors for visitors to come to a city. In defining destination competitiveness Richards and Wilson (2005) emphasize the importance of cities diversifying their cultural offer and animating the tourist by encouraging creative activities. According to Amin and Thrift (2002) increasing competition in the market means that goods and services are no longer enough, and producers must differentiate their products by transforming them into 'experiences' which engage the consumer. Scott (2000b) stresses the importance of supporting creative production and creative industry to promote cultural tourism.

Cultural heritage not only determines the image of the city, but also essential for establishing the context that stimulates creativity. It reflects the soul of the city, and contains the essential elements to build a sustainable future. Cultural heritage is a magnet for the tourists, and new tourism strategies have to offer both tangible and intangible aspects of cultural heritage that includes monuments, architecture, galleries and museums, as well as events, music, exhibitions, theatre, film and knowledge, experience and customs of a community. (Fusco Girard et al., 2003) As well as tangible assets like buildings, infrastructure and upgrading physical quality, intangible aspects of local culture is also important (Smith, 2007). According to Throsby (2001) tangible and intangible heritage exists as stock of capital that can be seen, in economic terms, as a capital goods that can be consumed directly or can be combined in a creative way with other inputs to produce more goods and services.

Montgomery (2007) defines cultural tourism, in terms of cultural industries, as the seeds of creation and sense of place. Smith (2007) suggests that tourism strategies should be linked to local cultural heritage and community values and should avoid copy-cat schemes

based on other cities' experiences and duplication. Miles and Padison (2005) stress the positive contribution of cultural heritage tourism on creativity, through increased prosperity, cosmopolitanism, growth in business services, increased name recognition, propagation of social and human capital, improved life skills and transformed organizational capacity. Maitland (2007) suggests that tourists seek organic growth rather than specifically planned places as these tend to have spontaneously evolved and are generally more attractive. Places that local culture is embedded are found more interesting. Shaw (2007) and Richards and Wilson (2007) point out that the more creative and less formulaic approaches to tourism development avoid reductive trap of homogenization and serial monotony. Montgomery (2007) suggests that to achieve successful and sustainable outcomes, cultural strategies should be driven from localities.

*The ISAAC Project (Integrated e-services for Advanced Access to Heritage in Cultural Tourist Destinations):* One of the key issues facing many European cities is how, in the face of change, can people protect and enhance their quality of life and well-being. Insights from recent research suggest that promoting cultural heritage is an important mechanism for sustaining a community's self-identity and for generating growth and creative enterprise. The ISAAC project focuses on cultural heritage tourism and studies visitors' perceptions of cultural heritage in three European cities (ISAAC, 2009). The ISAAC study on three cities – Amsterdam, Genoa and Leipzig – highlights the hidden treasure stories of cities and the importance of developing creative industries (Marijnissen, 2008). The results of the ISAAC project show that residents and visitors in all cities value tangible cultural heritage (e.g. architecture and buildings, museums and galleries) over intangible cultural heritage (e.g. local traditions and customs). Nevertheless, the key finding of the study is that cultural events, festivals, exhibitions are almost as highly valued as physical aspects of heritage and local traditions and lifestyle are rated as important by at least half of the respondents in all three

cities. In fact all aspects of cultural heritage, including the most intangible such as local customs and beliefs, are valued as important by at least a third of the respondents. This finding, that both tangible and intangible cultural heritage are important, is found significant for cultural tourism management, urban development and creative industry (Table 1).

Table 1 here.

### **Creativity, tourism and the film industry**

This paper reports a research that focuses on the film industry of Istanbul and London. This research aims at understanding the current structure of the film industry and its dynamics in terms of creativity and the centralization and decentralization dilemmas.

Film industry is one of the major creative industries that has a high level of interaction with place. Films are shot in places, and these localities and cities are recorded and represented in films. The global film industry is able to shape the development of cities, and contribute to the growth of tourism sector creating tangible and intangible resources for film-induced tourism, for instance Berlin, Cannes and Los Angeles (Beeton, 2005). Comprising various sub-sectors – photography, music and video industries, stagecraft, advertisement, motion picture, and video tape distribution – it contributes significantly to economic vitality (Di Persio et al., 2003; Scott, 2005). Films also have a positive impact on tourism, increase place recognition and have a powerful effect on viewers in terms of dictating their next vacation destinations (Baker et al., 1998). Auckland, the entertainment city of New Zealand, is another good example for the film-induced tourism. After the trilogy of the ‘Lord of the Rings’ shot in New Zealand, the number of tourist visited this country and Auckland has significantly increased. Auckland City now focuses on film-induced tourism, and on

attracting more film-makers and related creative industries (Durmaz, et al., 2008; New Zealand Government, 2008).

Although the film industry alone cannot make a city creative, however, the film industry has invaluable contributions to the formation of a creative city. Film industry needs to be interlinked with other creative sectors, if it is to be successful and to make an impact on the quality of a cultural district. Los Angeles (Hollywood), Mumbai (Bollywood), Auckland, Berlin, Rome (Cinecitta), Cannes, Melbourne, and Vancouver are among the cities those purposefully focus on the film industry and make it a significant catalyst for their creative urban economies (Durmaz et al., 2008).

In some of the creative cities the film industry is located close to the city centre and in others on the periphery. For example, Cinecitta (Film City), said to be the largest film-making facility in Europe, is located 10 kilometers from Rome's city centre as a gated, purposely built film district. The studios were opened in 1937 by Mussolini in a bid to use film to fuel Fascist Propaganda (Cinecitta, 2009). It has all the studio environment, services, and facilities related to film production as well as social facilities for creative people living and working in. Hollywood is located northwest of downtown Los Angeles. Its central location also helped the film companies grow through connectivity to other sectors. All started with a small film company that located there in 1911. Since then many other companies clustered there and it was in this district that the film industry initially concentrated in pre-WWII days. Today the industry has spilled over well beyond this original core, stretching out to other districts (Scott, 2005). Vancouver took advantage of this decentralization and lured some of the runaway productions from Hollywood with tax-credit programs (Durmaz et al., 2008). Vancouver is also a very successful city that focused on the film industry and is a high caliber creative city (Durmaz et al., 2008; Mercer, 2009).

## **Observations from Istanbul and London**

This paper reports research in two cultural districts – Soho, London and Beyoglu, Istanbul.

Despite the theoretical importance of clustering for creativity, companies, in both Soho and Beyoglu, have been decentralizing towards urban peripheries or other adjacent districts. However, the current situation is different in Soho.

Soho is a popular cultural quarter that is located within the west end area of London in Westminster (Figure 1 and 2). Soho can be seen as an example of successful cultural reconstruction. Although some of them moved in the past and Soho has suffered some decentralization, film companies are now moving back. Interviewees highlighted that companies that are already there do not want to move from Soho in spite of problems like high rents, parking and inadequate office space. According to the findings of this study, film companies appreciate the advantageous of being in Soho as a creative cultural urban village in the middle of the city. The projects of Westminster City Council seem to have had a positive effect on this shift.

Figure 1 here.

Figure 2 here.

Westminster City Council developed strategies and encouraged public participation to attract companies restructuring and refurbishing Soho. There are governments and local community-based initiatives in Soho which helped rescue Soho and foster its creative industries and attracted the film companies back (WWC, 2007). In 1960s Soho was a rundown area due to cultural and social changes in its residents which also affected the quality of the built environment (Sheppard, 1966). It was designated as a conservation area in 1969 (Westminster City Council, 2005). Since then conservation has been a strong force in the area and there have been a whole series of initiatives like Soho Society (1972), Sohonet (1999), Soho Conservation Audit (2005), Soho Action Plan (2006), I Love Soho Campaign

(2006), Retrofitting Soho (2008) and Westminster Creative Industries Study (2007). This success story in Soho thus provides a framework for reconstruction based on art, culture and creativity that might be considered by other cities.

Like many cities around the world Istanbul has, especially since 1980s, been subject to the process of decentralization (Karaman and Levent, 2000; Kurtarir and Cengiz, 2005). As Gecer et al. (2008) indicate concentrated city centre activities declined after 1980s. City centre functions spread towards sub-centres and the traditional city centre of Beyoglu fragmented and Istanbul transformed into a polycentric structure. The film industry witnessed the same process. The district is famous for its relation to film industry dating back to 1960s. At that time most of the film companies clustered around a street named Yesilcam in Beyoglu of which Turkish Film Industry named as 'Yesilcam'. However, as this case study highlights, the film industry has tend to move more prestigious sub-centres like Besiktas, Sisli, Mecidiyekoy and the long standing culture of film-making in Beyoglu is under the threat of decentralization.

People working in the film production industry were interviewed in order to understand the spatial requirements of the industry and the relationship between place and creativity. The methodology combines various qualitative techniques with semi-structured interviews, observations, questionnaires and content analysis. Companies in Soho were selected from the UK-Local-Search database. In total 50 companies were approached out of the total of 156 film companies located in Soho. Of these, 19 replied (UK-Local Search, 2009). 11 companies were discarded for various reasons (for example, six had moved from Soho). In the initial pilot study that is reported here two were interviewed. Semi-structured face-to-face interviews were conducted with an executive producer and a location manager and online questionnaires are conducted with freelance employees (Figure 3).

Figure 3 here.

Beyoglu, is an organically developed cultural district with similar spatial attributes but different dynamics to Soho. It is the major entertainment and shopping district of Istanbul locating on the European. The companies in Beyoglu were selected from a Turkish Cinema Database prepared by the Association of Turkish Film Directors and Internet Movie Database. In total 147 film production companies are located in Istanbul, and nearly half (47%) are in the historic central area of Beyoglu. The rest are in more peripheral districts, including 27% in Besiktas and 14% in Sisli (Figure 3 and 4) (Sayman and Kar, 2006). 21 of the companies in Beyoglu were contacted and two of them are selected for interview in this pilot study. (Figure 4, 5 and 6)

Figure 4 here.

Figure 5 here.

Figure 6 here.

*Prospects and constraints:* Companies choose to locate in Soho principally because it is the historic centre of film production and because it promotes opportunities for socializing and face-to-face meetings. Those interviewed see the advantageous of Soho in terms of proximity, diversity and a 24/7 city where “everything co-exists, everybody is here, and everything is happening here”. On the other hand, they also sight some disadvantageous of Soho as a location, including congestion, high rents, parking and transportation and accommodation issues including ventilation, heating, inflexibility and inadequate space (Figure 7).

Figure 7 here.



Those interviewed in Beyoglu mention a very similar set of reasons for being located there, including its historic, authentic, cosmopolitan structure. As in Soho, people mention that “everything is here, everybody is here, that`s why we prefer to stay here”. The highly tolerant atmosphere tolerance helps film and creative workers feel free and secure. There are good accommodation opportunities in and around Beyoglu and a vibrant nightlife. People highlight the advantages of proximity to commercial and cultural centers and other creative industries and relatively low rents in some areas. They describe the district as colorful, compact and accessible with a rich social life. They have the opportunity to go for a drink after work or to pop into a nearby cafe. Actors live and work here. The disadvantages mentioned include narrow streets that create difficulties with transportation, parking and film shooting. Accommodation is inadequate for storage of film-making equipments like cameras and lighting equipments. Security problems and high rents in the renovated parts of the district are mentioned among the disadvantages (Figure 8).

Figure 8 here.

*Locational preferences:* Being in the city centre is important for Soho-based companies. It is simple for them that “everything is going in city, and lots of people pass through city, there is too much to see, hear and do”. In Beyoglu, film companies also preferred to stay in the inner city so that they can stay in touch with actors, artists and other creative people living and working around Beyoglu. On the contrary interviewees mentioned that some companies had moved from Beyoglu to more prestigious places like Sisli and Mecidiyekoy and emphasized that these places better catered for their needs. One of the interviewees suggested dual spatial requirements in the film industry. “Exhibition, consumption and administration should be in the city centre. Studios and workshops should

be located on the edges of the city”. Another interviewee said that, “logically the film industry should be in so-called purposefully built creative districts. However, personally I do not like gated areas with security cards and that is why I prefer being in Beyoglu, which has a historic and cultural urban living”.

*Creativity and place:* In both Istanbul and London people say that city’s cosmopolitan structure and diversity made them feel more creative and inspired. They like to be in touch with other creative people that motivate them. Interviewees say that “they like being in city centre where they have the opportunity to go cafes, bars, cinemas”. In Istanbul people also appreciate the chaotic nature of city living. Chaotic environments cause unexpected circumstances, which impact on creativity. They see the city as a chaotic environment that inspires them and makes them feel that their art is in reaction to this complexity.

*Attributes of place for film-making:* Interviewees in both London and Istanbul find it difficult to define the specific attributes of place needed for the industry. They agree that ideally the city should provide different qualities of place and different types of natural and built areas. These places should be in close proximity to transportation facilities, especially airports, as the film industry has strong links with foreign companies and with foreign creative workers. Companies located in Beyoglu indicate that “the place should match with the project, scenario or vision. Sometimes we need high quality well designed and well maintained places sometimes we need derelict areas”.

*Impact of the technology:* Soho is very advanced in its use of technology to aid communication and interaction. Film companies use Sohonet and Wire drive for online data sharing. Interviewees say that technology affects post-production companies more than production companies. However, interviewees stress that they still need face-to-face communication when it comes to winning business. In Istanbul technology is less advanced and does not have a big effect on companies’ location preferences. Some aspects of

technology affect the film-making process such as sound film technology that allows films to be shot in the city. Nevertheless film companies in Beyoglu do not use any online film-making infrastructure like Sohonet. These facilities do not exist yet in Istanbul. The interviewees had not heard of Sohonet. They use internet, video conference, and email, but as in Soho, they have not given up face-to-face interactions. Although they use technology, they definitely feel the need for face-to-face contact.

*Urban transformation:* Another issue which needs to be underlined is the effect of the film industry on spatial transformation in Beyoglu. The well-known Turkish Director Sinan Cetin established a private film school, the Plato Cinema School, which has transformed an old residential building complex into an education institute. This private school has become a college of a Turkish University through an agreement between the Turkish Higher Education Institute and Sinan Cetin's company (Plato Film, 2009). This initiative is rapidly transforming the area. Sinan Çetin has bought and renovated nearly 30 other old buildings near the school in Cihangir, Beyoglu. Some of them are used as film production offices, studios and sets, and others for costume and cine equipment storage. It seems that this will lead to further development in the area such as student accommodation, new offices, and film studios.

## **Conclusion**

Soho and Beyoglu both witnessed the decentralization process. In Soho the importance of creative industries is acknowledged and strategies have been developed to rescue and revitalize the district. In Istanbul, an awareness of the importance of creative industries and the need to keep them in clusters has not been acknowledged by local government and community initiatives. More attempts and policy initiatives are necessary to keep companies

in proximity and clustered in Beyoglu. It is important to understand the reasons of the shift towards decentralization.

As in Soho, attracting creative industry companies back can be a good strategy to restructure Beyoglu. It will likely to foster the creativity-based economy of Istanbul and harness the potentials of the place. Attracting film industry back might be an initial step that might lure other creative industries. Beyoglu has long standing assets in film culture that might kick-start activity and business formation. Potential buildings and strategic locations for artists, education and business facilities, workspaces for start-ups and established film companies should be promoted via local area development plans of Beyoglu.

The film industry might lead ephemeral activities like festivals, fairs, conferences which have as much positive contribution as permanent cultural buildings and landmarks (Bianchini and Parkinson, 1994). Participatory and community-based cultural strategies that focus on exposing local values are needed for the sustainable development of the district providing economical benefit, socio-cultural well being and enhanced creativity (Montgomery, 2007). A successful creative district will also attract new comers and visitors that will contribute to tourism and the wider economy. In this content it is not certain that tourists will come to Istanbul because of its creative industries, but this local initiative will possibly create and add value to the climate of creativity in Istanbul.

The interviews with film company personnel have shown that there is a relation between place and creativity and that being in a city centre positively contributes to creativity. The case studies also provide insights about creativity and planning. All of the film industry personnel interviewed in Istanbul and London prefer being in an organically developed historical district, rather than a planned creative district. This statement accords with the findings of other researchers, including Pratt (2008), Gornostaeva (2009) and Hospers (2003).

This paper aimed to explore the relation between creative industries, urban reconstructing and tourism. The paper focused on the film industry in Soho and Beyoglu. However, other creative sectors and their interrelation in these districts, locational and property requirements will need to be explored if the urban restructuring process is to be successful. The paper has raised many questions that need to be addressed. In particular, two main areas of enquiry seem to emerge.

Firstly, what is the relation between creativity and tourism? Imagine you are visiting Istanbul for the first time. You walk around Beyoglu, you stop for a coffee then lunch, taking in the sights. How would a creative tourist behave? Would they be more interactive than the norm – less passive? Would they want to learn or to produce something? Would they want to experience the city as a whole, wandering at will, sampling places and people, sights and tastes. Or would they specialise, following a single line of exploration. Would the creative tourist read a guide or follow their nose? In Istanbul you feel inspired – to explore, to think new thoughts. Cultural experience is created ephemerally through conversation, movement, thinking, and people watching. Are we creative tourists in a creative city? Or would it be more accurate to describe ourselves as being inspired?

Secondly, can we regenerate an urban quarter, such as Beyoglu, without making it less attractive for creative people? In Soho a coincidence of interests – residents wanting clean up the area, developers seeking to make money and the Borough Council cracking down on anarchic development and anti-social behaviour – combined to halt decline and deliver regeneration. What makes Soho and Beyoglu attractive to film industry are the benefits of clustering and the serendipity of constructive chaos. But if a place is good for creativity and creative industry is it also good for residents and for tourists? An exciting and stimulating place to visit is not necessarily a good place to live or bring up a family. And what has this to do with creative industry? Visitors like watching street life, but most creative activity,

including film, occurs behind closed doors and doesn't encourage spectators. Most artists are not high-income earners and former bohemian quarters that are gentrified can be sanitised in such a way that they lose their creative and become sterile shells.

Place-making of living places and has been seen as a big idea. The objective is to achieve a synergy between place, economy and culture. But few cities score well on all three dimensions and retain an authentic cultural environment. Creative cities have been defined as being cosmopolitan, with an inspiring public realm, clusters of creative activity and a comparative advantage over other cities in some creative sector. They don't attempt to mix culture and tourism, they are not places for tourists, they would not necessarily be called 'cool' and would certainly not look to an imported creative class of creative people to provide the cultural energy. The links between creativity, regeneration and cultural tourism are not as clear cut as has been suggested in the literature.

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## Table and Figures

Table 1. Key findings of the ISAAC project (Platt, 2008)

Cultural heritage	Residents %	Visitors %	Service providers %
<b>Amsterdam</b>			
Architecture and buildings	73	77	91
Monuments and landmarks	61	60	76
Museums and galleries	70	74	85
Urban landscapes	72	65	64
Cultural events, festivals, exhibitions	68	55	65
Local traditions and lifestyle	43	59	52
Local customs and beliefs	38	48	36
Local knowledge and skills	35	42	36
Other things of local significance	33	46	38
<b>Genoa</b>			
Architecture and buildings	86	82	80
Monuments and landmarks	73	70	58
Museums and galleries	73	70	88
Urban landscapes	71	63	72
Cultural events, festivals, exhibitions	59	63	79
Local traditions and lifestyle	48	55	76
Local customs and beliefs	31	47	50
Local knowledge and skills	35	45	37
Other things of local significance	32	41	55
<b>Leipzig</b>			
Architecture and buildings	88	85	82
Monuments and landmarks	67	63	74
Museums and galleries	64	66	69
Urban landscapes	87	78	71
Cultural events, festivals, exhibitions	73	61	70
Local traditions and lifestyle	43	49	54
Local customs and beliefs	52	42	55
Local knowledge and skills	62	40	59
Other things of local significance	64	43	61

Key: Dark Gray = >75% Gray = 50-74% Light Gray = 33-49%



Figure 1. Location of Westminster in London (Westminster City Council)

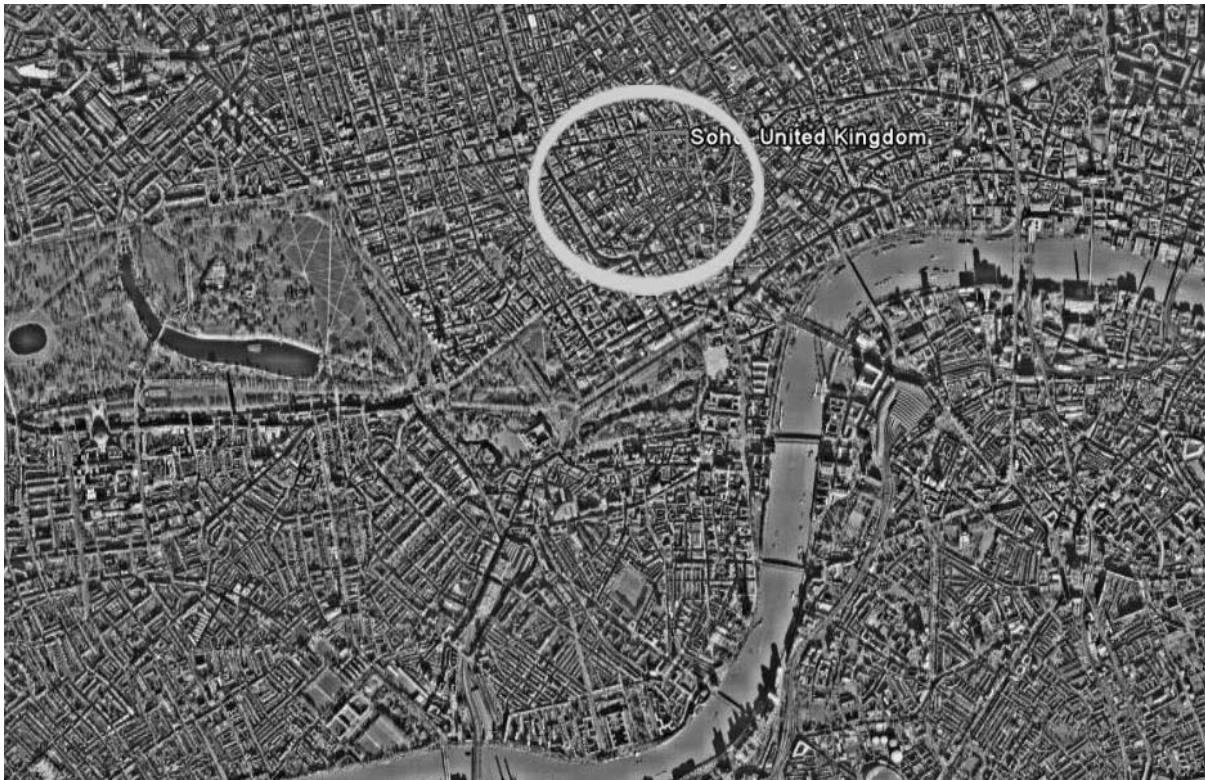


Figure 2. Location of Soho in London (Google Earth)





Figure 3. Location of the major film companies in Soho (Google Earth)

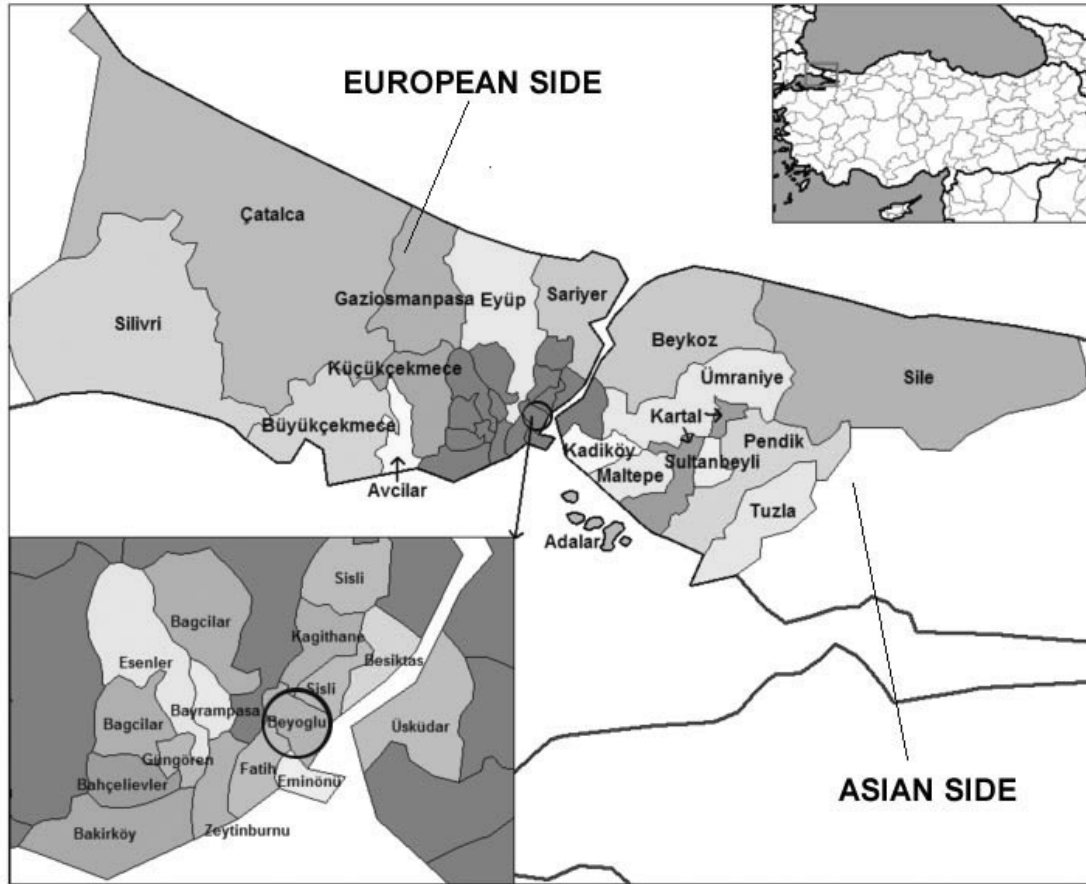


Figure 4. Location of Istanbul and Beyoglu (Istanbul (Istanbul Metropolitan Municipality))

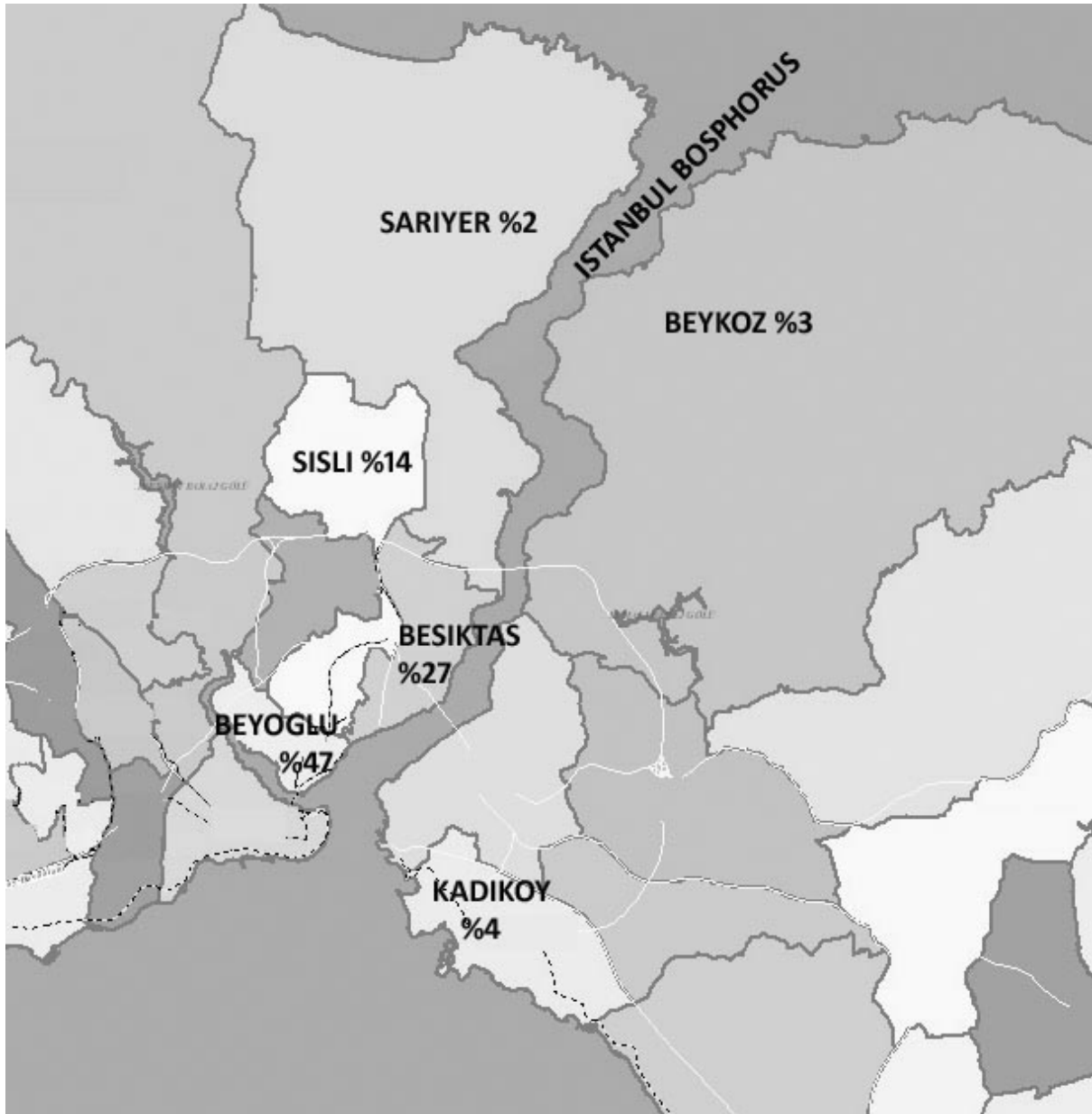


Figure 5. Distribution of film companies in Istanbul (Istanbul Metropolitan Municipality)



Figure 6. Location of the major film companies in Beyoğlu (Google Earth)



Walkers Court in 2009



Walkers Court in 1980s

Figure 7. Soho in 1980s and 2009 (Personal Archives)





Istiklal Street in 2003



Istiklal Street in 1920s

Figure 8. Beyoglu in 1920s and 2003 (Personal Archives)