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Creativity-culture and tourism-contemporary urban development strategies

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CREATIVITY-CULTURE AND TOURISM- CONTEMPORARY URBAN DEVELOPMENT STRATEGIES

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Abstract*

There was a general shift in the advanced economies from manufacturing to service industries, which emphasized close attention to customers' needs (O'Connor, 2007). This shift has a tremendous impact on the way of life, the use of land, the buildings and neighbourhoods in the city (Modder and Saris, 2005). This 'new economy' was seen to be about innovation, creativity, flexibility, reflexivity, responsiveness – precisely those qualities exemplified in the creative industries. (O'Connor, 2007). The new approaches to creative cities have only served to demonstrate their relevance and bring such issues not only to the centre of academic analysis and discourse but also political policies (Costa et.al., 2009).

The different perspectives held on concepts relating to creative industries, creativity-culture and tourism- urban creativity and the creative city. The scope of this paper is facilitating to easy understand the necessity of structural conditions for the development of creativity in urban spaces with the political/spatial strategies. In particular, the relations between new creative strategies and relevant spatial policies as well as structural transformations in the global/local creative industries, the changing composition of cities will be explored by examining two different cases; Barcelona and Istanbul with respect to their potentials of creativity-culture and tourism-urban development strategies.

Keywords: Creativity, Culture, Creative cities, Barcelona, Istanbul

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1. INTRODUCTION

Structural changes in the economy have contributed to an increasing focus on creativity as a central contributor to innovation and growth in the cities of developed world. For instance, the transformation from a Fordist to a post-Fordist economy has resulted in greater product differentiation and thus a greater creative content to the design of a wide range of products and services. By the beginning of the 1980s, the national and international contexts shaping the role of cultural production in society were changing radically. Patterns of cultural consumption had evolved radically in recent decades with huge expansions in the consumption of mass products and a corresponding rise in diverse patterns of culture as well as leisure and tourism (Quinn, 2005). The provision of a strong cultural infrastructure has been identified as a contributor to quality of life by businesses and individuals (Murray et al., 2007). The presence of such infrastructure can help attract and retain a mobile skilled workforce, investments, leisure and tourism visitors and is therefore seen as a key factor in pursuing economic development (Myerscough, 1988; Florida, 2002). In the 1990s, cities moved from being ‘basket cases’ to becoming the drivers of the new post-industrial economy. The idea of the ‘creative city’, which refers both to the creative industries and to the wider innovation and vision of the city, involves a mix of public and private investment, and of economic and cultural policies (O’Connor, 2007). In fact, attracting global fixed capital investment (corporate headquarters, production facilities, downtown skyscrapers) and circulating capital (transport, tourism, cultural events) through an international identity has become a nearly universal economic strategy (Yeoh, 2005). While establishing a world-class or regional-class city, creative economy as a new drive for urban development and a new way for international city image (Jing and Rong, 2007).

The international discussion in the past few years has been dominated by a delirious, imaginative, and self projected representation of the so-called creative city (Florida, 2002, Florida, 2005, Helbrecht, 1998, Hospers, 2003, Landry, 1996, Scott, 2006). Almost unquestioned, it is supposed to be the solution to all urban problems: economic stagnancy, urban shrinkage, social segregation, technological aging, global competition or more. New efforts by public-private alliances, real estate managers, but also urban professionals focus on place marketing and therefore often tend to work toward establishing the creative city as a future reference model for urban development (Rainisto, 2003, Jessop, 1998, Drake, 2003). New urban development strategies have been strongly influenced by a thinking of designing and constituting creative places and marketing them with culture and tourism activities. The urban landscape has also been transformed in this process as the urban makeover in a paradigmatic city; massive investments in prestige projects and consumption-led urban regeneration have been made as an attempt to refashion the city as a cosmopolitan hub and citadel of spectacle (Amin, 2006; Loftman and Nevin, 2003 in Amin, 2006; Berg, 2003; Jensen, 2007).

The new approaches to creative cities have only served to demonstrate their relevance (already quite an achievement...) and bring such issues not only to the centre of academic analysis and discourse but also political policies (Costa et al. 2009).

There are at least three major but distinct dimensions that may be highlighted in exploring the relationship between creativity and urban development in Costa, Seixas and Roldao’s (2009) study: first, the idea of a need for creativity in urban development “instruments”, that is, in the development of creative tools and solutions associated with the new socioeconomic and cultural contexts; second, the focus on creative activities/industries/sectors (frequently

assimilated to a greater or lesser extent into culture activities) as structural foundations for urban development, hence, the idea that “cultural and creative” activities have a fundamental role in prevailing economies, deemed essential to urban development and in turn assumed as a new economic motor for a knowledge based society in which symbolic value is ever more legitimated, and finally, defense of the need to attract creative skills or, put otherwise, creative human resources (the creative classes of Florida), (Costa et al. 2009).

Why we should be interested in the links between creativity, culture and urban development, Miles (2005) asked. As numerous writers have argued, in the knowledge-based economy the competitiveness of societies will depend on their ability to attract and hold the creative, innovative people. To do that they must offer a good quality of life. The distinguishing features that will set societies apart will be the extent to which their cities will be able to offer a stimulating cultural environment and, at the same time, foster the creativity of those same individuals (Miles, 2005).

The different perspectives held on concepts relating to urban creativity and the creative city. According to scope of this paper we facilitate to easy understand the necessity of structural conditions for the development of creativity in urban spaces with the political/spatial strategies. In particular, the relations between new creative strategies and relevant spatial policies as well as structural transformations in the global/local creative industries, the changing composition of cities will be explored.

In this paper we discuss the strategic ways of using creativity in contemporary urban development strategies and trying to answer what governance structures and urban development strategies are best able to drive urban creativity, by analysing two different cases, Barcelona and Istanbul, with respect to their potentials of creativity-culture and tourism-urban development strategies. The following section provides a primary conceptual framework to how are creativity fostered by the strategies. The third section investigates the performance of Barcelona and Istanbul as a creative city. Their potentials, strategies, process and projects will be put forward in order to share experiences for the future prospects in the fourth section. The following section includes the lessons from these experiences, suggestions and concluding remarks.

2. CREATIVITY, CULTURE AND TOURISM; HOW ARE THEY FOSTERED BY STRATEGIES IN AN URBAN SPACES?

Over the last decade or so, the notion of creativity has come to global prominence as an attribute sparking the imagination of neo-liberal elites and providing the respective policy projects (creative cities, creative clusters, creative economies, creative industries, etc.) with a token of sanctity (Olma, 2006). Of particular interest in this context is the notion of the creative industries and culture, increase the attractiveness of cities in terms of living, working, visiting and spending leisure time; accordingly spatial arrangements that occur with the contribution of these sectors constitute the back bone of urban development strategies. They recently have become something of a new paradigm for policy makers, investors, practitioners and academics alike.

Today, there is a much more sophisticated understanding about the relationship between creativity and place and the conditions required for creativity to thrive. A growing body of evidence indicates that the creative capacity of a place is key instrument in promoting

sustainability, solving problems in every imaginable field, and defining regional and global competitiveness in the new economy (Jones, 2007). The challenge faced by many communities lies in how to translate the new understanding about creativity as a central driver of growth, change, and transformation into strategies and projects that build and leverage their creative assets. Building creative capacity is a complex undertaking that often involves shifting mindsets, breaking down silos, re-thinking governance, re-balancing risk and accountability, as well as visioning, building consensus, and other more typical steps of a planning process (Jones, 2007). Promoting creativity and allowing it to flower in a spirit of freedom and intercultural dialogue is one of the best ways of maintaining cultural vitality (UNESCO, 2006).

Creative and cultural industries that can be defined as the area of overlap between cultural and commercial activities (Turok, 2003) are thought to be high value-added due to the extent of specialization and creative content. These kinds of industries which generates both direct employment and income, often served to revitalize parts of the city as they are typically located within marginalized districts on the fringe of city centers, where cheap rents and redundant buildings served as useful conditions for work studios, spaces for rehearsals, exhibitions etc. (Bayliss, 2004; Jensen, 2007). The global market for creative and cultural products is expanding as communications technologies and tourism grow (Murray et al., 2007). This became increasingly important as global tourism including cultural tourism expanded, but re-imagining cities as places of consumption of high-profile cultural events such as prestigious arts festivals and other flagship venues such as concert halls, were also believed to attract investments, inhabitants and labor (Bianchini, 1993; Jensen, 2007). As well as a belief that the creative industries as a sector can provide direct benefits to the economy it is suggested that they also provide advantages to the rest of the economy through a multiplier effect. For retaining the power to control and regulate economic forces and to challenge the fixation on “competitive” economic growth, seeking to insert new policy ideas into the urban policy arena (Blowers, 2002; Healey, 2004). On the other hand, they present opportunities for development of soft infrastructure (art activities, entertainment facilities) revitalization of old parts of the city and re-functioning historical site and industrial areas. Supports to the cities on the way of becoming “brands” and the capacity of cities to become an important destination for cultural tourism; provides opportunity for extension of length of stay and revisit of visitors (IMP, 2006).

Why creativity moved to the center of urban policy? As the trend of globalization is progressing, advanced capitalist countries lose manufacturing base and entered into the stage of the new knowledge and informational economies. The key driver of the new knowledge economy is creativity, especially artistic and technological creativity. Therefore creativity moved to the center of urban policy (Sasaki, 2004) and cities need to move from an ‘efficient city’ (hard ware support) to a ‘creative city’ (soft ware support) to attract the creative professionals, to obtain high quality living environment. Cities need an integrated and comprehensive strategy for the creative industries (Yip, 2007). The inducement of creativity in city government and administration implies not only a long term perspective but also a willingness to conceive of the transformation of the city’s own politics and policies (Costa et.al. 2009).

All of these discussions could from time to time coalesce under the banner of promoting creativity (Landry, 2000; Healey, 2004), but what do these notions of creativity imply? According to Healey (2004), three meanings are significant in these challenges to established routines and struggles about alternative strategies for managing change in city regions. Healey

(2004) pointed out that the first meaning is the most straightforward. This links creativity with innovation, the search for the “new” –“new policies”, “new projects”, “new practices” and “new people”. It emphasizes modes of governance, which have the flexibility both to adjust to new urban situations and to auto-transform in the face of new challenges. This meaning places value on the non-routine, on the ability to learn, on the capacity to draw in new ideas from outside and link them to the specifics of local situations. The third meaning focuses on creativity as a process of making a new product. This could be a cultural object, a new urban locale, a new market niche, a new governance practice. In some situations, local government or a public agency may still play a strong role in the creation of such specific cultural products (Healey, 2004).

Costa, Seixas and Roldao (2009) draw attention to three observations; the first idea relates to the potential of the ‘urban creativity’ dimension to urban development within the prism of the new paradigms for analysis and intervention in the city (Costa et al., 2009). Independently of what Peter Hall so well points out, that the city has always been the centre of creativity throughout history, the new utilization of former industrial facilities in Western cities, for instance (Hall, 2000; Costa et al. 2009), transforming them into phoenix born out of the ashes of traditional manufacturing (Hutton, 2009; Costa et al. 2009), represents (in addition to many other heavily territorialized creativity based dynamics) an unparalleled opportunity to create and capitalize on new synergies and advantages for urban development associated with new economic opportunities and forms of social emancipation and cultural expansion. Creativity, a key factor for the development and creation of value in contemporary economies, transversal to all activities and social practices (from the cultural and more “creative” through to all others), has a potential that may be explored at the local level, within a logic of promoting urban vitality and competitively, which may prove highly relevant to sustainably boosting various facets of urban development (economic efficiency, social equity, environmental quality, civic participation and identity and cultural expression), and replacing more reductive logics of action, frequently centered on the mere exploitation of short term competitive advantages. However, all of the interest and rhetoric around creativity and its potential for urban development bears its own dangers and a second point that Costa, Seixas and Roldao (2009) also take this opportunity to highlight is linked to the doubt and uncertainty that still exists in this field. In practice, as Evans notes, important uncertainties derived from the still “fragile foundations on which policies have been based for fostering the creative industries and the perspectives for the creative growth of cities as well as the diffuse concepts on the creative class, innovation, processes and the benefits of clusters” (Evans, 2009, Costa et.al. 2009). This does not however prevent, given the new development dilemmas facing cities now dealing with a new and visibly profound social and economic crisis, and given the lack of consistent and alternative options and strategies, this from being an increasing pertinent cultural and political orientation. They highlight important questions to answer on the topic such as; what is the role of policies in fostering creativity in a city, within the overall mix of urban policies, what are the priorities, what is the role of urban planning? Should it opt in favor of mixed-use or in specialization? In well defined spatial clusters (multimedia, artistic production, cultural goods, marketing, fashion and design, software, etc.) or in hybrid and interstitial spaces within the normal (while planned) urban network? What types of proximities and influences, what types of differentiation (whether within the spatial or the social ambits or within the economic and business sector fields) should be conceived so as to best foster the most interesting externalities and urban synergies? The third idea that Costa, Seixas and Roldao (2009) highlighted relates to aspects of politics, administration and governance. They pointed out countless questions are raised in this field. Given everything that has been seen,

just where should public action “open”? Given the aforementioned doubts and uncertainties, what might lead to more ‘divergences’ and less consensus as regards the objectives of public action? Are we dealing with classical visions on processes that have already moved beyond post-modernity? Are we faced by a gentrification in creativity itself? Thereby immediately impacting on the right to a city? Or, on the contrary, opening up and expanding the new possibilities of urban emancipation? What space is there for alternative policies? Given the distinct pace and most diffuse political spaces, what adaptation is possible to the heavy institutional structures and their technical and administrative rationality within an emergency framework of new flows, appropriations and rhythms? (Costa et.al. 2009).

The new hybrid city that is creative culturally and technologically, Hall believes (1998), is likely to be the successful city of the Twenty-first Century. These cities will derive maximum benefit for their citizens from the complex system of global digital communications (Hall, 1998; Miles, 2005). The test of their potential success will be the quality of the services provided in various fields (e.g., the arts, culture and entertainment; the media; education and health; tourism and personal services; management generally, and especially command and control functions; and, high-level financial services and associated business services), only pay greater attention to alternative uses, means and forms of culture (from street cultures to cultural industries), but also to the material inequalities that are at stake in the cultural strategies of economic growth and community revitalization (Miles, 2005).

According to the International Society of City and Regional Planners (ISOCARP), criteria of creative cities are; culture as urban driver, culture as local economy, diverse offering culture; advanced/alternative technology, symbolic production; learning environment and knowledge base, fostering human creativity, inclusion of the creative class; high quality urban design, convivial environments and infrastructure fostering clusters; innovative urban organization, branding and marketing, distinctiveness, own urban value system and internationalization (ISOCARP, 2005).

While we considering culture as a centre of creative activities, cultural planning has to be part of a larger strategy for urban and community development. Lavanga observed a lack of strategies that allow culture to become an integral part of a more sustainable urban development, thus the need to consider the multidimensional nature of the impacts of culture on urban development - the impacts on the economic, social, physical and cultural spheres (Lavanga, 2006). Urban development based on culture is a complex process which presents controversial economic, social, physical and cultural issues. As Bianchini (1993) identified, there are several key dilemmas; the ‘audience dilemmas’ (residents- tourists-participation, ownership and representation); the ‘spatial dilemmas’ such as tensions between city centre and periphery, and the risk of gentrification; the ‘economic development dilemmas’ such as cultural consumption versus cultural production; and ‘cultural funding dilemmas’ in the choice to support ephemeral activity such as events, festivals, and so on or permanent activity, primarily in infrastructures, long term, short-term effects (Bianchini, 1993; Lavanga, 2006). The aforementioned context, urban cultural development and planning have a crucial role to play in cities and regions because they provide the basis and conditions for innovation, creativity, diversity and, in brief, the production of value in much more than the purely economic sense.

We focus on the range of questions that mentioned below from the literature. We shall continue to debate and to make our contribution towards producing answers by analyzing two different cases.

3. EVALUATING BARCELONA AND ISTANBUL AS A CREATIVE CITY

In this section, we seek to better understand which specific conditions might structure the development of creativity in selected two cities that are Mediterranean city and sharing the similar visitor market, while Spain and Turkey are also competing in the same tourism market as a whole, and their experiences positing the strategies for urban creativity.

3.1. Overview of Barcelona Metropolitan Region and Istanbul Metropolitan Area

While Barcelona Metropolitan Region (BMR) is still one of the main industrial agglomerations in the EU, Istanbul, the biggest city of Turkey on the basis of its population and the functions performed and subject to the most rapid and great change under the contemporary conditions has a great potential to be an international city in parallel with the global trends. It is the intersection point of the country and region's transportation network, and has direct transportation capabilities to all regions, employment opportunities, higher infrastructure and social facilities when compared to other regions. Istanbul, which has mostly preserved its economic significance since it was founded, is also one of the leading tourism centers owning historical riches reflection with the cultures of the societies that existed in different ages. Barcelona and its metropolitan region are competing with other European regions to attract creative, innovative and knowledge activities, which are defined as the key elements for urban and regional development. The European Union considers that the Marmara Region, centred by Istanbul will continue to be the pivot for Turkey's development, the industrial decentralization in the region will be sustained and Istanbul will advance to become a global city (SPO, 2000). The primary goal for Istanbul is looking after its historical, cultural and natural resources and providing the city with a global status, making use of the regional opportunities within the economic structures of the world and region and assuming a lead role in this structuring and establishing a balanced development (Istanbul Metropolitan Municipality, 2007). Istanbul as defining its role being a global city, as being the heart of economic and cultural activities of Turkey needs to emphasize its vitality.

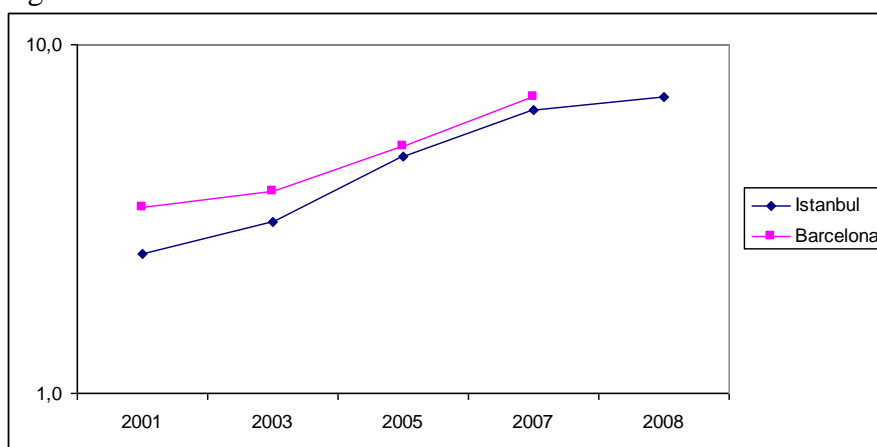
From the 1992 Olympic Games onwards, public institutions reinforce the soft factor through marketing and promotional strategies aimed at raising the city's profile not only at an international level but also in the eyes of Barcelona's citizens. It is therefore, an initiative created and disseminated by governmental institutions (Gaete, 2003). The projects, as planned by local authorities, would allow for urban renewal of a significant area and would create the desired conditions to attract capital and tourism. The city became an increasingly demanded tourist destination and its reputation as a place with high quality of life intensified (ACRE 2.2., 2007). According to the European cities monitor, Barcelona is the fourth favourite city to locate a business and it has been the first city in quality of life since 2000. The city is also among the ten most visited cities of Europe (European Cities Monitor, 2006). This particular type of promotion does not only affect favourably the establishment of new businesses and creative industries but also increases the inflow of capital through upmarket tourism and activities in the cultural sector. It becomes evident that the brand is directly related to the perception that Barcelona offers high quality of life and tolerance (ACRE 2.2., 2007).

3.2. Creative Industries, Culture and Tourism

Creative industries in the Barcelona metropolitan region are based mainly on the cultural sector which has a growing importance especially in the city of Barcelona. Apart from cultural industries, there are other significant creative industries based on ICT or audiovisual

activities. The other activities such as music and visual and performing arts have been growing in the last years. Computer, architecture, and R&D and higher education are becoming a key for the development of new technologies, creativity, and knowledge in Barcelona (ACRE 2.2., 2007). Concerning the creative industries, to explain statistically the economic structure of Istanbul and its development within these structures is not possible due to the lack of data specifically created for this particular industry. Therefore it's also impossible to obtain a quantitative profile which includes crucial criterions such as the total employment, number of businesses and the added value for the creative industries in Istanbul. The first analytical studies regarding the existence of creative industries in Istanbul and their development were made by Istanbul Metropolitan Planning and Urban Design Center (IMP, 2006) within the concept of Master Plan. Within these planning studies, partly detailed analyses have been made by the cultural industries study group which has been established by the IMP for that particular purpose.

Figure 1: Number visitors/million



Source: Turkish Ministry of Culture and Tourism statistics, Municipality of Barcelona

Barcelona is a leisure-based city with tourism and cultural industries as its main asset and income source (Vives and Torrens, 2004). Tourism has been a major instrument in the economic development of Barcelona since the 1990s and it is an economic specialization of the city of Barcelona. The sector has grown steadily from 1,500,000 visitors in 1990 to 6,036,888 in 2006, between 2001 and 2005 visitors to city grew %50 (Municipality of Barcelona). Tourism is becoming a very important sector for Istanbul, between 1990 and 2000 the number of tourists increased 110% and it is above the general increase rate of Turkey, between 2000 and 2008 number of foreign visitors tripled, and from 2004 to 2008 number of foreign visitors doubled.

The most valued facts for visiting Barcelona are architecture, cultural activities and leisure activities (Municipality of Barcelona). It can be said that these all are related to creativity. The main challenge for Barcelona in terms of tourism is the consolidation of high quality tourism, that is, the attraction of visitors interested in cultural facilities and amenities – museums, theatres and architecture, among others – available in the city. Tourism is an important asset of the city of Barcelona, which promotes its cultural heritage and its quality of life (ACRE 2.2., 2007). From the late 1980s and up to the present time, Barcelona and its metropolitan area have used the organization of numerous international events such as the Olympic Games in 1992 or the Forum of Cultures in 2004, the numerous annual international trade fairs and the thematic years to stimulate a particular model of urban development, to

transform several urban areas, to attract foreign and national investment, and to promote the city internationally (ACRE 2.2., 2007).

According to Klaic (2005), the most dynamic forces in Istanbul's cultural sphere, as well as the most important cultural-political issues which need to be addressed and the cultural strategies which should be developed in order to speed up Turkey's European integration. Istanbul is, however, one of those strategic foreign capitals where the EU needs to assert a strong cultural presence as opposed to the mutual competition and bickering of national cultural institutes (Klaic, 2005). He argued that Istanbul should – alongside Moscow and Cairo – be one of the first places where the European Commission sets up 'Houses of European Cultures', staffed by experienced cultural operators rather than diplomats and civil servants (Klaic, 2005). Besides, most of the authorities agree that Istanbul has the highest potential for cultural tourism development in Turkey with cultural heritage focus, museums, exhibitions, festivals and with fair and congress tourism. These functions and types of tourism are not only seen as their contributions to tourism sector by satisfying the visitors, but also expected to make significant contribution to the urban quality providing several cultural activities and infrastructure to the local people. Therefore, there is an agreement that Istanbul should make a progress for cultural tourism; in order to get it is desired with rich cultural heritage and diversity. On the other hand, tourism and culture might be a key tool for restructuring the economy and space of the city. Recently, declaration of Istanbul as Culture Capital of Europe in 2010, projects and funds would be an opportunity providing a right combination of culture, tourism and urban regeneration.

The comparison of some available data (Table 1) for two cities provides us information about economic sectors and especially creative sectors, tourism and culture. It is obvious that the main difference between two cities is population size, while the population of Istanbul is doubled according to Barcelona. Moreover, population increase is another issue for the local authorities to provide the services and rational planning. However there has been a trend for changing economic activities and it can be clear that manufacturing industry has been losing their share not only in Barcelona but in Istanbul as well. Tourism figures point out that both cities have similar size of tourism market and length of stay, while the number of hotels is much higher than Barcelona in Istanbul, on the contrary the occupancy rate is lower than Barcelona. Therefore, Istanbul needs significant strategies based on the right marketing profile for providing longer stay rather than concentrating on new hotel investments. The figures of culture indicate that Istanbul does not take high enough visitors for its museums, while Barcelona has museum visitors much more than the number of visitors to the city. Finally, there have been quite big differences between the budgets of the cities in order to take the actions (Table 1).

3.3. Creativity and Creative strategy

During the 1990s improvements in telecommunication infrastructure began in order to attend to the demands of new economic activity in Barcelona. This gave momentum to service activities, productivity increased and some elements to promote the establishment of creative and knowledge activities. The impact of the knowledge economy and creative industries brings about urban transformation on the changing limits of the city that becomes the regional city and also changes within the core city of Barcelona. At the same time it affects all urban management dimensions including urban planning, cultural policies, transport, tourism and trade (ACRE 2.2., 2007). The changing process is not only causing economic and territorial transformations but also political ones which are often fostered by means of strategic plans.

Some traditionally industrial cities in the BMR have problems to create knowledge-based dynamics. From 2001 onwards, local, regional and national authorities are facing the lack of infrastructures in the region in order to improve regional competitiveness. The industrial sector in the BMR is undergoing major changes: former important sectors such as textile industries and machinery and mechanic equipment are in crisis. This is the reason why governance is focused on generating the necessary conditions for the creative economy. The region should tackle a problem of leadership in the design of policies and objectives towards a knowledge and creative economy (ACRE 2.2., 2007). According to Lasuén, it was problematic to promote high tech manufactures in Barcelona -because it is far away from the European growth axis-, growth in creative industries more related to tourism was much more certain and easier to achieve. And this also had the positive effect of urging on the high tech manufacturers required for their productions (Lasuén, 2006).

Table 1: Comparison between Istanbul and Barcelona according to selected figures

Selected figures	Istanbul	Barcelona
Total population/million	10+	5.3**
Population growth %	39,23°	14,71°
Economic sectors		
% manufacture in total employment	40,1****	30,87**
% service in total employment	59,5****	76,6**
% creative sectors in total employment	4,9**	7,71+++
Tourism figures		
Number of visitors/million	6,5*	7,1*
Occupancy rate %	47,79*	75,50***
Average length of stay	2,1*	2,1*
Number of hotels	419*	285**
Culture and conference figures		
Number of museums	69***	51***
Number of museum visitors/first ten/millions	4,5*	16*
Number of congress-international	66 (ICCA database 2007)	106 (ICCA database 2007) 1303 (total congress and conventions-2006)
Budget		
Advertising budget-euro/million	0.65●	10●

+2000 ++2001 +++2005 *2007 **2006 ***2004 ****2008

°1990-2000 °°1996-2006 ●2003 TUYED

Turkish Ministry of Culture and Tourism statistics, Turkish Statistical Institute, Municipality of Barcelona, National Statistics Institute of Spain, BCN Data Sheet 2007, TUYED, ICCA Database

During the first five years of the new century, Barcelona tried to consolidate its position in the knowledge economy, finishing or developing different projects, such as the biomedical research park or the new area of Diagonal Mar. The biomedical research park, recently inaugurated, wants to attract pharmaceutical industries to Barcelona and to promote research in this field (ACRE 2.2., 2007). Urbanization of the new area of Diagonal Mar means the creation of new offices and hotel places to attract new industries and tourists (Herce, 2005).

In 2007, a conference called “Cities and Cultural Industries in the 21st Century” was organized by Istanbul Metropolitan Municipality (CCI, 2007). Many subjects such as the cultural activities becoming an industry, transition of the economical and cultural texture of both developed and developing countries have been discussed. Also some sessions have been held regarding the subjects such as policies and forecasting for cultural industries, cultural industries in the 21st Century and urban economic growth and managing the advantages and the aftermath of Istanbul being European Capital of Culture. Thus, it seems that Istanbul

Metropolitan Municipality has been taking the subject rather seriously. Therefore it can be considered to be a positive sign. Besides, as in all the cities around the world, it can be easily observed that creative industries develop also in Istanbul in many ways, as a part of their global economical processes, even though it still can not be proved statistically. The statements of local administrators declaring the cities giving importance to culture are the ones that achieve success and they are going to continue supporting the development in Istanbul in this sense, is indicating the efforts of improving and supporting the creative industries in Istanbul. It's quite likely to predict that the aim is to improve the competitiveness of Istanbul among the cities around the world. We can claim that Istanbul is the focal point that the international connections in terms of creative industries intersect. After Istanbul has been declared as the 2010 European Capital of Culture, the Ministry of Culture and Tourism has announced its support for many regeneration projects that will mainly take place in the mentioned historical quarters and will be implemented with collaboration between public-local government and institutions-NGO's-educational- art and culture institutions (Ministry of Culture and Tourism, 2009).

4. STRATEGIC WAYS OF USING CREATIVITY IN CONTEMPORARY URBAN DEVELOPMENT

4.1. Urban development strategies

In 1992, the celebration of the Olympic Games brought about a vast wave of change that converted Barcelona into a world benchmark and a driving force for the development of Europe (ACRE 2.2., 2007). The Barcelona Metropolitan Strategic Plan contributed to this transformation by promoting strategic thought and teamwork among the region's economic and social agents. This led to a model that would enable the city to continue its international expansion. Today, the changes that have taken place over the past few years (in the economy, social and organizational models, and culture, among other areas) tell that it is time to reinforce this model with a new drive and new ideas better adapted to today's world. Having set the planning horizon at 2020, the new strategic model for the Metropolitan Area of Barcelona once again aims to offer ideas for a new wave of expansion and positioning of the metropolis in the world (Model, 2020). For this reason, five basic areas have been established as focal points (governance and network, global benchmark, social quality, infrastructures, sustainability) for the development of the new metropolitan model (www.bcn2000.es).

The recent Strategic Plan for Barcelona (Metropolitan Strategic Plan of Barcelona I) opts decidedly for the so-called 'quinary sector', which includes all economic activities based on the generation or distribution of knowledge, and on the processes of creativity and innovation as fundamental to its activity. The different cultural sectors of Barcelona have evolved positively in recent years. Today there is no doubt that directly and indirectly cultural activities generate added value and create employment. The cultural production of Barcelona is well regarded all over the world (ACRE 2.2., 2007). The cultural policies developed in Barcelona over the last 25 years (and the 1999 Strategic Plan is the most significant example) have placed the emphasis—in a context and conditions that certainly determined it—on actions to encourage and consolidate the system of cultural production in the city (public facilities, aids and subsidies for cultural agents, stable distribution platforms, etc.).

Culture and cultural industries have played a central role in the city council policies in order to stimulate economic growth. Over 2006 Barcelona City Council, through the Barcelona Institute of Culture, has given impetus to the updating of the Strategic Plan for the cultural

sector, approved in 1999. This update has strengthened Barcelona's position as a city facing its condition as a laboratory (for coexistence, democracy and culture) as a challenge and an opportunity. It means underpinning the determination to create spaces for the enjoyment of culture, for participation in the definition, implementation and assessment of cultural policies. The Strategic Plan for Culture refers to the "trademark" when assessing as positive the performance of Barcelona as a platform for promoting cultural activity. According to Barcelona Strategic Plan for Culture, cultural development requires to take account of at least five dimensions: the freedom of individuals and communities to express themselves — cultural freedom in a diverse city—; the opportunities creators have to develop and reveal their full potential —the creative city—; the wealth and variety of cultural agents and actors in a balance between cultural market and institutionalized cultural space—a dense, productive cultural ecosystem—; the preservation of memory through accumulated heritage —the city in time—, and lastly the preservation of public space for encounter and exchange—the city is public space (ACRE 2.2., 2007). There are ten structuring programmes with the different groups of projects that will make possible to realize the vision of the Strategic Plan for Culture. And within the Barcelona Strategic Plan, there are currently 40 operative projects, distributed among the different areas such as mobility, strategic sectors, infrastructures and facilities with urban impact, environment, and knowledge. The strategic metropolitan projects updated and published by the PEMB (Pla Estrategic Metropolitana de Barcelona) (www.bcn2000.es) every year, underline the vitality of the metropolitan area of Barcelona and help to locate the projects that are bringing relevant and strategic change in the different spheres of the metropolitan context (Table 2).

Projects like 22@, which supports the creative industries, or the holding of events like International Gaudí Year 2002 to encourage cultural tourism, or the layout of the new network of libraries to guarantee equal access to knowledge in all districts, or continuous investment in the network of cultural facilities while maintaining a quality cultural programme, are some examples of a sustained intervention that has sought to boost the positive effects of culture on the economic growth and social cohesion of the city.

With the challenging objectives, restructuring the Istanbul has several dimensions such as conserving cultural and natural sites, sustainability, increasing quality of life, economic development and diversification (Gezici and Kerimoglu, 2009). Therefore, the recent planning studies and regeneration activities have become more and more significant with their focuses within the transmission process of the economic base. Nevertheless, most of the projects are embraced a consumption-led approach by neglecting the public needs and interests.

Istanbul Metropolitan Planning and Urban Design Centre (IMP) was established for drawing the vision of Istanbul and preparing the master plan for future decades in 2005. Two main strategies of Istanbul Master Plan are defined as "raising the competitiveness and providing sustainability" (Table 2). Therefore, to conserve its historical and cultural heritage, to preserve natural resources and to develop with new activities and enhance the economy diversified are the challenging objectives. Both in OECD Report (2008) and Istanbul Master Plan (2007), Istanbul should have a broader perspective regarding its position as regional and international centre, while key sectors for Istanbul are defined as "financial, logistic, culture, tourism and innovation". Within the master plan of Istanbul, there are 19 projects proposed for the development perspective of the city (Table 3).

Creative industries play a key role in economic development in most of the strategic plans of different important cities like London, Philadelphia, Shanghai, Austin, Rome, Milan, Turin,

Dortmund, Vienna, Stockholm, Berlin, Birmingham etc. (ACRE, 2.2., 2007). All of the world's large cities and metropolis are organizing and working-with public-private cooperation models- in very similar ways to transform their traditional economic bases and spur their progress by way of innovation and creativity (Metropolitan Strategic Plan, 2005). Barcelona is one of the international leaders in City Strategic Planning after San Francisco, which started 1986 (ACRE, 2.2., 2007). The main issues related to the strategies and policies of the cities are the implementation process and complexity of the authorities. Barcelona and Istanbul have different approaches to define the vision of the city and to implement it. There are three basic levels of government in Barcelona with responsibilities to improve competitiveness; the national government, whose weight in the area has relatively decreased, the Autonomous Community government or *Generalitat de Catalunya* which is still assuming new responsibilities, especially since the approval of the last *Estatut d'Autonomia - Autonomous Community Chart* - in 2006, and the municipality, *Ajuntament de Barcelona*. Besides, other two local bodies must be taken into account even when their political and economic weight is relatively weak; the provincial government or *Diputació de Barcelona* and the county government or *Consell Comarcal del Barcelonès*. On the other hand, there are also three levels of government in Istanbul. Istanbul Metropolitan Municipality is the responsible for all metropolitan area development and making a master/development plan of Istanbul Metropolitan Area. Istanbul Metropolitan Planning and Urban Design Centre was established for drawing the vision of Istanbul and preparing the master plan for future decades in 2005 as a Metropolitan Municipality statutory agent. The bodies of central government can also take top-down decisions without any integration with the planning context. Another authority of planning studies is district municipalities make districts development plans and responsible for implementation phase. Moreover, since 2008 Development Agencies have become another institution which is going to take a significant role and act especially for increasing competitiveness of Istanbul.

The Strategic Plan and Master Plan concept is the main difference between these two cities. In Barcelona city development policies have been starting with Strategic Plans and regional plans, land use plans and projects follow the related strategic plan. The process of Istanbul Plan has been already started with the idea of "strategic plan"; however it worked out as a master plan emphasizing mostly physical dimension and land use pattern. Therefore the strategies and implementation tools have remained as the weak part of the plan. Barcelona Metropolitan Strategic Plan, to be more competitive with the world, gives importance to the development of new economic strategies with social strategies and quality of life dimensions, while Istanbul Master Plan focuses on much more environmental dimension and sustainability. Presence of the intense pressure (migration, concentration of economic activities and investments etc.), provokes to focused on sustainability in the concept of the plan for preventing urban sprawl that destroys natural resources.

Different and several interest groups (Catalonia Government, Municipality of Barcelona with different branches, NGO's in different ways, Chamber of Commerce, several public and private institutions) are participated to the process of Barcelona strategic planning, while the planning process of Istanbul was mainly criticized because of the lack of participation and Istanbul Metropolitan Municipality dominates the process from planning to implementation stages.

Development plans are based on far earlier in Barcelona. We can say that the reason for this the 1992 Olympic Games forced the city to be developed in a planned manner. All dimensions such as social, economic and environmental are included all the plans of

Barcelona with the consideration of implementation strategies. Planning process with all stages from strategic plans to land use in all planning studies is progressed perfectly. Collaboration among public, private sectors and universities is defined as the main factor of the achievement in planning and implementation stages.

In terms of creativity, we can easily say that Barcelona Metropolitan Strategic Plan supports the new economic sectors such as creative sectors, innovation, technology, R&D and directs these sectors in the economic and spatial development of Barcelona by focusing the competition possibilities among the other European cities (Table 2). Another significant difference between two cities with respect to be creative is Cultural Strategic Plan with structuring programs support creativity that Barcelona has. In Istanbul, one of the most important problems is the unbalanced distribution of population and economic activities between two continent/sides of the metropolitan area considering its size. Therefore, the Master Plan of Istanbul aims to solve this problem by creating new CBD and business areas with some regeneration and flagships projects. However, changing functions and new visions of city highlight the concept of urban regeneration and the implementations of these projects are criticised based on their fragmented approach, creating gentrification by ignoring the people who lives there, and being a playground of capital, ignoring the public interest.

4.2. Urban Development projects

The projects in Istanbul are mostly defined either restoration-rehabilitation projects of cultural heritage within the concept of European Capital of Culture as the action projects, or regeneration projects are defined in Master Plan of Istanbul and mostly focus on the functions such as business centers, cultural and tourism areas (Table 3). While some of them have already started, the most of them are just the conceptual projects. However, Gezici and Kerimoglu (2009) classified all the projects based on their location, functions and focus, in order to see the typologies of culture-led regeneration in Istanbul. The analysis of regeneration projects in Istanbul indicates that culture and tourism are defined as the main components to increase the quality of life in the city and attract more visitors. But, most of the projects are in fact developing based on a consumption-led approach, with the goal of property development rather than cultural development for economic development with a strategic plan for culture (Gezici and Kerimoglu, 2009).

In the case of Barcelona, Barcelona Strategic Plan for Culture is the main guide for structuring programs of creativity and culture, while there have been several strategic projects under the topic of knowledge and strategic/creative sectors with the concept of Metropolitan Strategic Plan (Table 3). The six strategic lines, such as reinforcing Barcelona as a production factory of cultural contents, considering culture as a key factor for social cohesion, including city in the digital cultural flows, activating the heritage of Barcelona, articulating city as a singular cultural metropolitan space, projecting city as an international promotion platform, together with their development into specific objectives were developed (ACRE, 2.2., 2007). Furthermore, spatial development projects are defined as flagships of the city such as redevelopment of port, central station, techno-park and fair areas, while regeneration projects are mostly defined Urban Renewal Projects focusing on improving quality of life and housing, open spaces.

Table 2: Strategic Lines of Planning Studies for Barcelona and Istanbul

			Strategic lines
Barcelona	1988	Plan initiated	
	1990 1994	Barcelona Economic and Social Strategic Plan I-II	shaping Barcelona as one of the leading centres of the macro region improving people quality of life and progress create new economic activities
	1999	III	continuing the advance in positioning the BMR as one of the most active and sustainable urban areas of the EU prioritizing policies that stimulate an increase in the occupation rate promoting new sectors of activity , within a framework of efficiency and participation ensuring the social cohesion of the citizens by deepening the participative culture of the city and creating the spaces for participation that are necessary having a significant role in the growth of Europe and to develop a specific position
	2003	Metropolitan Strategic Plan of Barcelona I Metropolitan Strategic Plan of Barcelona- phase 2003-2005 Metropolitan Strategic Plan of Barcelona- phase 2006-2010	Generate, attract and keep talent Establish ties between production and educational systems Foster enterprising skills and abilities Identify groups of new activity sectors Guarantee high standards of basic supplies Promote institutional coordination to develop metropolitan projects Promote culture as a reference for the potential of the metropolitan cities
2006	Barcelona Strategic Plan for Culture	grow on the different territorial scales, in the city, in Catalonia and in the whole country guarantee the conditions for international recognition by encouraging joint venture and exchange policies motivate the use of the Information and Communication technologies in the different sectors of culture	
Istanbul	2006	Istanbul Metropolitan Area Master Plan	To provide economic, social, spatial and environmental integration Line 1: to provide the statue of the city of culture oriented tourism Line 2: based on information and technology for providing high economic competition with sustainable economy Line 3: sensitive the historical cultural values to enable the development Line 4: to higher quality of life Line 5: strengthen social capital Line 6: enabling the social justice and integration with the city
	2009-2010	Strategic Projects of Istanbul 2010 European Capital of Culture Agency	to expose unique features of Istanbul to realize projects for preservation of cultural heritage to improve infrastructure of and participation in culture and arts to promote Istanbul through culture and arts to increase Istanbul's share in cultural tourism to encourage residents of Istanbul to participate in decision making process
	2007-2013	Action Plan of Turkish Tourism Strategy for 2023 by the Ministry of Culture and Tourism	strengthen tourism infrastructure for Istanbul to improve infrastructure for conference tourism and exhibitions to improve marinas for well connection of sea tourism to improve ports for cruise tourism

Table 3: Development projects according to strategic plans and current planning studies for Barcelona and Istanbul Metropolitan Area

	Within the concept of	Type of the projects	Name/number of the projects	focus
BARCELONA	Metropolitan Strategic Plan of Barcelona I	Action projects	Platform Barcelona Knowledge and Growth	knowledge, quinary sectors, audiovisual sector
		Strategic projects	Six projects for	knowledge
			11 projects for	mobility and accessibility
			7 projects (innovation and leisure parks) for	urban infrastructure
			5 projects for	sustainability
			1 project for	audiovisual aid
			9 projects for	bioregion
			3 projects for	aeronautics
			5 projects for	logistics
			2 projects for	energy
		1 project for	agrofood	
		Spatial development projects	22@innovation district	technology-knowledge intensive activities
			Expansion of the port and airport	tourism
	Sagrega-Sant Andreu		central station	
B_tec, Besos interuniversity campus	science and technology			
Placa de Les Glories and surrounding area	housing, transport, office, open spaces			
The new marina neighbourhood	housing, commercial areas, green spaces			
New Verneda-Estadella neighbourhood	offices, housing, schools, health centers, markets			
		Gran Via economic district (L'Hospitalet)	fair and exhibition	
	Regeneration projects	30 districts projects	improving quality of life, housing areas, open and green spaces	
	Barcelona Strategic Plan for Culture	Structuring programs	10 programs for	creativity, cultural training, education, cultural diversity, scientific culture, culture and knowledge, heritage, cultural agents
ISTANBUL	Master Plan of Istanbul	Regeneration projects	2 projects for cultural heritage	tourism, cultural centers, service, housing
			3 flagships projects	convention, exhibition and cultural centers, museums
			2 mega projects for waterfront development	hotels, shopping centers, cultural areas
			3 CBD integrated/development projects	open spaces, trade, offices, housing, cultural industries, information and communication technologies
		Peripheral regeneration projects	2 projects for waterfront development	tourism areas, offices, cultural industries, entertainment
			2 projects for center development	cultural and convention center, tourism. housing. hotels, cultural industries
			2 projects for hosting events	fairground, cultural and tourism areas
			4 projects for recreation and tourism	tourism, culture, marina, housing, sports
	European Capital of Culture	Action projects	17 projects for	sharing knowledge, design, and culture, heritage, restoration

4.3. Summing up

Which lessons should be learned from Barcelona and Istanbul cases in terms of the strategies/policies (Table 4) of creativity for urban development? Both Barcelona and Istanbul are the main economic and cultural hearths of their countries. The similarity of two cities is the acceptance of the significance of “competitiveness” in their vision. Thus, changing economic structure of the cities in developed world has brought forward the role of culture and creativity for urban future. In Barcelona Strategic Plan, culture was going to play an important role not only as key sector for employment and creation of added value, but in overcoming problems of social cohesion.

The population size and the issues related to being a mega city (congestion, urban sprawl, income disparities, poverty, etc.) are the main obstacles of Istanbul to lead the urban development efficiently. Istanbul is a gate not only for Europe to Asia but also from the west to the east of the world. Therefore it has a great potential to attract people and capital with its location, dynamism, diversity, human capital and cultural heritage. Furthermore, being Cultural Capital of Europe in 2010 would be a challenge to promote cultural heritage, quality of life and cultural industries. Although the culture has been increasingly the business of cities as Zukin (1995) emphasized, creativity and cultural industries are quite new concepts for Istanbul. One of the main aspects is to promote cultural heritage which is already desired to be promoted. However, it needs to create a combination of cultural heritage and contemporary creativity for a contemporary development of Istanbul.

These two cities- Barcelona with more implemented projects and more strategies for being creative is in advance- are struggling to be a creative city. When we consider them, culture is still not an urban driver, but they are planning to diverse offering culture. They are also planning to create technological spaces, high quality urban design.

5. CONCLUDING REMARKS

According to general shift in advanced economies from manufacturing to service industries, it has a large impact on the way of life, the use of land and the neighbourhoods in the cities. With respect to the new economy, the new strategies that have economic, social and spatial dimensions have to be developed for urban development. Artistic and technological creativity as the key driver of the new knowledge economy moved to the centre of contemporary urban policies.

We should highlight the question of what the role of policies are in fostering creativity in urban areas. And we should give an answer to this question by thinking of social, economic and spatial dimension of these policies. While the new economic and social strategies relevant with the creativity have a tremendous impacts on the space, land use decisions for creating new spaces with the creative industries, culture or tourism have a mutual effects on urban economy, social and quality of life and images of the cities. The most important point that the governments to promote the development of cultural and creative industries. Here, the role of urban planning policies should be considered. It should opt in favour of mixed-use and well defined and connected spatial clusters within the urban network.

Table 4: New strategies relevant spatial development

	New creative strategies	Spatial policies	
		Action projects	Function in a space
BARCELONA	Promote innovation	7 Innovation and leisure parks	Innovation and leisure parks
	Promote strategic sectors	22 projects	bioregion aeronautics logistics energy agrofood
	Creativity and regeneration	8 projects	Technology-knowledge intensive activities Tourism Central station Science and technology Housing, transport, open spaces, commercial areas, schools, health centers, markets, fair and exhibition
	Improve quality of life, urban facilities, social integration creating open public spaces Improve accessibility and connectivity upgrading the network of public facilities recovering the economy, the social fabric and the urban fabric creating a new climate of public spirit	34 projects	Housing, pedestrians, sports, recreation, schools, library, commercial areas
ISTANBUL	Promote culture and cultural restoration	17 projects	Transportation-accessibility and culture
	Regeneration	19 projects	tourism, cultural centers, housing, convention centers, exhibition halls, museums, theatres, high quality offices and residences, recreation areas restaurants, car parks, hotels, shopping centers, free-shops, open spaces, sports ground, film industry areas, cultural industries, information and communication technologies, harbor, entertainment, hobby gardens, picnic and camping ground

We easily understand from the cases that we faced by a regeneration in creativity itself. What space is there for urban contemporary development policies? It is necessary to flexible institutional structures and their technical and administrative rationality. It is obvious that a higher connectivity is needed between the vision and objectives and their implementations. Leadership, political stability, cooperation and integration among different authorities, collaborative planning approach, strategic cultural planning and funding cultural projects would be the main requirements to solve the existing problems that we mentioned above, and to be more competitive. Since there has been a long term structural/sectoral changes, proactive strategies are needed to develop. An integrated and comprehensive strategy is also needed for the development of creative industries. Therefore, the researches on culture and creativity would have increasing interest for urban studies and management.

We should learn from the Barcelona and Istanbul experiences it takes a long-term approach to developing and sustaining creative ecologies and it needs for working proactively and strategically to put in place the conditions that allow creativity to thrive. Strategies should respond to challenges of economy and community. The strategic plans are need to be implemented and planners should use various tools for it. The plans facilitate the economic growth and meet the social needs of cities.

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