

# The Importance of Collaborative Spaces in Creative Entrepreneurship thus Creative Economy

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With the raising importance information technologies and emergence of connectedness, the term “co-creation” has become an important issue for innovation thus economic growth. In technology development and innovation debate, “Co-Creation” paradigm is categorized as follows:

1. *“How engagement platforms—assemblages of **persons, processes, artefacts, and interfaces**—can create value together with stake holding individuals;*
2. *How **enterprises** as a nexus of engagement platforms can connect **value creation** opportunities with value-creating resources in new “win more–win more” ways; and*
3. *How **private, public, and social** sector enterprises have the potential to converge on matters of **wealth, welfare, and wellbeing**, while positively transforming business, economy, and society in ways we are only beginning to grasp.” (Ozcan, 2014)*

After most of the developed countries have lost their advantages on production because of the high wages and production site costs, more and more countries have considered the advantages of knowledge economy and the alternative of value added production. One of the pioneers was Britain with DCMS’s initiative in 1998, where creative industries were defined and emphasized for economic growth.

The cultural- creative industries debate has taken pace before the economic crisis, especially in relation with emerging “creative cities” and “creative class”, the bohemian core who “synthesize things and comes with useful and new”. (Florida, The Rise of Creative Class, 2004)

In a recent study covering 17 countries in Europa and using 98 related documents, the spillovers of cultural and creative industries are categorized in three major areas:

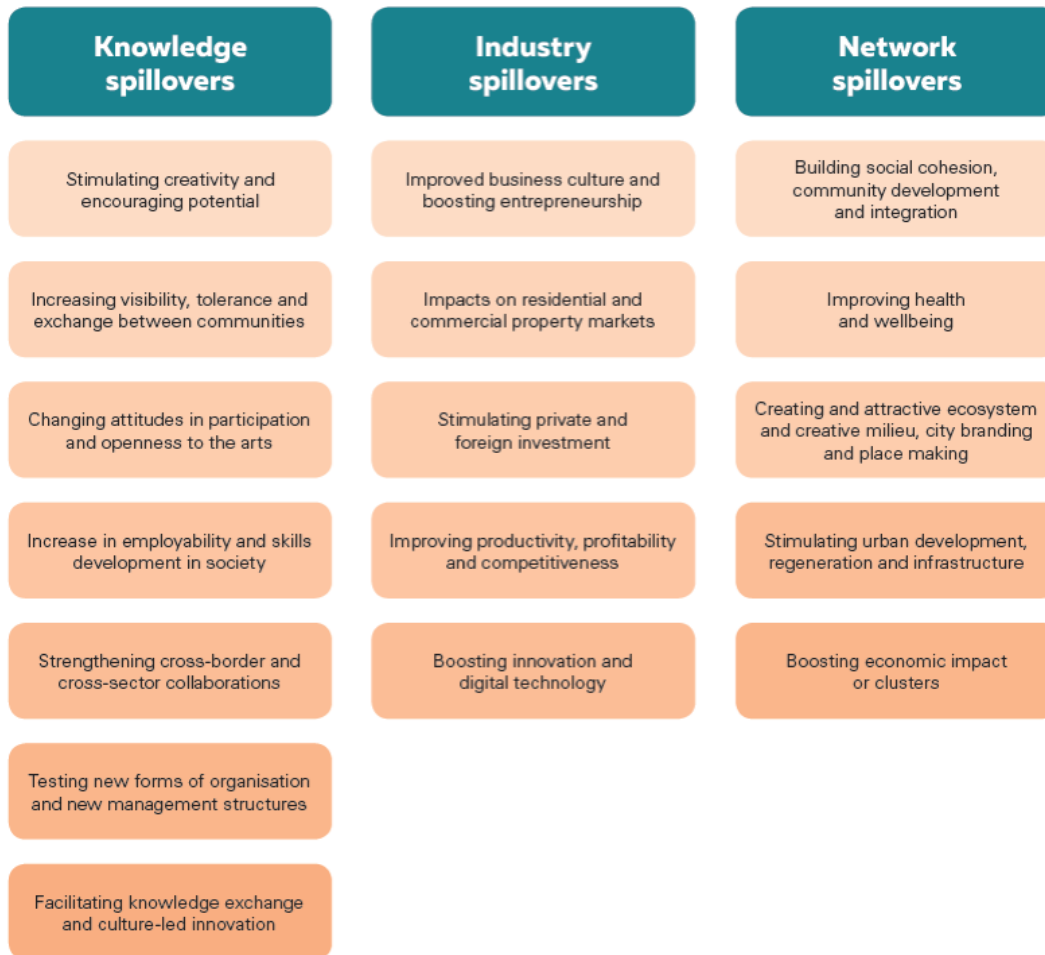


Figure 2: Diagram of spillovers and sub-categories (Consultancy, October 2015)

Istanbul, as the meeting point of cultural heritage, diversity and a tech-literate young generation, was one of the perfect candidates for making use of cultural and creative industries debate in early 2000's. After a decade long engagement of "European Cultural Capital" (as of 2010) and following efforts like starting an inventory project for cultural-creative infrastructure or raising awareness through "creative industries/entrepreneurship" programs by Development Agencies (Istanbul- BEBKA- Çukurova), Global Entrepreneurship Week Steering Committee (initiated by Endeavour and GİRVAK- Entrepreneurship Foundation) and British Council and foundation of YEKON (Creative Industries Council), both public engagement, civil society representatives realized that this engagement is more than artistic and aesthetic involvement, it bears elements of new business models and perspectives.

A group of students and young adults have started showing interest in design and arts related issues as well as an alternative career beyond the corporate path as well as in Istanbul with the city's growing potential of becoming a cosmopolitan world metropole. Istanbul's "tolerance" issue was an important element of the city's diverse historical and ethnical DNA. The emerging importance of Istanbul convinced different stakeholders to invest in various forms of investments. Stakeholder mapping enabled alternatives for collaboration in order to follow the expectations of Istanbulians to become world citizens. Be it a corporate effort like Atolye, an important collaboration example like TAK between municipality- private sector and an NGO or an academic one like BILGI Social Incubation Center, this infrastructural efforts not only served for granting the interested ones a space but also a curious community keen on innovation. This community further formed the first generation of creative entrepreneurs in Istanbul around 2010's.

According to a pilot study conducted in 2013 and 2014 by myself among more than hundred creative entrepreneurs, the primary mechanisms for gaining entrepreneurial qualities are identified as personal network, learning by doing and peer to peer network.

This small example gives us although the "industry spillover", effort in the identified cultural creative industries especially by public or semi-public bodies opens up the roads for the entrepreneurs, "knowledge and network" spillover like organic know-how transfers entities and community developers still are the crucial aspects for developing the industrial efforts.

Recent study of British Council Istanbul on the mapping of Creative Hubs in Istanbul shows an important cluster on private efforts with 27 identifies hubs, followed by civil initiatives with 26 hubs and finally academic efforts with 20 hubs. Even this study shows Ozcan's proposition on co-creation with public, private and social sector, provides clear evidence on wealth, welfare, and wellbeing through the spillover categories such as tolerance, social cohesion, participation but also culture-led innovation, competitiveness, boost of entrepreneurship and thus economic growth through value added production.

#### Major references:

Consultancy, T. F. (October 2015). *Cultural and Creative Spillovers in Europe*. London: Arts Council England, Arts Council Ireland, ECF, ECCE, Creative Britain, ECBN.

Ozcan, V. R. (2014). *The co-creation paradigm*. Stanford: Stanford University Press.