CREATIVITY, CULTURE AND TOURISM: THE CASE OF ISTANBUL AND LONDON FILM INDUSTRIES

Bahar DURMAZ
University of Nottingham, U.K.
laxsbd@nottingham.ac.uk

Stephen PLATT
University of Nottingham, U.K.
Stephen.Platt@nottingham.ac.uk

Tan YIGITCANLAR
Queensland University of Technology, Australia
tan.yigitcanlar@qut.edu.au

ABSTRACT

During the last decade many cities have sought to promote creativity as a driver for economic growth. They have done this by encouraging specific sectors of creative industries. This paper focuses on the film industry as one of these sectors which also has a high level of interaction with place. Film industry, has had an important role in incubating the creativity potential. It can be a powerful magnet for creative people, fostering indigenous creativity and attracting outside talent, and might thus contribute to the formation of creative cities. This recent research suggests that the film industry has positively effect on tourism by increasing place recognition through the locations used in films and for cities that host film festivals. Film festivals provide events, workshops and experiences that allow visitors to express themselves through

interaction with the place and its living culture. This paper examines the importance of creative industries for both urban development and sustainable tourism. To explore the relation between creative tourism, culture and the film industry and its effect on successful tourism planning this paper presents the preliminary findings of case studies of the film industry in Beyoğlu, Istanbul and Soho, London and the findings of ISAAC project. It aims to discuss these issues and raise questions based on these first investigations.

KEYWORDS

INTRODUCTION

With the growth of the `new economy`, the concept of creative industry has gained increased prominence amongst urban planners, policy makers, and scholars promoting creativity (Landry, 2000). Apart from ideas about a `creative class` of people, theories about creativity are used in spatial planning and influence the development of city strategy. In particular, writers draw attention to creative industries and creative cities as significant tools of economic and social growth (Landry, 2000, Florida, 2002, Yigitcanlar et al., 2008a; 2008b). There is widespread recognition of the contribution of city centres to a region`s economic and social success and creative city formation is growing issue in urban theory and planning practice as is the notion of urban restructuring through cultural regeneration.

After the 1980s, the decline in city centres impelled policy makers and city authorities to find ways of rescuing city centres by locating creative industries in central locations (Evans, 2005; Evans, 2009). Cultural quarters have become the focus of regeneration and centres for creative industries (Landry, 2004). The key question is how, through spatial planning, to help creative industries to flourish in these central districts. It is important, therefore, to investigate the locational and property requirements of these industries in order to respond to their specific needs, whether restructuring existing cultural quarters or developing new districts (Yigitcanlar et al., 2008c; Gornostaeva, 2009). Creativity and culture also on the agenda of tourism development as contributor to economy and sustainable development. Successful reflections of creative city developments would be a successful catalyst for tourism development. The prospects and constraints of locating these industries in the inner city or on the periphery needs to be examined and the dilemma between the theoretically approved positive effect of clustering on creativity and, on the contrary,

the ongoing decentralisation process from city centres to the periphery, needs to be argued. (Keeble and Nachum, 2002; WCC, 2007; Gornostaeva, 2008). The requirements of creativity, the new economy and the potential of cities to respond to these changes, to be investigated. This paper, therefore aims to investigate the role of creative industries in the formation of creative cities, in this case, the film industry, and their clustering and locational decisions.

Creative production processes are known to attract enterprises and individuals from the cultural sector. But they also have an impact on other economic sectors, particularly tourism, generating important induced effects on city image, attractiveness and consumption patterns (Harcup, 2000). Originality and diversity of cultural provision, it is argued, protects local identity, attracts creative people and promotes sustainable destination competitiveness (Florida 2002; Richards and Wilson 2005). Cities worldwide are using culture and creativity to brand themselves (Richards, 2001). In part, this process is driven by the desire of public authorities to develop the productive resources of 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 a means of preserving their cultural identity and developing their 'socio-economic vibrancy' (Ray, 1998).

The paper comprises five sections. The introduction and literature review on creativity and cultural tourism are followed by an investigation of the relationship between film industry and creative tourism. The fourth part presents the findings of the case study in Istanbul and London in terms of the attributes of place for filmmaking and the locational, property preferences of companies. The final part discusses the implications of these

preliminary findings for creative industries and creative tourism.

CREATIVE INDUSTRIES AND CREATIVE CLUSTERS

The new economy: The term *new economy* or *knowledge economy* or *creative economy* is used to refer the changing economic, technical and social structures in the 21st century. Scott (2006:1) suggests that the new economy is "*shaped due to shifts in technology, structures of production, labour markets, and dynamics in locational agglomeration*". With the change in the economic structure, social, cultural and spatial forms also changed and influenced urban development processes. Sassen (2001) indicates that the new economy pushes cities to search for new spatial organization through urban restructuring. Therefore it is important to adapt the current spatial, economic and cultural systems of cities to ease integration with new economy. In restructuring cities art and creativity play an important role as the key growth resources within this process (Sharp et al., 2005). Montgomery (2007) suggests that successful cities of the new economy will be the ones that invested 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 as its broader translation into *creative cites*. Creativity discourse and frameworks to develop creative cities are currently in vogue. But the importance of creativity and its relation to city 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 centres of creativity, art and culture that sustained many artists (Hall, 2000).

Creative Industries: Creative Industries are one of the building blocks of creative city formation (Durmaz et al., 2008). They offer the potential to meet wider inclusion and diversity of the development goals. Relatively recent literature

indicates that creative industries count as a significant sector of this 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 creative industries create positive images for cities, help in social cohesion, attract talent and industry and businesses and also contribute in the liveability and quality of life and place. Creative industries link production, consumption, manufacturing industries in cities (Pratt, 2008), promoting sustainable urban development and sustainable tourism (Richard and Wilson, 2007). Oakley (2004), however, suggests that, the role of creative industries in economic development is exaggerated and can result in economic inequality, gentrification, and destabilisation of the local economy. According to Hall (2000: 642) although creative industries foster the potential of cities in creativity, "*having creative industries is not all the same thing as being creative*"

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 within the focus of the economical geography, but the most influential defines a cluster as "*a geographic concentration of interconnected companies, specialized suppliers, service providers, associated institutions and firms in related industries*" (Porter, 1998:78). Clustering theory was advanced by scholars and city authorities as a useful approach in fostering creativity and creative industries. In the United States in particular 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 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* because of the lack of clarity over its definition (Gordon and McCann, 2000; Martin and Sunley, 2001; Turok, 2003).

Much research acknowledges the power of concentration of specialized industries in particular localities named as a cultural district. Santagata (2002) suggests that these localized cultural districts have become an example of sustainable and endogenous growth. The Los Angeles motion picture complex is a prime example of 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 linked to other creative industries clustered in Soho. The companies located there indicate the advantages of being in close proximity to the sector and the well-developed infrastructure for the film industry.

The Dilemma of Periphery and Inner City Locations: One of the key cultural policy issues within the restructuring process is underlined as the dilemma between investing in city centres or urban peripheries (Bianchini and Parkinson, 1994; Montgomery 2007). Newman and Smith (2000) highlight the importance of the concentration of cultural production and location of creative industries within inner cities as co-location offers advantages. Hutton (2004) puts forward the importance of supporting inner-city investments to harness rapid growth in the new economy. Yigitcanlar et al. (2008c) also emphasize the importance of centrality for creativity. They illustrate this with 22@ Barcelona which is a successful inner city regeneration

project. On the other hand they also argue the benefits of 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. Evans (2005) also argues the advantageous of newly developed creative precincts with their new infrastructure as providing highly upgraded building quality, modern power supply grids, telecoms network, centralised climate control, pneumatic refuse collection systems, prioritise energy efficiency and noise pollution control.

Although theory stresses the importance of centrality for creativity, creative industry companies tend to move towards periphery or to sub-centres whether because of the problems of city centres or the attractiveness of other locations (Scott, 2000a; Gornostaeva, 2008). Nachum and Keeble (2003) highlight this paradox between theory and practice: between theories of clustering in city centres and tendencies for decentralization from city centres to the periphery.

CREATIVITY AND CULTURAL HERITAGE TOURISM

Creative Places and Culture: The close link between creativity and place as a stimulant or catalyst for individual aesthetic creativity is advanced by many authors (Landry, 2007; Leadbeater and Oakley, 1999; O'Connor, 1999; Newman and Smith, 2000). Drake (2003) provides empirical evidence for the links between place and creativity. Hospers (2003) stresses the need for concentration, diversity and instability for creativity. According to Törnqvist (1983) creative places take a long time to evolve and successful cultural quarters are those that have strong historical and cultural links. Scott (1997) also argues that those organically developed cultural districts like China Towns, Little Italys, Arabic Quarters, gay villages are the most creative districts of the cities. Hall (2000: 646) suggests that cosmopolitan structure also helps creativity as

foreign people do not feel themselves belong to the established order or power and prestige, so behaving and living as they want helps their creative feel. For Santagata (2002) art draws inspiration from cultural link with their original local community which translates creativity into culture and helps to the competitive advantage.

Creativity and Cultural Heritage Tourism: One of the key concepts in tourism management is what attracts visitors 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 that 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 is also the essential ingredient in establishing the context that stimulates creativity. Cultural heritage reflects the "soul of the city", and contains the essential elements to build a sustainable future. It is a magnet for the tourists, and new tourist strategies have to offer both tangible and intangible aspects of cultural heritage that includes monuments, architecture, galleries and museums, as well events, music, exhibitions, theatre, film and the 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) It has even been suggested that 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 (Throsby, 2001).

Montgomery (2007) defines cultural tourism in terms cultural industries, 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 copycat schemes based on other cities' experiences. 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. As local culture is embedded in these places it seems more interesting. Shaw (2007) and Richards and Wilson (2007) point out the more creative and less formulaic approaches to tourism development that avoid the reductive trap of homogenization and serial monotony. Montgomery (2007) suggests that, to achieve successful sustainable outcomes, cultural strategies should derive from locality.

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. Research conducted by one of the authors of this paper in the ISAAC (2009) project focused on cultural heritage tourism. Work with three cities – Amsterdam, Genoa and Leipzig – highlighted the "*hidden treasure*" stories of cities and the importance of developing creative industries. Amsterdam uses this strategy to promote its

metropolitan area as a creative cluster and coordinates policies to support creative industries. They plan that thriving creative industries will place Amsterdam in the top five of European cities (Marijnissen, 2008).

ISAAC studied visitors' perceptions of cultural heritage in three European cities. The results show that residents and visitors in all cities value tangible cultural heritage (e.g. architecture and buildings, museums and galleries) over intangible cultural heritage (local traditions and customs). Nevertheless, the key finding 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 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 respondents. This finding, that both tangible and intangible cultural heritage are important, is significant for cultural tourism management, urban development and creative industry.

CASE STUDY: FILM INDUSTRY IN ISTANBUL AND LONDON

This paper reports research in Istanbul and London that focused on the film industry. It aimed at understanding the current structure of the film industry and its dynamic in terms of creativity and the centralization and decentralization dilemma.

The film industry is one of the major creative industries that has a high level of interaction with place. Films are shot in cities, and cities are recorded and represented in films. The global examples demonstrate that the 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 (Beeton, 2005) (i.e. Berlin, Cannes, Los Angeles). Comprising various sub-sectors – photography, music and video industries, stagecraft, advertisement, motion

picture, and video tape distribution –it contributes significantly to economic vitality (Scott, 2005: Di Persio et al., 2003). Films also have positive impact on tourism. Films increase place recognition and have a powerful effect on viewers on dictating their next vacation destination (Baker et al., 1998). Auckland, the entertainment city of New Zealand, is an example of this film-induced tourism. After the trilogy of 'Lord of the Rings' shot in Auckland, the number of visitors has increased. The 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, it can be argued that the film industry has invaluable contributions to make in the formation of a creative city. It needs, however, to be interlinked with other creative sectors if it is to be successful and if it is 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 these places the film industry is located close to the city centre, in other on the periphery. For example, Cinecitta (Film City), said to be the largest film making facility in Europe, is located 6 miles from Rome's city centre as a gated, purpose built film district. The studios were opened in 1937 by Mussolini in a bid to use film to fuel Fascist Propoganda (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 located northwest of downtown Los Angles. Its central location also helped the film companies grow through connectivity to other sectors. A small film company located there in 1911 and other companies followed (Scott, 2005). It

was in this district that the film industry was initially concentrated in pre-World II 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. all, 2008). Vancouver is also very successful city that focused on film industry and is a high quality creative city (Durmaz et al., 2008; Mercer, 2009).

The Case Study: Two cultural districts – Soho, London and Beyoğlu, Istanbul were case studied. People in film production companies were interviewed in order to understand their spatial requirements and relationship of place to creativity. The methodology combines various qualitative techniques with semi-structured interviews, observations, questionnaires and content analysis. The companies in Soho were selected through UK-Local-Search database. A total of 50 companies were approached out of 156 in Soho (UK-Local Search, 2009). Of these 19 replied. 11 were discarded for various reasons, 6 had moved from Soho and only 2 agreed to be interviewed. Semi-structured face-to-face interviews were conducted with an executive producer and one with location manager of the companies and online questionnaires were conducted with freelance employees (Figure, 1-2).

Figure 1
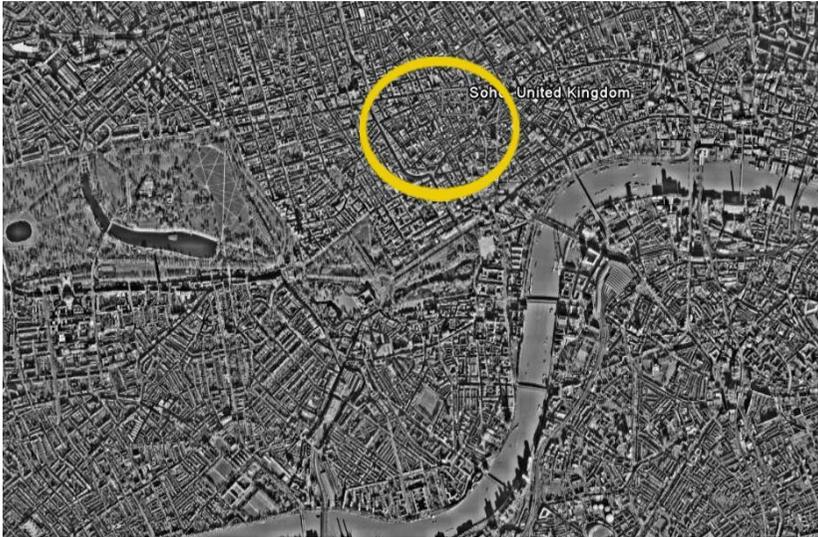**Location of Soho in London (Source: Google Earth)**

Figure 2
**Some of the film companies in Soho
(Source: Google Earth)**

Beyoğlu, in Istanbul, is a organically developed cultural district with similar spatial attributes but different dynamics to Soho. The companies in Beyoğlu were selected through a Turkish Cinema Database prepared by the Association of Turkish Film Directors and Internet Movie Database (IMDB). 147 film production companies are located in Istanbul. 47% are in the historic central area of Beyoğlu, and the rest are in newer more peripheral districts, including 27% in Beşiktaş and 14% in Şişli (Figure, 3-4) (Sayman and Kar, 2006). 21 of the companies in Beyoğlu were contacted and 5 of them agreed to interview. 2 of them were chosen for interview.

Figure 3
Distribution of Film Companies in Istanbul
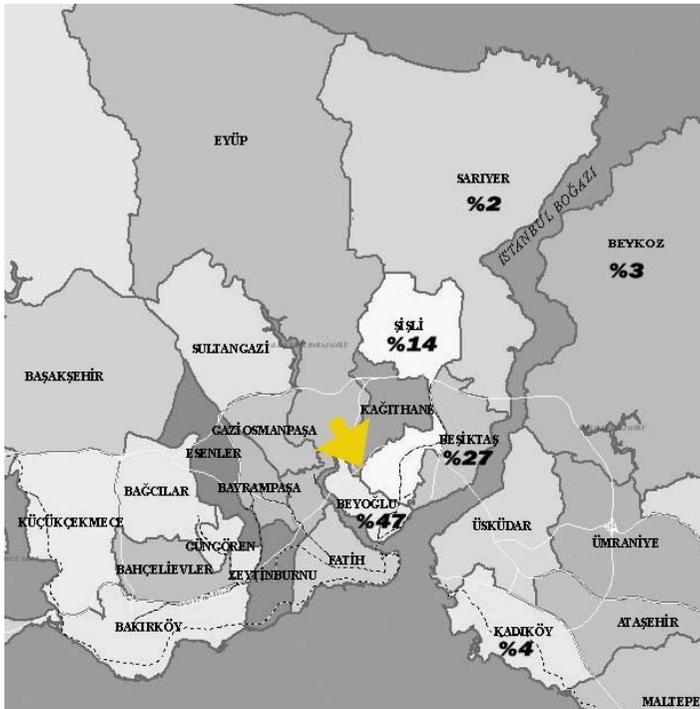**(Source, Istanbul   Metropolitan Municipality)**

Figure 4
**Some of the film companies in Beyoglu
(Source: Google Earth)**

Prospects and Constraints: Companies choose to locate in Soho because it is the historic centre of film production that promotes opportunities for socialising and face-to-face meetings. They 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 the disadvantageous of Soho were highlighted as congestion, expensive, parking and transportation and accommodation issues such as ventilation, heating, inflexibility and inadequate space (Figure 5).

Figure 5
Soho in 1980s and 2009 (Source: Personal Archives)

Walkers Court in 2009   Walkers Court in 1980s

Beyoğlu is attractive for film companies due to its historic, authentic, cosmopolitan structure. As in Soho, people mentioned that "e*verything is here, everybody is here, that`s why we prefer to stay here"*. A high level of tolerance helps make creative workers feel free and secure. There are good accommodation opportunities in and around Beyoğlu and a vibrant nightlife. People highlighted the advantages of proximity to commercial and cultural centres and other creative industries and relatively low rents in some areas. They described the district as colourful, 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 filmmaking equipment like cameras and lighting equipment. Security problems and high rents in the better parts of the district are mentioned as disadvantages (Figure, 6).

Figure 6
Beyoğlu in 1920s and 2003 (Source: Personal Archives)

Istiklal Street in 2003   Istiklal Street in 1920s

Locational Preferences: Being in city centre is important for Soho-based companies. It is simple for them, "*everything is going in city, and lots of people pass through city, there is too much to see, hear and do*". In Beyoğlu, film companies also preferred to stay in inner city to be in contact with actors, artists and other creative people living and working around Beyoğlu. On the contrary interviewees mentioned that some of the companies had moved from Beyoğlu towards more prestigious places like Şişli and Mecidiyeköy and emphasized that these places better catered to their needs. One of the interviewees suggested dual spatial requirements. "*Film industry, especially exhibition, consumption and administration should be in city centre. Studios and workshops should be located on city edges*". Another interviewee said, "*Logically the film industry should be in so-called purpose built creative districts. However, personally I do not like gated areas with security*

cards and that's why I prefer being in Beyoğlu which has a historic and cultural urban pattern".

Creativity and its relation to place: In both Istanbul and London people said that the city's cosmopolitan structure and diversity made them feel more creative and inspired. They like being in contact with other creative people that inspire them. Interviewees said that they like being in city centre where they have the opportunity to go cafes, bars, cinemas. In Istanbul people appreciate the chaotic nature of the city. They feel chaos inspires them and makes them feel that their art is in reaction to difficulty. Chaos brings surprise and this impact on creativity.

Attributes of place for film-making: Interviewees in both London and Istanbul found it difficult to define the attributes of place needed for film because they change according to the script. But they agree that ideally the city should provide different qualities of place, different types of natural and built areas. It should be in close proximity with transportation facilities, especially airports, as film industry has strong links with foreign companies and with foreign creative workers. Companies located in Beyoğlu indicated that, "*We might need everything. Only thing is, 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. Film companies use Sohonet and Wire drive for online data sharing. Interviewees said that technology affects post-production companies more than production companies. It aids communication and interaction, but interviewees stress that they still need face-to-face communication when it comes to winning business. In Istanbul technology is less advanced and it does not have effect on companies' location preferences. Some aspects of technology have affected the filmmaking process such as sound film technology that has allowed films to be shot

in city. But film companies in Beyoğlu do not use any online filmmaking infrastructure like Sohonet. These facilities don't yet exist 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. They begin using technology but later definitely feel the need for face-to-face contact.

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

Findings and Discussion: Despite the theoretical importance of clustering for creativity, companies, in both Soho and Beyoğlu, have been in decentralization process towards to urban peripheries or other adjacent districts. But the current situation is different in Soho. Although some of them moved in the past and Soho also suffered some decentralization, film companies are now going back as highlighted by the interviewees and those 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 Westminister City Council seem to have had a positive effect on this shift.

Westminister City Council developed strategies and encouraged public participation to attract companies restructuring and refurbishing Soho. There are government and local community-based initiatives in Soho which helped to rescue Soho and to foster its creative industries and in this case, attracting the film companies back (WWC, 2007). By the 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 Westminister Creative Industries Study (2007). Soho can be seen as an example of successful cultural reconstruction. This success story in Soho thus provides a framework for reconstruction based on art, culture and creativity that might be applied in other cities.

Like many cities around the world Istanbul has, especially since the 1980s, been subject to this process of decentralization (Karaman and Levent, 2000; Kurtarir and Cengiz, 2005). As Gecer et. al. (2008) indicate concentrated city centre activities declined after the 1980s. City centre functions spread towards sub-centres and the traditional city centre of Beyoğlu 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 after as 'Yesilcam'. However, as this case study highlights, the film industry has tend to move more prestigious sub-centres like Beşiktaş, Şişli, Mecidiyeköy and

the long standing culture of film-making in Beyoğlu is under the threat of decentralization.

CONCLUSION

Both Soho and Beyoglu witnessed the decentralization process. In the case of Soho the importance of creative industries is acknowledged and strategies have been developed to rescue the district. On the other hand, in Istanbul the awareness of the importance of creative industries and the need to keep them in clusters has not been acknowledged by local government or by community initiatives. There should be more attempt and policy initiatives to keep companies clustered in Beyoğlu. It is important to understand the reasons of this shift towards decentralization.

As in Soho, attracting creative industry companies back can be a good strategy to restructure Beyoglu. It will foster the creative economy of Istanbul and harness the potential of place. Attracting film industry back might be the initial step which is supposed to lure other creative industries. Beyoğlu 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 defined within the land use map of Beyoğlu.

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 (Mongomery, 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 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 city centre positively contributes creativity. The case studies also give some insights about creativity and planning. All of the participants in Istanbul and London preferred being in an organically developed historical district, rather than a planned creative district. This accords with findings of other researchers, including Pratt (2008), Gornostaeva (2009) and Hospers (2003). Pratt (2008: 35) points out, "*a creative city cannot be founded like a cathedral in the desert; it needs to be linked to and be part of an existing cultural environment*". Hospers (2003: 160) emphasizes that, "the only thing city authorities can do, in close collaboration with local parties, is to increase the chances that urban creativity will germinate". French chemist Louis Pasteur,'s quote "*chance favours the prepared mind*" gives a clue to an urban strategy that would produce fertile ground for creativity (Debre, 1998: 82).

This study aimed at exploring the relation between creative industries, urban reconstructuring and tourism based on the role of the film industry. The study focused on the film industry in Soho and Beyoglu. But other creative sectors and their interrelation in these districts, locational and property requirements will also need to be explored within further studies if the urban restructuring process is to be successful. As the study raised many questions that need to be addressed, future investigation in Soho and Beyoglu will shed light on these issues.

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