BUSINESS NETWORK AND LOCATIONAL MAP OF FASHION AS A CREATIVE INDUSTRY IN IZMIR

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Abstract

In today's globally competitive environment, the shift towards to the production of culture and creativity, and the presence of a class driving the new knowledge and creative economy becomes essential to the city development. Many scholars have underlined competitiveness as a result of globalization (Begg, 1999; Uzun, 2003; Hall, 2000; Landry, 2003; Kunzmann, 2004). Cities competitive advantages now derive from creativity and innovation based on a blend of their social, economic, political, cultural and environmental assets. For the social assets, a high concentration of the so-called 'creative class' and for the economic assets, tourism, fashion, visual arts, radio/television, publishing firms, toys/entertainment, sports, architecture, design, film/video, advertising, events, television, film, computer games and cultural institutions the so-called 'creative industries' together help to cluster culture, creativity and development.

The city of Izmir illustrates an instance of such intent of clustering the industry around the production and consumption of fashion and textile. This research intends to analyze its business network and locations in the city to understand the ways in how fashion industry are situated in complex webs of economic activity network and agglomeration trends and locational dynamics. The methodology will cover literature review and open-ended interviews. The data is processed in two phases; creating a preliminary chart after the collection of initial data that illustrates certain components and functions, and developing a more detailed locational map indicating the findings from additional interviews.

The overall aim here is to draw current picture of the fashion industry in Izmir. The findings will present a network analysis and map that illustrate locational agglomerations of the industry, and how they cooperate with other interrelated sectors. The paper will also briefly cover the problems and suggestions for the current fashion industry in the city.

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1. Introduction

The 1980s were characterized by the cities competing internationally, nationally and at regional levels within the globalization phenomena. Many scholars (Landry, 1995; Begg, 1999; Uzun, 2003) have underlined the rise of new economy which can be named 'creative' over the past 20 years. According to this economy, there is a competition between cities through urban restructuring in order to promote themselves for attraction of international attention and gain profit from various investments. For the last mid century, as Gospodini (2007) reported, we have witnessed three shifts of evolving production systems and their influence on urban restructuring and landscape. During the 1950s and 1960s, urban restructuring was based on industrial development and the growth of size and height of the city centers was substantial. Between the 1970s and 1980s when the post-fordist mode of production became visible, new service sectors including management, marketing and engineering consulting, commercial and industrial real estate were emerged. Consequently, urban area became a part of greater global networks. However, through the 1990s, new specialized services, information technology, innovation and design, cultural production and creativity have led a major change in the spatial and social structure of cities. Since then, cities have been shifted and expanded, consequently evolved to a new spatial as well as social organization. This spatial and social organization has been mainly shaped by the concepts of creative class and the creative industries.

The new type of spatial and social organization in a competitive environment has led the emergence of the creative cities and the rise of the creative class with the aim of promoting specific values, attracting international investment and showing up on the global scene as being 'creative'. In previous researches, it has been found that the economic viability of a place depends on its ability to attract creative people and render a creative class, and these people prefer places which are innovative, diverse and tolerant. In addition to that, locational, cultural and political preferences of the creative class greatly differ from those of scientists, engineers, managers and lawyers. It is assumed that the group of creative people in a city prefers to be in certain urban spaces which reflect their particular interests and wants (Florida, 2002; Kim and Short, 1999). Then, how does this affect the industry and its spatial organization and locational dynamics?

Particularly, fashion industry has been chosen from the given creative industries for this study. Regarding, the case study looks at the city of Izmir, since its future development is also planned around the production and consumption of fashion and textile. Then, how does fashion industry operate now in Izmir province? This qualitative research aims at drawing its business network and locational organization as well as bringing out the problems and suggestions. The data for business network is processed using components involved in the network and considering some actors with their major and minor roles, and their connections in creating such business network. Second, the data for its locational characteristics are visualized.

This paper consists of the following sections; the second section begins with discussing how creativity is defined in general and why we talk about creativity in relation to cities. Then, it carries on with defining and understanding the concept of the creative class and the creative industries, and their more recent interpretations in the related literature. The third section portrays a case study giving general description of fashion industry in Izmir, and then goes into the details for its organization specific to the city and, problems and suggestions accordingly with the literature review and results of the interviews. This will also include the business network chart and the current picture-locational map for the fashion industry in Izmir province. In the last section, implications for the city regarding its organizational and spatial configurations within such business environment are presented.

2. The Creative Class and the Creative Industries

The shift towards the production of culture and creative products and the presence of a class leading the new knowledge and creative economy associates with the emergence of the creative city and the concepts of 'creative class' and 'creative industries. This section aims to elaborate the definitions for these concepts. Before start, the general meaning of creativity will be discussed, especially in relation to cities.

2.1 Creativity and the City

Landry and Bianchini (1995) claims that much of the literature makes use of the etymological base of creativity, seeing it as about bringing something into existence, generating, inventing, dealing imaginatively with problems. Creativity is not solely about something new, but also involves opening ourselves out to the ideas, influences and resources that are all around us. In addition, Kunzmann (2006) defines creativity as originality, capability to develop new projects, procedures or approaches, visionary power, willingness and readiness to experiment and to take risks, mental and cognitive flexibility and multi-dimensional thinking. Moreover, Higgins and Morgan (2000) employ the meaning of creativity as an ability to relate or combine knowledge in a new way which is of some practical use or adds value. Why do we to talk about creativity in relation to cities then?

Despite the fact that old industries have faded away as the industries of the 21th century initiated the applications of new knowledge to products, processes and services, the case is not only for our century, but also throughout the history. For instance, as Hall (1998) stated, cities have tied together their technological, organizational, productive, intellectual and cultural innovations for many years. Also Charles Landry refers to history that creativity has always been significant contributor for cities that it is needed to work as markets, trading and production centers, with the entrepreneurs, artists, intellectuals, students, administrators and power-brokers. Besides, his work together with Bianchini (1995) states that "whereas the dominant industries of the nineteenth and twentieth century's depended on materials and industry, science and technology, the industries the twenty first century will depend increasingly on the generation of knowledge through creativity and innovation" (Landry & Bianchini, 1995: pp.2). On the other hand, for Higgins and Morgan (2000), creativity in relation city and its planning, is not an end in itself, rather a means which can lead to development. Creativity in relation to the urban context is an integrated process including social, economic, political, cultural and environmental assets that together cover every aspect of urban living. In this respect, Florida (2002) suggests that the economic success of a city is determined by the attraction of the 'creative class'. Florida (2005) has found that the creativity is the most important commodity in our economy, and thus the economic health of a place depends on its ability to attract creative people and render a creative class. In his interpretation, the creativity can be achieved in a city where the presence of the creative class is highest.

2.2 The Creative Class

The notions of creative talent and creative class that lead urban economic development have been studied by Richard Florida. Florida (2002) claims that the urban economy of the 21^{st} century is driven by the location choices of creative people who prefer appealing place that is rich in cultural diversity. He emphasizes a social structure comprising new systems for technological creativity, innovation and entrepreneurship, and new models for producing goods and services. Florida (2002) suggests that the heterogeneity in cosmopolitan cities is the spine of creativity and innovations He defines the creative class as those who creates new ideas, new technology, and new creative content.

According to him, the workers who invent and create new products, who apply knowledge, who invent brands and designs associated with new life styles and commodities are integral part of the creative cities. These creative workers are called the creative class. This class is not necessarily highly educated but considerably engaged in creative, innovative jobs. The creative class does not only include writers, designers, musicians, painters and artists, but also scientists, managers and people in computer, engineering, education, healthcare, legal and financial occupations (Florida, 2002, pp.328-329). Florida asserts that "creative people power urban and regional economic growth, and these people prefer places that are innovative, diverse and tolerant" (Florida, 2005, pp.34). What Kim and Short (1999) have found from their empirical research on the impact of creative artists on urban growth, is that the locational, cultural and political preferences of artists, a key component of Florida's creative class, differ greatly from those of scientists, engineers, managers and lawyers.

Cities are now in search for the presence of arts, creativity and culture and they intend to provide a diverse and tolerant urban environment in order to attract the creative class and to foster the certain-mainly creative- industries for their future spatial and economic developments. Again in the literature, industries indicating creative essence are increasingly highlighted as an important contributor to the degree as much as they contain creative class.

2.3 The Creative Industries

The creative industries encompass a broader range of activities that indicates knowledge and information, and all the cultural or artistic production. These activities in different industry categories are largely based on the capabilities of creative workers, a substantial realization of artistic or creative endeavors. The value of output in the creative industries depends on the creative production means of individuals and the sort of organizations that they are associated.

The original conception of creative industries was developed by the Department of Culture, Media and Sport in the United Kingdom in the late 1990s. The department describes the creative industries as “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (DCMS, 2001, pp.4). This contains twelve creative sectors in their 2006 documentation; Advertising, Architecture, Arts and antique markets, Crafts, Design (Communication Design), Designer Fashion, Film, video and photography, Software, Computer Games and Electronic Publishing, Music and the Visual and Performing Arts, Publishing, Television and Radio. As stated previous sections, these industries provide a basis for being creative and innovative as one of the powerful competitive advantages in the globalizing world to race with other cities and even countries, especially since many urban places now appears the same (Landry, 2003).

The contribution of creative works and creative industries is considerable to cities and countries (Hall, 2000). Kunzmann (2004) intends to prove that through some statistical facts of the UK’s particular creative economic development for the last decade. Through art, culture and innovation, the creative industries do not only support the economic development, but also provide a social base for intellectual capital and creativity via employing the creative workers. This base is realized through agglomerations of small businesses, self-employing and artist-hiring employers in media, advertising and arts and entertainment industries. On the other hand, Evans et al. (2006) state the importance of creative industries for place quality, creative thinking, and construction of urban identity, and they are one of indicator of the creative city formula (Durmaz et al., 2008). Such cities are driven by strong innovation, knowledge and culture-indicated activities as well as by the creative class and art organizations. The creative industries render a positive image for cities and bring livability and quality to urban life.

Scott (2000) has conducted a research on Los Angeles and Paris and mainly found out that that creative industries flourish where three conditions are met: first, multiple interdependency and agglomerations of competitive firms; second, regional policy enterprises that attract and retain these industries and consider their locational preferences; and, last, the industries should reflect and capitalize their status and distinction of their urban locations (Scott, 2000).

3. Case Study: Fashion Industry and the City of Izmir

No doubt that the creative industries appear as an important component of post-industrial creative economy and a considerable incubator for urban development. Despite a growing attention on creative sectors for policy makers, practitioners and academics for the last decades and their awareness in this fact, some localities are still unconvinced of the importance of supporting growth of any of these sectors. Nevertheless, an increasing number of governments have recognized the significance of creative industries and started to develop specific goals to encourage them.

Izmir province, located on the west coast of country by the Aegean Sea and according to the Turkish Statistical Institute census record for 2010 with population of 3.9 million recently, has been familiar with the term creative industries. Throughout the past years, the city of Izmir fell behind in the global inter-urban competition and began to lose its appeal among the other Mediterranean cities. Consequently, Izmir Metropolitan Municipality collaborating with the representative from different sectors and universities determined to gain its previous reputation and envisioned a creativity-based development to overcome this deficit. To this end, the city of Izmir is now in the progress of constructing a new path for its future progress. Various design industries and their related key actors appear in the center of such path. Latest improvements in this regard came into sight as a design forum. Izmir Design Forum that organized collaboration with the Izmir Metropolitan Municipality in 2011 brought creative sectors and their representatives for the future goals of the city on the way to being creative. This aspiration brings the fashion sector in attention.

An examination of the Izmir fashion industry reveals some path dependent development so far. Hence, the following sub-sections will present some very limited literature and the interviews conducted as a pilot study to investigate how fashion industry operates now in Izmir.

3.1 Fashion and Textile Review

Since globalization brings inter-urban competition and advances in technology today, fashion design with its supporting components has become a sector that draws new and more investments and an industry that grows rapidly (MUSIAD, 2009). Similar to a research conducted by Antwerp Management School (2011) in Flanders-Brussels which presents creative industries, in general, operate within supporting creative components, facilitators and peripheral organizations, and actors from other sectors, Enlil et al. (2011) categorizes the fashion design industry mainly consisting of three areas; main activities, related activities and cooperated activities. The main activities cover clothing design, preparation of collections and seeking advice for textile companies. Second, the textile and ready-to-wear industries and retailing are considered as related activities. Third, for the cooperated activities, design education, graphic design, fashion photography, hairstyling-cosmetics, modeling and magazine publications, and accessory and perfume design are considerably supportive for the fashion industry. On the other hand, the relationship between the fashion design, and the textile and ready-to-wear manufacture has been vital since growing global competition obliges textile and ready-to-wear sectors concentrate on design than ever before. The textile sector now encompasses 28% the country's industrial employment (Enlil et al, 2011).

Specific to Izmir, textile sector covers 9,8% of the total employment in Turkey (IZKA, 2010). Textile industry is the third most demanded sector with 732.012.937 USD export share (8,85% of the total export in the district, % 6,13 of the total export in the country) and has the second largest employment range in Izmir (IZKA, 2009; IZKA 2010). According to IZKA (2009) research report prepared for Izmir province, there are 12.603 people employed in the textile sector in Konak (6,32% of the total employment in the district) 10.443 people in Bornova (8,8%), 1.657 people in Karsiyaka (3,49%), 4,160 people in Cigli (10,60%), 7.458 people in Gaziemir (23,05%) 638 people in Torbali (2,21%) and 2,384 people in Buca (8,44%) by the year 2008. For the recent years, there has been a growth around the city center in terms of clustering textile sector. Despite the accumulation of the textile in Cigli has decreased, it has raised up in Buca, Gaziemir, Konak and Bornova (Figure 1).

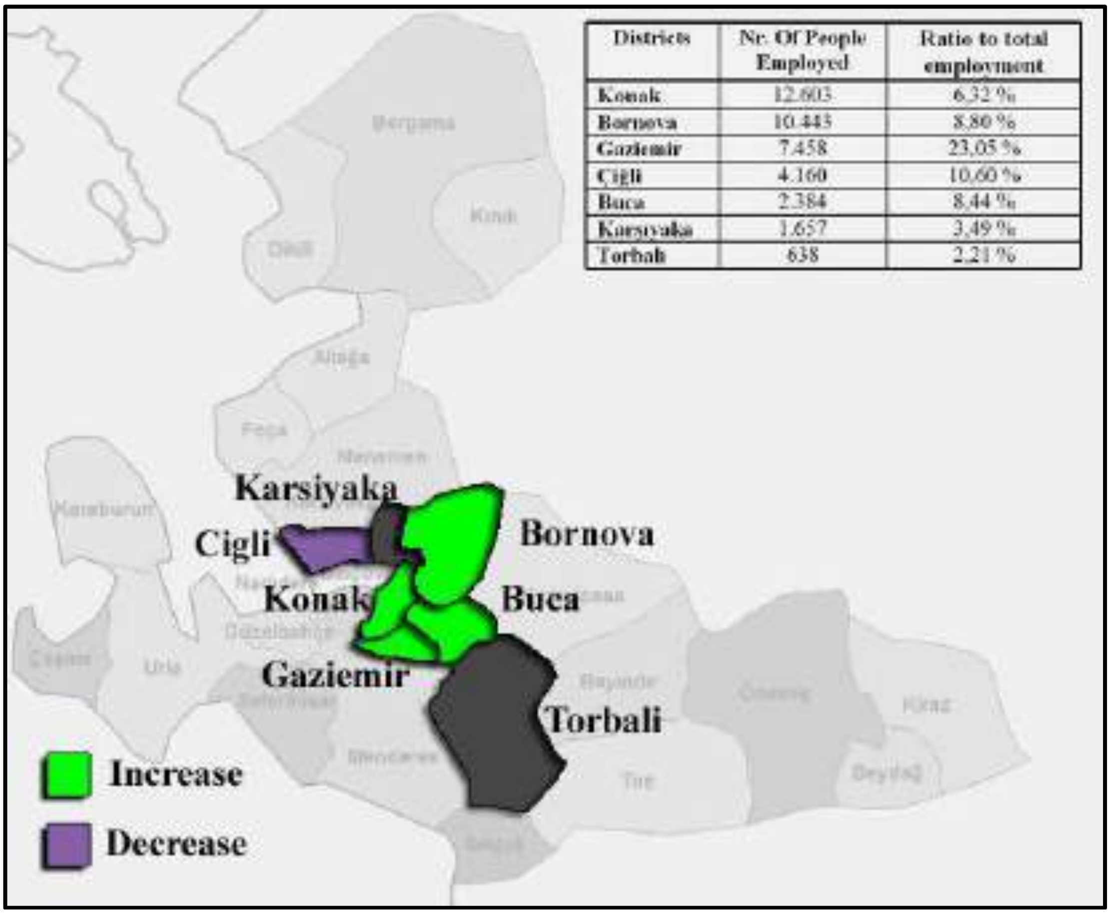

Figure 1. Izmir Province Textile Sector-Intense Districts Employment in 2008
and Accumulation Change between 2004-2008
(Adapted by the author, Source: IZKA 2010)

Particularly in Izmir, the fashion sector is mainly based on manufacturing, textile outsourcing and wedding industry and that one hand provides a greater flexibility in the overall production network, lower investment, and a chance to switch production according to varying market conditions, but on the other, stays very limited and weak in terms of appearing in the international fashion network, attracting global investment and branding the city. For the wedding industry products, Izmir leads the Turkish market (IZKA, 2010). According to IZKA research report (2010), this sector has been found sufficient in terms of its production capacity, human resources, financial resources and information and knowledge web. Yet, it is unsatisfactory for international trade and marketing. It is also insufficient regarding fashion design implications on their products range. However, recently Izmir has started to more focus on these weaknesses. There has been a rise in number of national and international fashion events. Fashion Weeks and Weddings Fairs have been organized for few years. IF Wedding Fair has been held for six years and every year almost 1000 fashion firms participate to be seen internationally (IZKA, 2010). This event brings designers, models, agencies, photographers, celebrities, fashion magazines, retail buyers, stylists, venture capitalists, media and advertisers together. Fashion fairs make known and attach importance to the production networks of fashion industry. Also Izmir University of Economics and Dokuz Eylul University with their Fashion Design Departments located in Izmir and some private design programs courage that process. Their ties with the fashion practice are considerably strong.

3.2 Interviews

The design of this research is based on the open-ended interviews through snowball sampling with the information-rich academic members of the Fashion Design Department in Izmir University of Economics. Snowball sampling method (Atkinson and Flint, 2001; Biernacki and Waldorf, 1982) has been conducted to identify key players in the field, product, manufacturing processes, and other interrelated actors and sectors, since the department academic members are considerably involved in the fashion design practice of the city. Snowball has applied here to use one contact to help us recruit another contact, who in touch with someone else. However, the research content for this study has been kept limited to the academic members. Other key player and interrelated actor contacts discovered in this research, namely a set of potential contacts, will be interviewed in the further studies (Table.1). The Fashion Design Department has been regarded as a primary source to us to know the sector, especially the key players, creative workers, organizations and associations as well as their locations.

In addition to that, many of those members we have interviewed took roles as representatives in Izmir Design Forum 2011, where architecture, fashion, communication and industrial design, film and photography, the visual and performing arts, as well as publishing sectors came together for the future goals of the city with respect to the creative industries including particularly the fashion industry.

Table 1. Snowball Sampling Stages

STAGE I	STAGE II	STAGE III	STAGE IV (Potential Contacts)	NETWORK
Academic Member 1	Academic Member 2	Academic Member 5	Zuhal Yorgancıoğlu Ertan Kayıtken Zeynep Acar Demet Moda Evi Simay Bülbül Bora Aksu Faik Üçok	**Designers & Wedding Ind.**
		Academic Member 6	Kapadokya Tekstil Sabri Ünlütürk (Suntex)	**Ready-to-wear**
	Academic Member 3	Academic Member 7	Aegean Region Chamber of Industry Aegean Exporters' Unions, Aegean Clothing Manufacturers' Association Association of Aegean Leather and Leather Products Izmir Chamber of Commerce Izmir Development Agency	**NGOs**
	Academic Member 4	Academic Member 8	Gökhan Talay Ertaç Demirçelik Ebru Yolver Ufuk Kuran	**Accessory & Ateliers**
		Academic Member 9	Yasemin Biricik Özlem Erkan Emin Emrah Yerce Uğurhan Akdeniz Duygu Akdeniz Şafak Fişek Uğurkan Erez Başak Gürsoy	**Events**

The interviews also cover some hints from the outcomes of the forum. The preliminary results gained from the interviews have been grouped as the following statements;

Problems

- Izmir has a potential, consciousness and demand, despite, still it is not a competitive city
- Fashion industry wants to be visible within the city
- Wedding as a sub-industry carries a considerable importance yet it is neither well-organized nor well-formulated in terms of its regulation
- The clusters and the organization of stages for the value chain in fashion industry is limited and old-fashioned
- Izmir lacks of "identity" (for ex. Florence is known as men's wear capital and Bologna is labeled as shoe design quarter)

- There is no art direction and a lack of people with in-depth knowledge in art and design involve in the production of fashion in Izmir.
- There is a lack of agency dealing with the fashion industry’s relation with the other sectors
- What we call fashion in Izmir is based on outsourcing. After having learnt the process and designs from the leading producers, companies and firms start to develop its own brands yet they do not employ any fashion designers or styling and photography experts for business.

Suggestions

- Fashion industry is more than textile and manufacturing, that should be empowered and re-envisioned in Izmir
- Fashion industry should work with the production companies/agencies that offer locating, planning, transportation, crew, models, digital equipments, styling and photography production
- Besides agencies, fashion shows, fairs, retailing and media should be involved in fashion production and consumption
- Production, retailing and education with sectoral power should be brought together
- Wedding industry should be supported, improved and promoted
- There should be a supply platform to meet demands of the fashion design potential in Izmir
- There is a need for a commission to manage and organize the industry and its supply
- Fashion sector should be interactive with the supporting sectors and cooperated activities namely with other creative industries
- Creative workers, fashion designers should be encouraged to work in Izmir, not in Istanbul

Apart from the current state of the industry in Izmir, preliminary literature review on fashion and textile in Izmir, and interviews based on experiences in the industry and Izmir Design Forum have eventually enabled us to draw the business network and locations of the industry.

3.3 Business Network and Locational Map

The fashion design sector offers a value chain including various steps of creation, production, distribution, to consumption steps (Table 2). In a highly competitive market, many other outsourcing countries threat the textile sector in Turkey so that there has been a shift towards more design based creative production and improving the quality of what is produced (Table 3).

Table 2. A Typical Fashion Industry Value Chain

Stages	Planning & Development of Collection	Design & Prototyping of Models	Production, Design, Planning and Monitoring	Manufacture & Assembly	Marketing	Distribution and Logistics	Point-of-sale Marketing	Sales
Steps	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**

Thus, the textile and ready-to-wear manufacturing processes are now highly involved in the fashion design. This is also expected for Izmir according to the interviews. Eventually these sectors will start to chase global trends, promote cultural aspects and to develop brands besides a mere production and manufacturing. That will enable the fashion design sector take a crucial role in the process.

Table 3. New Type of Production Structure in Fashion (Source: MUSIAD, 2008)

Stages	Old Type	New Type
Production	Mass Production and Bigger Capacity	Customized, Faster
Design	Outsourcing	Still Outsourcing but advanced with some contributions and Own Designs
Marketing	Passive Marketing	Active Marketing
Branding	Outsourced Products	Own Brands

Specific to Izmir, there are basically five non-governmental organizations in Izmir (NGO) namely Aegean Region Chamber of Industry, Aegean Exporters' Unions, Aegean Clothing Manufacturers' Association, Association of Aegean Leather and Leather Products, Izmir Chamber of Commerce and Izmir Development Agency. There is no other professional association of which covers managing the fashion design, textile and manufacturing. This absence is one of the reported inadequacies with the industry. However, Izmir fashion industry together with textile sector illustrates a different picture (Figure 2). According to the Aegean Region Chamber of Industry data, for the Aegean Region where Izmir is located, there are 904 textile firms and 45113 workers registered in the Aegean Region Chamber of Industry. In recent years, Izmir has become synonymous with fashion, increased profits and opportunities for apparel manufactures focusing exclusively on wedding dress design, accessory and outsourcing for ready-to-wear.

Additionally, the fashion industry operates with different components; fashion photography, modeling agencies, fashion designers, retailing (boutiques and franchise), accessory (mainly zip and footwear), ready-to-wear, manufacturers (factories), magazine and media.

Figure 2. Izmir Current Fashion Industry Network

Many of the previous researches on the subject discussed the power of specialized industry built-ups in specific localities and clusters since the signifiers of new economy are found in fashion precincts that generally clustered in cheap inner-city rental space. Though having such a network including main activities (ex. clothing design, wedding industry), related activities (ex. textile and ready-to-wear) and cooperated activities (ex. events and fashion education) of the fashion industry, there are hardly formed a complete “fashion district” in Izmir. Spatially, Izmir has rather wedding based firms and clusters, as well as outsourcing and manufacturing based organized zones (Figure 3). The Chamber of Industry claims that the fashion together with textile manufacturers appears as the most important industry in the Aegean Region. In terms of clustering in certain locations of Izmir, there are 28 firms in AOSB Industrial Zone and 42 firms in ESBAS Free Zone according to the records of the Izmir Development Agency (Source: http://www.izmirkumelenme.org/).

In a locational analysis of the sector in Izmir province, Cankaya (Mimar Kemalettin Street) and Kemeralti Bazaar are places to the low profile and generally copied design fashion industry, and also excessively wedding dress. Comparatively, Alsancak spatially serves for higher profile boutiques and fashion design stores which are yet clustered. Alsancak is also a place to the trade chambers and associations as well as some fashion-related sectors’ (supporting activities) agencies.

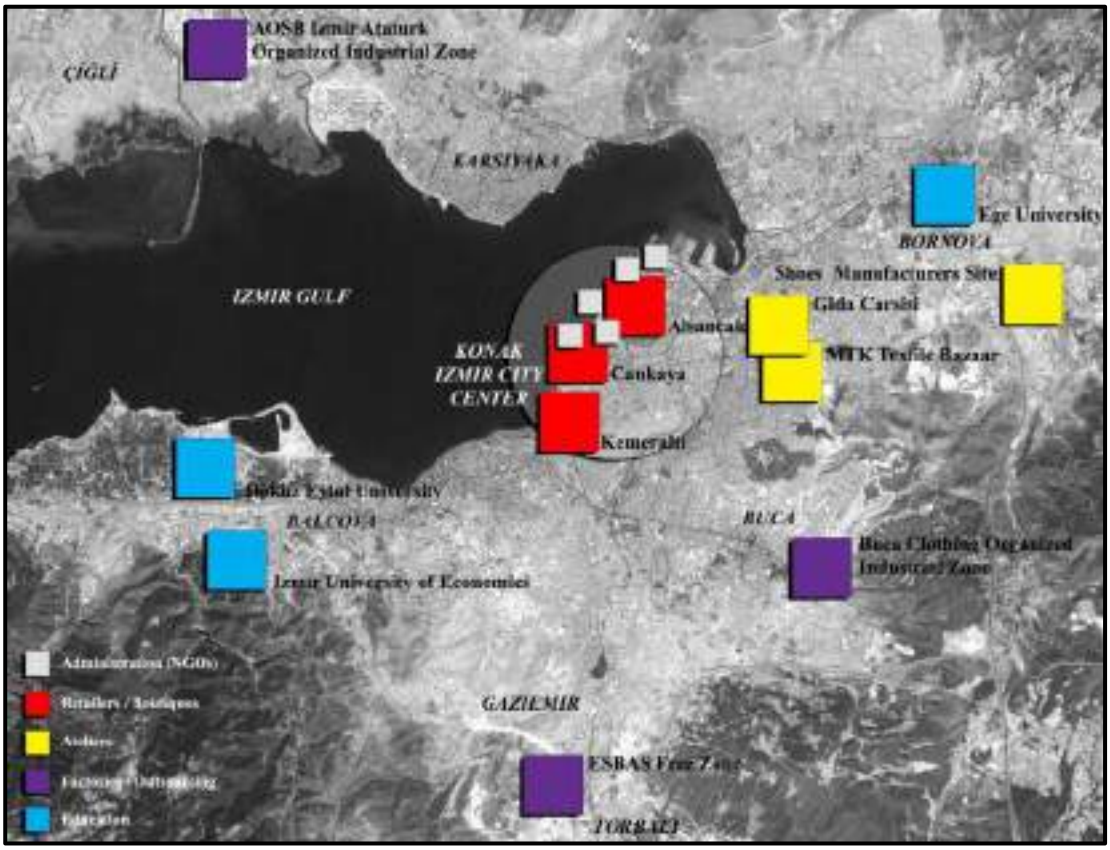

Figure 3. Location of Fashion Industry in Izmir Province
(Drawing by the author on the image from Google Earth)

Throughout the peripheries of the city, there are some manufacturing-based industrial sites; namely MTK Textile Bazaar, Shoes Manufacturers Site, ESBAS Free Zone, AOSB Izmir Ataturk Organized Industrial Zone, and Buca Clothing Organized Industrial Zone. For the education aspect, Balc"ova on the west axis of the city is where Izmir University of Economics and Dokuz Eylul University fashion design departments are stand out. Furthermore, Ege University the department of Textile Engineering is located on the east axis.

4. Implications for Izmir Fashion Industry and Its Future Development

Many governments in the world now see the creative industries as principal drivers of their future development and economic success. As globalization has diffused, the fashion industry has been identified increasingly as leverage in order to create economic and cultural values for the city. Regarding, in Izmir, some creative industries, particularly fashion, have been tried to be harnessed to governmental aspirations to appear on the global scene, at least to compete with other cities outside the region and reinvent the city as a fashion capital. Fashion as a creative industry is now closely associated with the production of consumption spaces, the development of urban characteristics and uniqueness, as well as city branding.

The present study is a pilot research and illustrates very preliminary findings. Looking at the picture, Izmir's current “fashion related” business operates through export-led, outsourcing manufacturing and textile. For the network evaluation, the fashion industry operates through a complex yet very weak and unconnected pattern of networking including following components; fashion photography, modeling agencies, fashion designers, retailing (boutiques and franchise), accessory (mainly zip and footwear), ready-to-wear, manufacturers (factories), magazine and media. For the locational evaluation, certain points in the centre of the city and the peripheries especially industrial zones and free zones appear as major spots, but none of these acts as serving pieces of the whole fashion industry. Rather, they are mainly divided into ready-to-wear, accessory and wedding industry concentrations. Despite its potential to serve as a creative industry to city where creative class can both live and work, the fashion design industry is still not well-planned or organized in Izmir province. Just for few years, national and international fashion events have started to be held, and there has been attempts to shift towards more design based creative production and improvement of the fashion industry. This shift should be extended to an opportunity to retain creative class, interact with other relevant creative sectors, and to learn about the latest trend as well as develop national and international connections as a creative city.

Organizational
The industry is governed by the Aegean Region Chamber of Industry, Aegean Exporters’ Unions, Aegean Clothing Manufacturers’ Association, Association of Aegean Leather and Leather Products, Izmir Chamber of Commerce and Izmir Development Agency. With respect to the interviews, fashion industry in terms of its clusters and the organization of stages for the value chain is limited and old-fashioned in Izmir. There is not a strong identity for the industry. However, there are some signs of the three components of the fashion industry; main activities (ex. clothing design, wedding industry), related activities (ex. textile and ready-to-wear) and cooperated activities (ex. events and fashion education). The workers in the sector are hardly called creative class who design and develop new products, use knowledge and skills to invent brands and new life styles. While companies and firms develop their own brands they do not entail and employ any knowledgeable fashion designers or stylist collaborating with photographers and magazines. There are problems with managing and organizing the whole fashion industry and its supply since a leading commission is absent. In addition to that, there is also a steering agency problem that dealing with industry’s relation to the related sectors.

However, the findings from the interviews show that the fashion industry is more than textile and manufacturing, should be empowered and re-envisioned in Izmir. Thus, the production companies that offer locating, planning, transportation, crew, models, digital equipments, styling and photography production should be involved in the process. In other words, fashion industry is expected to collaborate with the other creative industries. As well as, fashion designers should be encouraged to take role in the fashion industry in Izmir. Also, fashion shows, fairs, retailing, media, education and education should be brought together. Specifically, wedding industry carries a considerable importance to the city’s creative potential. Last but not the least, except the recent efforts in Izmir Design Forum, our research has illustrated that Izmir lacks of a comprehensive public policy, a team work or a full-bodied robust network for the improvement of fashion as a creative industry. Considering the creative industries and creative city concepts, the focus is to be on creative workers as individuals and independent workers, besides, team working, networking, and cooperation should be promoted. These are known as integral to the clustering of particular types of creative sectors in specific geographical locations.

Spatial

For business characteristics and locations, certain points in the centre of the city and peripheries especially industrial zones and free zones stand out. According to this analysis, Cankaya (Mimar Kemalettin Street) and Kemeralti Bazaar are the areas in where mainly wedding industry and the copied design fashion, Industrial Zones in where textile and manufacturing as well as accessory production are concentrated. Most of the textile and manufacturing companies reduce their production costs by locating in the organized industry zones and free zones. Also, some, but not clustered, boutiques and fashion design stores and administrative chambers and associations are located in the prestigious spots in Alsancak.

All in all, the fashion design in Izmir has seen promising as an industry that can do more than manufacturing and outsourcing. Our findings have illustrated that firm clusters, inter-firm networks and linkages, and relationships with the supporting creative activities and consumers have been reported as inadequate and unorganized. Such findings, we believe, are significant, and appear as reasons not to create and develop clusters, and most importantly not to compete with Istanbul as well as other fashion design-led city developments around the world. Clusters are seen to be vital for innovation, productivity growth, comparative advantage and international competitiveness. They also become important since that fashion designers and the creative workers in the network want to be in physical proximity to each other as well as to textile retailers and other relevant actors in order to construct strong, face-to-face relationships. More generally, our work has brought some important clues into the determinants of successful business network of fashion industry in the city. What has become apparent is that the fashion industry is not well-clustered, creative workers are not present. However, fashion design would actually enable regional development in the form of clusters and incubators via identity building. In addition to that, this development would indicate young and marginalized groups, namely latent creative workers dealing with innovative and creative work.

This research can be furthered with the investigation of key player and interrelated actor contacts discovered in this research, namely a set of potential contacts acting in the network of Izmir fashion industry and their spatial expectations from the city. Such in-depth research would generate substantial awareness and foster collaboration with a range of creative workers that can later influence the city’s future precinct development policy. Eventually, this merges a base for urban planning and design in imagining and creating new spaces such as creative cities, clusters, and globally and socially connected cities, regions or neighborhoods.

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