BRITISH COUNCIL

Creative Economy

Training Needs Assessment Report

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Abbreviations and Acronyms

ATOM	Animation Technologies and Game Development Centre
BEBKA	Bursa Eskisehir Bilecik Development Agency
CCI	Cultural and Creative Industries
DCMS	Department for Digital, Culture, Media and Sport
EU	European Union
ISKUR	Turkish Employment Agency
KOSGEB	Small and Medium Industry Development Organization
METU	Middle East Technical University
NUTS	Nomenclature of Territorial Units for Statistics
R&D	Research and Development
TEYDEB	Technology and Innovation Grant Programmes Directorate
TUBITAK	Scientific and Technological Research Council of Turkey
UN	United Nations
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization

Executive summary

This report assesses the training needs of civil servants working in the cultural and creative industries (CCI) and the creative economy in Turkey and identifies opportunities to be addressed by a learning programme. The study was undertaken between December 2020 and February 2021, targeting government institutions at local, central, and regional levels and focusing on the three largest cities in Turkey – Istanbul, Ankara and Izmir. Approximately 200 representatives from 21 governmental institutions with varying degrees of seniority took part in the assessment. Data was collected through an online survey and one on one interviews.

The assessment confirmed the appetite and needs of civil servants for a learning programme about the CCI and the creative economy, as well as acknowledged increased strategic importance of CCI within the national development agenda. The impact of the CCI was recognised by almost all of the participants with a particular attention to economic and technological benefits. Hence, importance of the wider the creative economy, strategies for creative hubs/clusters, and drivers for technological and economic development are stood out as key training topics.

All participants confirmed that they were engaged in CCI-related work to some degree, mostly at the national level and heavily dependent on individual efforts. They also noted a lack of strategic planning and coordination amongst public institutions, and international partnerships. Although the lack of a centrally coordinated policy on creative economy may seem as a weakness, we believe it presents an important opportunity for the British Council to position the UK as a preferred choice of partner for Turkey. Both survey results and interviews demonstrated that there are very enthusiastic people working in the public sector, who are eager to champion any training organised in the CCI. Networks established through such a learning programme have the potential the accelerate further growth and development in this field. Supporting the Turkish public sector through raising awareness on the subject and building a network through learning, the British Council can play a crucial role in the development of the CCI and creative economy in Turkey.

We concluded that a learning programme on the creative economy for civil servants in Turkey should be divided into two categories. The first one would focus on the fundamentals of the CCI and creative economy, aiming to provide an overall understanding and knowledge of planning and conducting activities around the creative economy. We observed that public institutions are aware of their own projects and priorities, but not necessarily of what others are doing in this area. So, a basics course *'Creative Economy 101'* would enable different institutions to come together for a shared learning experience and encourage dialogue between different institutions.

Majority of the participants mentioned the necessity to involve leadership in the learning process so that a more comprehensive and coherent strategy can be developed at a macro level. However, the time limitations and their need for more practical information that can be quickly applied in the field were also underlined several times. Hence, we suggest developing a different learning experience for this group, with short, structured sessions designed specifically for leadership in public institutions i.e. *Executive Conversations*. Strategic planning, building

resilience, competitiveness, multi stakeholder partnerships and impact investing were some of the suggested areas for a leadership learning experience.

The two most important motivations for taking part in such a training programme were stated as: learning from experienced experts and receiving a certificate from a reputable academic institution. The participants also stated the importance of being able to apply newly acquired knowledge to their work for improved performance. Hence, training content should be prepared while taking into consideration the participants' reservations around purely theoretical information and their eagerness for more vocational training.

Participants favoured face-to-face or hybrid models (face-to-face and online) of delivery to take place during office hours on weekdays or flexible hours respectively. With regards to the methodology, lectures, case studies (both success and failure) and guest speakers were prioritised by the participants. There were reservations around mini quizzes, tests and exams, so any model would need to have a balanced approach with regard to monitoring and testing the achievement of the participants. To promote the development of common language among the participants in Turkey, majority of the participants prefer the training to take place in Turkish as well as English.

1 Introduction

Carbon-based energy resources were the engine of growth in the 20th century, and ‘creativity’ will apparently be the driving force tackling 21st century challenges and sustainable development. Thus, the creative industries, with creativity at their core, have started to receive major global attention. They come to be labelled as strategic sectors to boost competitiveness, productivity, sustainable growth, employment in addition to their role in tackling global challenges such as migration crises, climate change, social and economic inequalities.

With this perspective in mind, new policies are formulated at local, national and international levels to better harness creative capital in industry, production, commerce, education, society and culture. Increasing attention being paid to the creative economy, and increased awareness around the concept, creates more chances for international partnerships. Trends show the 'creative economy’ and its industries manifests themselves in projects such as the 'International Year of Creative Economy for Sustainable Development, 2021'. It is endorsed by international decision and policy makers alike and best practices are shared across the board.

The British Council in Turkey are currently in the process of planning an international training programme for civil servants active in the development of cultural and creative industries at the local, regional, national and international level in Turkey. Overall programme aims to support Turkish public sector within their own institutional setting, while creating opportunities for people and organisations in the UK to work internationally and develop their own practice and economic sustainability.

This report forms part of their efforts to contribute to strengthening the capacity of civil servants in the areas of creative industries and the creative economy in Turkey. To align the planned training with the needs of the civil servants, the assessment aims to understand training requirements, learning outcomes, current knowledge level of civil servants and their priorities for the future.

The analysis is led by the British Council in partnership with, Viveka, International Conulting Expertise (ICE), Prof. Asu Aksoy, Dr. Funda Lena and Dr. Serap Emil.

2 Methodology

The training needs analysis was aimed at civil servants from public institutions in Ankara, Istanbul and Izmir, and was conducted in two different phases: data collection via an online survey and online face-to-face interviews with key people in the public sector, namely Ministries, affiliated state institutions, development agencies and municipalities. For both the online survey and online interviews, we followed purposive sampling and developed the data collection instruments based on CCI literature and adult training principles. The key public institutions and key contacts for the study were identified in consultation with the research team and the British Council.

In designing this survey, we used the UK Government's Department for Digital, Culture, Media and Sport (DCMS) definition of the creative industries: '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 recognises the following sectors as part of the creative industries: music, film and video, performance arts, publishing, advertising, architecture, art and antiques market, crafts, design, fashion, software, radio and television, video and computer games. Advancements in digital technologies coupled with products and processes triggered by new inventions keep adding new sectors to this list.

CCI constitute a significant part of the creative economy, but creative economy also encompasses the creative activities of the creative occupations in other industries. For example, the designers working in a packaging plant generate value for the creative economy by contributing to the production process, product design and marketing through their creativity.

Once the survey was finalised in coordination with the British Council, purposive sampling was carried out in order to determine who in the selected public institutions and municipalities could act as key contacts in terms of filling in the questionnaire as well as championing the study in their institutions. Once this list was determined, we asked these key contacts to disseminate the survey to those who could potentially attend the training to be organised by the British Council. The survey was administered online to the key contacts in around 30 institutions (including municipalities). We collected 201 responses in total. Though the survey was disseminated through closed channels, there were still people filling it out from private organisations. There were 187 eligible submissions in the end. Within this group, there were 101 applications from the Scientific and Technological Research Council of Turkey (TUBITAK). Not to jeopardise the results, we have selected 23 submissions from TUBITAK, prioritising the participants from relevant departments and with more seniority. As a result, we had 109 responses to be analysed from 21 different public institutions across four cities.

For the one-on-one interviews, questions were developed based on the preliminary analysis of the survey data, and aimed to detail the following topics:

1. public institutions' engagement with CCI-related projects
2. their experiences, their needs on CCI topics and delivery methods.

64 survey participants volunteered for the interview. We selected 15 of them to interview. The selection was made to assure diversity across gender, seniority,
institution, and geographic location.

The report consists of five sections: Introduction and Methodology, Survey and Interview Findings and Analyses, Recommendations and Conclusion.

3 Survey and Interview Findings

3.1 Survey

In line with the key aims of the survey, the findings from the online survey are grouped into six sections:

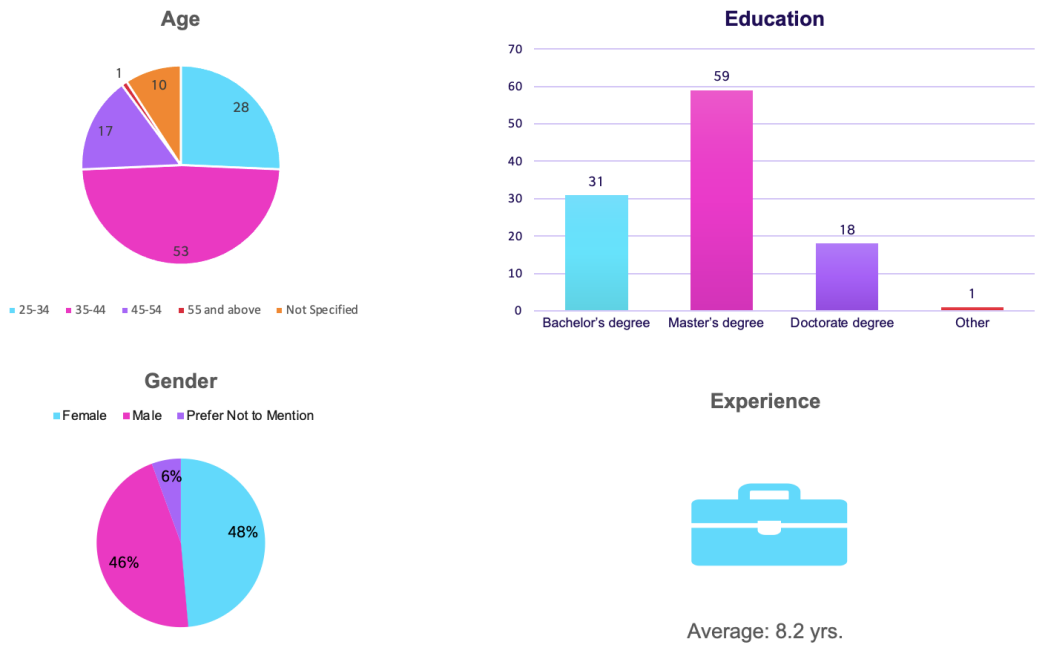
1. Demographics
2. Current levels of knowledge, existing policies and programmes
3. Public institutions agenda for the creative economy
4. Prior experience of training and projects related to CCI and the creative economy
5. Training needs around CCI and the creative economy
6. Preferred training methods.

All the responses with graphical representations can be found in the Annex 1. The following sections summarise the online survey findings in the six areas mentioned above.

3.1.1 Demographics

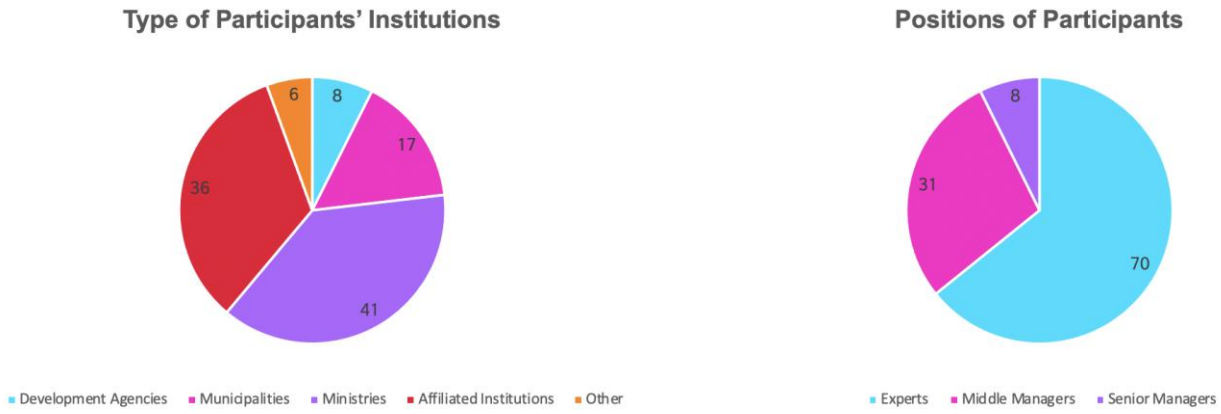
After the selection process specified in the Methodology section, the online survey yielded 109 results from 21 different institutions. A summary of the participants' gender, age, education and experience is given below.

Figure 1. Age, Education, Gender and Experience



As the study was aimed at civil servants, the majority of the participants were from Ankara, with the Ministries and their affiliated bodies accounting for 70 per cent of the total 109 responses. The participants can be grouped under Ministries, affiliated institutions, development agencies and municipalities. The participants' positions varied from senior positions to specialists. A summary of the participants' institutions and positions is given below.

Figure 2. Participants' Institutions and their positions[1]



A breakdown of participants' institutions is given in Table 1. Though the main focus of the study was civil servants in Istanbul, Ankara and Izmir, there was one specialist from BEBKA, the Bursa, Eskisehir, Bilecik Development Agency, who filled out the form. As this region is active in the area of creative economy, we accepted this particular submission as well.

Table 1. Demographic and Institutional Information of Online Survey Participants

Type of Institution	Name of the Institution	Number of Participants
Development Agency (8)	Ankara Development Agency	3
	Istanbul Development Agency	3
	Izmir Development Agency	1
	Bursa Eskisehir Bilecik Development Agency	1
Municipality (17)	Istanbul Metropolitan Municipality	5
	Istanbul Beşiktaş Municipality	3
	Ankara Çankaya Municipality	2
	Ankara Yenimahalle Municipality	2

[1] Middle managers and specialists are managers and coordinators, people with administrative positions but lower than a Head of Department or Director. Senior managers are managers that are Head of Departments, Directors or above.

	Izmir Bornova Municipality	2
	Izmir Metropolitan Municipality	2
	Istanbul Kadıköy Municipality	1
Ministry (41)	Ministry of Industry and Technology	24
	Ministry of Trade	12
	Ministry of Culture and Tourism	5
Affiliated Institution (36)	The Scientific and Technological Research Council of Turkey (TUBITAK)	23
	Small and Medium Enterprises Development Agency (KOSGEB)	5
	Yunus Emre Institute	5
	Turkish Statistical Institute	2
	Turkish Employment Agency (İŞKUR)	1
Other (6)	Unspecified	4
	Presidency of Turkey, Strategy and Budget Directorate	2

3.1.2 Current levels of knowledge, existing policies and programmes

In terms of the respondents, the overwhelming majority have expertise in directly relevant fields in the CCI. This is significant as it suggests that the views expressed in the survey are highly qualified opinions. We grouped the areas of expertise under the following headlines. The top four areas listed dominated the answers and the list ranges from the most mentioned areas to the least mentioned areas:

- Financing, Trade, Investment and Economics
- International Relations
- Creative Industries / Innovation / Entrepreneurship
- Industrial Development and Engineering
- City and Regional Development
- Culture and Cultural Policies
- Environmental Issues
- Research and Development
- Copyright

- Tourism
- Project Management
- Visual Arts

A total of 11 participants out of 109 had expertise in unrelated areas, such as gender equality and feminist policies, product safety, automobiles and machinery, financial auditing, engineering, and textiles and the garment industry. Despite the fact that their expertise was unrelated to the CCI areas, six of these respondents were aware of the creative economy related activities of their institutions. Most notably, 10 out of 11 participants said that there was a need for training in almost all creative economy related areas.

Activities on Creative Economy

73.5 per cent of the respondents indicated that their organisation conducted an activity or initiative for CCI and the creative economy. Among this group, more than 90 per cent wrote down the type of activities that their organisations undertake. This high response rate is a good indication of their knowledge of their organisations' activities in the CCI.

With regard to concrete examples for institutions' activities on CCI and the creative economy, 'financial support' was mentioned with the highest frequency (19 times) compared to other activities. Financial support covered digital game development, software, export and promotion, branding, small and medium size companies, entrepreneurship in creative industries, setting up of hubs, design centres, incubation centres, art and cultural activities, events, publications, research projects and data collection, training and technical support.

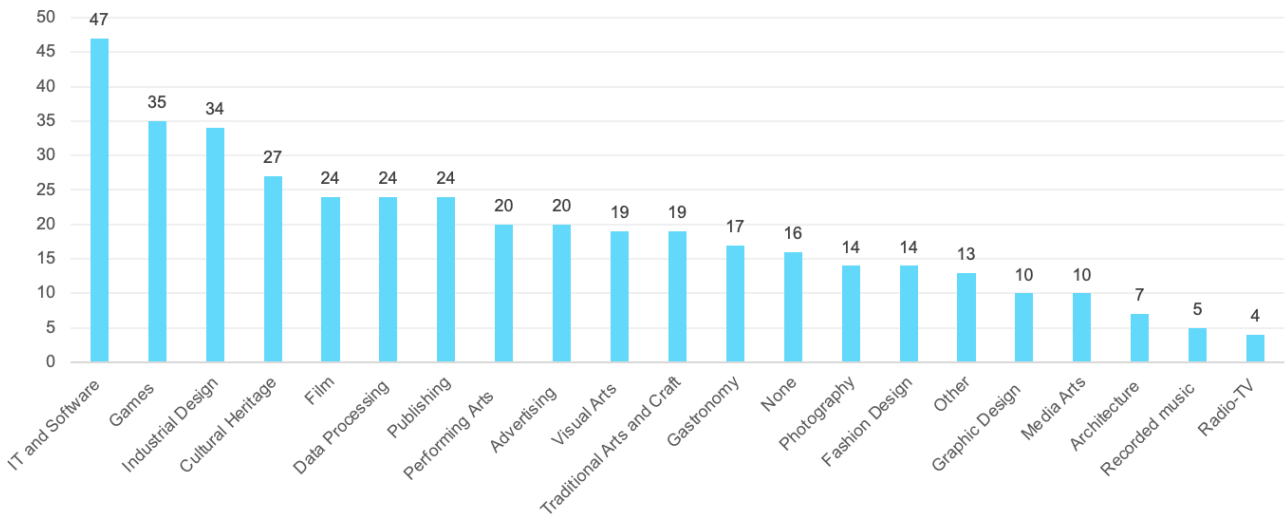
The other types of activities mentioned by the participants were: organising events (mentioned ten times); research, analysis and report writing (mentioned nine times); organising courses and contests (mentioned nine times); organising workshops and seminars (mentioned eight times); publishing activities within the organisation (mentioned six times), providing physical space for creative activities (mentioned twice) and managing museums that are governed by the relevant public organisation (mentioned twice).

Areas of Focus

We listed 20 different creative and cultural sectors for the participants to choose from as their institutions' primary area of focus. The responses – together with the responses given above – show that IT programmeming, software development, data processing takes a lion's share among the sectors that the public organisations are engaged with and provide support for in the CCI domain. The digital games sector as an IT-based sector is mentioned as being one of the top sectors that public organisations are focusing on. Thus, IT and software, digital games and data processing were among the top areas that the respondents identified as where they focus.

Industrial Product Design was also among the top areas, with 34 mentions (IT programmeming and software had 47 mentions).

Figure 4. Areas selected as primary focus of institutions



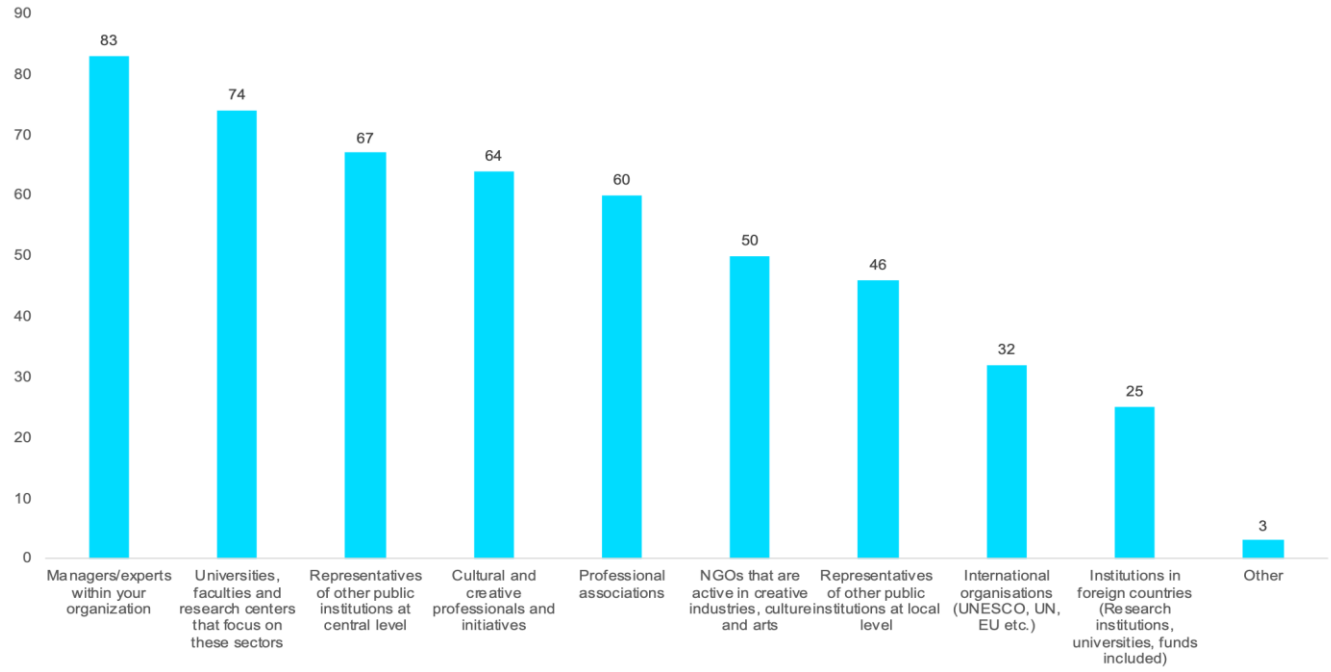
Design-related activities and sectors are the second biggest cluster of activities on which the respondents from public authorities focus. Industrial design, fashion design, graphic design and architecture were selected in total as an area of interest 65 times.

16 respondents selected “none” from the list, indicating that they think that their institutions do not carry out any activities related to CCI.

Working with Stakeholders

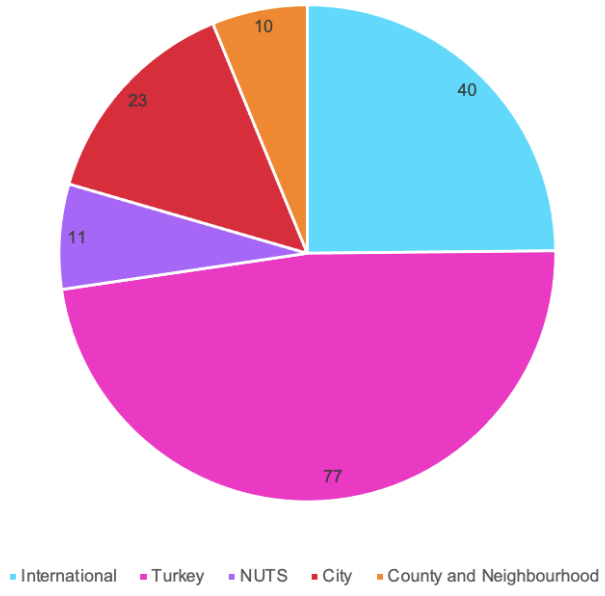
In terms of the stakeholders the institutions worked with in their projects concerning cultural and creative industries, the responses indicate that it is common among the organisations to involve different directorates inside as well as other public authorities, sector representatives and professional associations in their creative and cultural sector-related projects. Partnerships with each type of stakeholder, except international and foreign institutions, were mentioned at least 50 times each. Partnerships with international organisations such as UNESCO, the UN and the EU were mentioned 32 times and partnerships with foreign institutions were mentioned 25 times. The international dimension of these partnerships, therefore, was rather low.

Figure 5. Stakeholders concerning CCI



The scale/level on which the institutions run their projects reiterates this point: CCI activities show more national engagement than international. 77 of the respondents (70 per cent) declared that they run their projects at a national level, whereas only 40 of them (37 per cent) stated they run projects at international level.

Figure 6. Scale of projects in the CCI

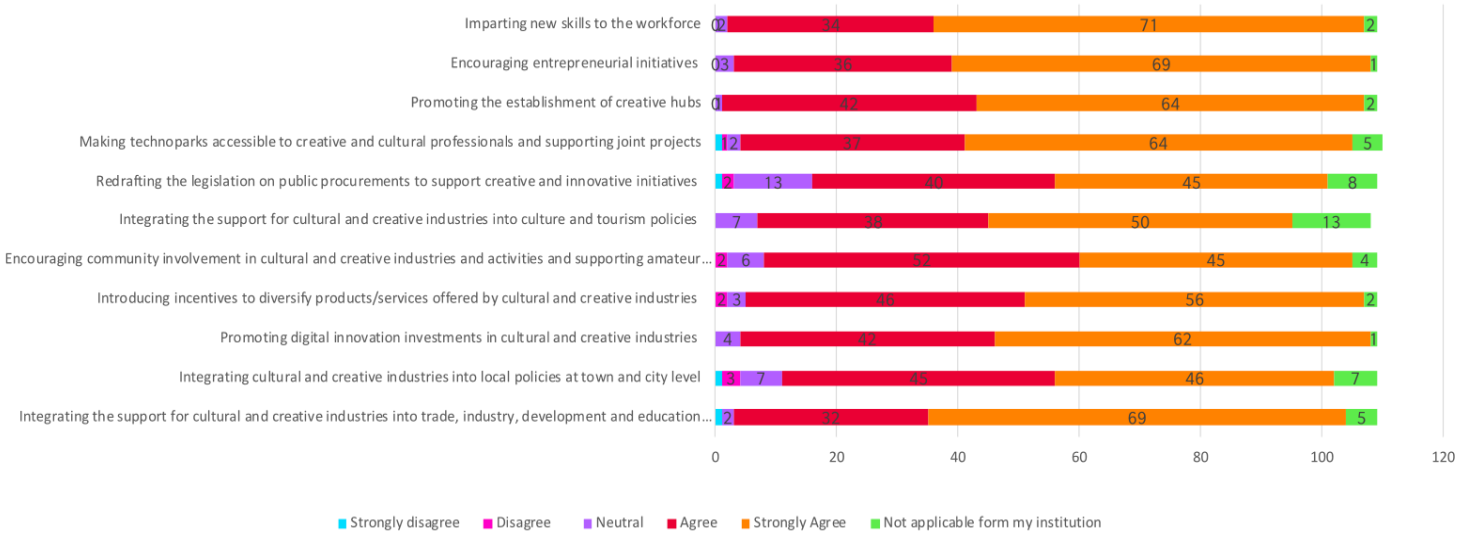


Importance of supporting cultural and creative industries

79 per cent of respondents think that it is “important” or “very important” for their organisation to support CCI. 14 per cent feel neutral, and only three-and-a-half per cent think that it is unimportant to support these industries, and only three-and-a-half per cent think that this question is not applicable for their institution. Looking at these responses it can be concluded that the majority of the respondents are aware of the importance of supporting CCI.

We listed certain policy items and asked the participants to specify how important/essential each policy item is for the development of the creative economy. All the policy items that are listed were regarded as important and very important by the majority of the respondents. Support for setting up creative platforms received the highest approval rating as a policy tool. This was followed by a policy to support new skills and a policy to support entrepreneurial initiatives in these areas.

Figure 7. How important different policy items are for the growth of a creative economy



The following policy items attracted some reservations in terms of their need and relevance for the organisation answering the questions:

- *‘Redrafting the legislation on public procurement to support creative and innovative initiatives’*: 12 per cent of participants said that they are neutral about the importance of this policy item for the growth of creative economy. Almost three per cent of participants said that this policy item is unimportant. And almost seven per cent of participants said that this question is not relevant for their institution.
- *‘Integrating support for cultural and creative industries into culture and tourism policies’*: around six per cent of participants said that they are neutral about the importance of this policy item for the growth of the creative economy. One per cent of participants said that this policy item is unimportant. 12 per cent of participants said that this question is not relevant for their institution.
- *‘Encouraging community involvement in cultural and creative industries and activities and supporting amateur initiatives’*: around five per cent of participants said that they

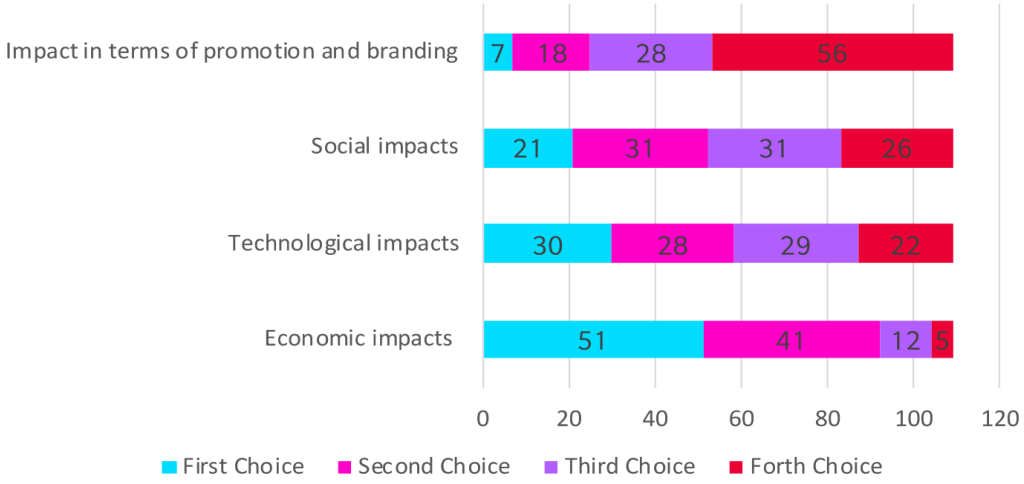
are neutral about the importance of this policy item for the growth of the creative economy. Close to two per cent said that this policy item is unimportant and around four per cent said that this question is not relevant for their institution.

- *'Integrating cultural and creative industries into local policies at town and city level'*: Around six per cent of participants said that they are neutral about the importance of this policy item for the growth of the creative economy. Close to four per cent said that this policy item is unimportant. Around six per cent of participants said that this question is not relevant for their institution.

Impact and Strategies

Participants were asked to prioritise four main impacts of a growing creative economy: economic, social, technological and promotion/branding impacts. Economic was listed as first priority by 51 participants (47 per cent).

Figure 8. Key drivers for long term success

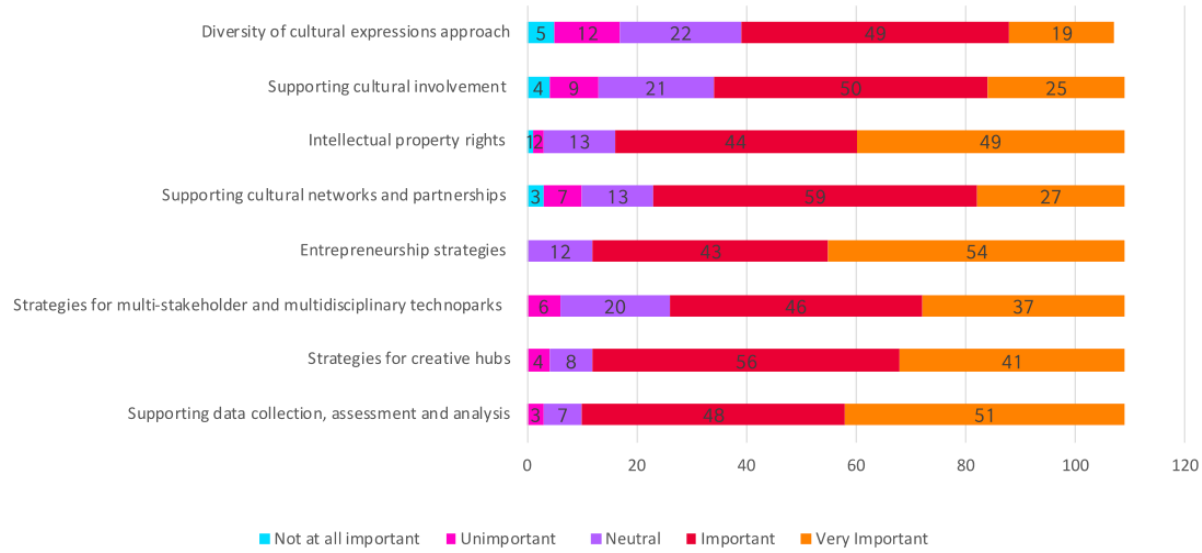


As can be seen in the figure, economic and technological impacts were selected as first priority by a majority. Secondary choices were also dominated by economic impacts and technological impacts (50 participants selected these two in their first two priorities).

To benefit from these mentioned impacts, a list of approaches and strategies were offered to participants for them to list them in order of significance for their organisation. The top four approaches/strategies mentioned as important or very important were:

- Supporting data collection, assessment and analysis (91 per cent),
- Entrepreneurship strategies (89 per cent),
- Strategies for creative hubs and platforms (89 per cent), and
- Intellectual property rights (85.5 per cent).

Figure 9. Priorities to achieve impact in the creative economy from an institutional perspective



The following strategies attracted some reservations in terms of their importance (selected as unimportant or neutral) for the institutions' actions in this area, namely:

- Diversity of cultural expressions approach
- Supporting cultural participation
- Supporting cultural networks and partnerships
- Supporting cultural networks and partnerships

3.1.3 Public institutions agenda for the creative economy

In this section, we analysed questions concerning participants' views on the importance of the creative economy agenda at a national level.

Overall, we can conclude that there is a high level of awareness regarding the importance of supporting the growth of CCI, and on their impact on economy, society and technological development. Nevertheless, it is important to note that the interconnections between CCI and cultural literacy and quality of life, tourism development and the concept of value added, have not been made.

The respondents think that there is not enough investment being made in the CCI. Of the investments that there are, the predominant type is financial support for projects and initiatives. Additionally, it is clearly seen from the survey results that almost all participants only mention projects that are being carried out by their own organisations. Thus, we can say that the participants are not fully aware of the activities carried out outside their institution. There is a need to improve dialogue and coordination between different public institutions.

Respondents overwhelmingly named projects, initiatives and organisations in the CCI that focus on technology-based entrepreneurship, techno parks and other hubs/centres, and the games industry. Organisations related to the culture sector (heritage, film, music, visual arts, publishing) were less referred to, and other sectors (fashion, gastronomy) and other topics (intercultural dialogue, collaboration with EU) were mentioned very few times.

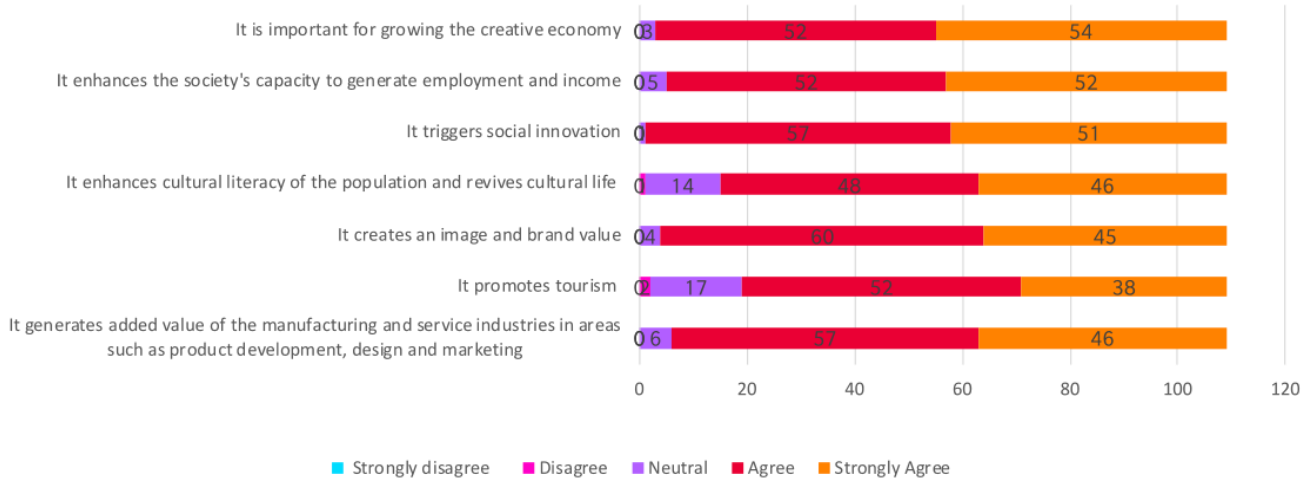
A significant number of respondents thought that Turkey has great potential in CCI and the creative economy; its young and dynamic population was cited as a positive asset on which to build. However, for this potential to be realised, the respondents elaborated on policy headings that mostly focus on entrepreneurial skills, education, coordination between public agencies and the stakeholders, and development of a policy vision on the creative economy.

Importance given to cultural and creative industries

Regarding the importance of support for the development of cultural and creative industries, almost all of the justifications that were listed were agreed to by the majority of the respondents. We can conclude that public authorities in Turkey are aware of all the dimensions of the impact of the growth of cultural and creative industries.

However, the answer which stated that the development of cultural and creative industries is important because 'it enhances cultural literacy of the population and revives cultural life' was met with considerable level of uncertainty. Similarly, the statement which said that because it 'promotes tourism', again, was met with 'uncertainty' and also 'do not agree' answers. The statement which said that the development of cultural and creative industries is important because it 'generates added value of the manufacturing and service industries in areas such as product development, design and marketing', though low, was met with some degree of uncertainty.

Figure 10. Participants' responses on why the creative economy is important and should be endorsed



With all the importance attached to the concept, the majority of the participants thought that Turkey is not making enough investment to develop CCI and the creative economy (64 per cent). Only eight per cent thought that there are enough investments in this area, whereas 27 per cent don't have an idea about the level of investments.

When the participants were asked to provide examples of investments undertaken in Turkey to develop CCI and the creative economy, a total of 35 out of 109 survey participants provided examples.

- Most notably, the financial support given by the central public institutions was mentioned.
- In terms of the sectors that received financial support, the most mentioned sector was animation, games, software, innovation and R&D (mentioned 11 times).

We can conclude that the perception of the respondents regarding public sector investment in Turkey in the CCI and creative economy area mainly covers digital games, the software industry, R&D, techno parks and innovation.

International Partnership and Joint Projects

Fifty per cent of participants mentioned that international projects or partnerships are not regarded as important, when questioned on the level of importance attached to international partnerships and joint projects in contributing to the development of CCI and the creative economy. While 38.5 per cent of the respondents had no ideas on this issue, only 11 per cent believed that international partnerships and joint projects are regarded as being important in Turkey. This is in line with the low share of international partnerships within current portfolios of the public organisations, as mentioned in the previous section.

Examples of international partnerships and joint projects were only provided by 21 survey participants out of 109. Some of the respondents did not give specific examples but they said that there are projects on the following topics: film production and film festival, biennials, protection

and promotion of cultural heritage, and intercultural dialogue. The examples that have been provided by the respondents are given in Annex 1 in detail. Some respondents mentioned that international programmemes such as the EU-Turkey Intercultural Dialogue Programmeme, Horizon 2020 and EU IPA funding, provided a relevant framework for international cooperation in this field. Some respondents mentioned the names of financial supporters of joint projects such as the World Bank, UNDP, EU, TUBITAK.

Awareness around the actors

Similarly, the names of noteworthy initiatives, organisations and projects in Turkey that focus on CCI in Turkey were given by 91 out of 109 survey participants. This is a significant response rate considering that the respondent was expected to remember and note down the names of organisations or projects. The detailed answers can be found in Annex 1. The top two areas mentioned were:

- Technology-based entrepreneurship, techno parks and other hubs/centres, the games industry (26 times)
- Organisations related to the culture sector (heritage, film, music, visual arts, publishing) (13 times)

The participants referred to government institutions as well as NGOs and private sector institutions, government institutions are mentioned slightly more than the latter. The results show that almost all participants only mention projects that are being carried out by their own organisations. Thus, we can say that the participants are not fully aware of the activities carried out outside their institution. This means that there is a need to improve dialogue and coordination between different public institutions.

Expectations for the future of the Creative Economy in Turkey

Finally, the way the participants envisage the future of the creative economy in Turkey included 73 responses out of 109 survey participants. Ten respondents directly stated their pessimism on the subject, whereas 27 of them stated they were optimistic. 31 respondents think that the great potential of the creative economy will be realised only if certain requirements are fulfilled. The requirements that these respondents stated in the survey can be grouped under three headings:

- Policy Making: Better policies; Policies integrated into the education system; Policy implementation for cities beyond Istanbul, Ankara and Izmir.
- Support Systems: More support; Capacity-building training; Awareness by the public
- New Developments: The creative economy ecosystems; More public-private-civil society partnerships; Artistic and Cultural Expressions; Lifestyles to attract more creative people.

3.1.4 Prior experience of training and projects related to CCI

In this section, respondents were asked what training and projects related to the creative economy they have participated in. It was found that there was very limited participation in previous training programmes or projects on the cultural and creative industry and creative economy. On the other hand, the respondents reported more on the projects that they were engaged with in this field. These projects are varied; some of them focus on funding the cultural and creative industries, some on research, data gathering and analysis, some are implementation-oriented projects such as setting up digital platforms for creative industries, some joint collaborative EU research projects. We listed these training programmes and projects, with the information that we were able to find from online resources.

Table 2. The list of training programmes in which participants participated

Title	Provider of the Training	Learning Points from the Training
Industry 4.0	Hannover Expo Seminars	N/A
Python and Machine Learning	Data Science School	Getting to know analysis methodologies better and developing professional management of projects.
Culture Management	IKSV	N/A
ICD Project Training		N/A
UK Study Visits	The British Council / Cardiff University	Overall approaches to creative sectors, development of creative industries at university and city scale, networking
Various International Training	International Organisations	Country examples, practical information
E-commerce Certificate Training	Ankara Development Agency	Digital marketing, international e-commerce, supply chain, secure online e-commerce

Table 3. The list of projects that participants have engaged with

The Names of the projects	About Projects	Links
"Kadıköy'ün Sakinleri" - A documentary	A documentary about the cultural diversity of Kadıköy	anlat.kadikoy.bel.tr
Industry 4.0 Work Groups	Working groups include studies in order to successfully accomplish the digital transformation of Turkey's industry	
Kültür Inc. graphical work for marketing and promotion	A commercial incorporated company established within the Istanbul Metropolitan Municipality to provide cultural, artistic and tourism services.	kultur.Istanbul/
Easy Export Platform	With the Easy Export Platform, each of the exporters has a digital consultant working with artificial intelligence technology.	www.kolayihracat.gov.tr
2018 Istanbul Innovative and Creative Fiscal Support Programme and 2021 Creative Industry Fiscal Support Programme	The aim of the programmeme is to support Istanbul's transformation into an economic structure focused on innovation and creativity with Istanbul's high technology-intensive products and services.	www.istka.org.tr/duyurular/2021-yili-mali-destek-programlari/
2017 Eskisehir Animation and Digital Work Festival, Animation Sector Report	The aim of the Eskisehir Animation and Digital Work festival is to support developing industries and pave the way for entrepreneurs.	www.anadoluanimasyon.com/festival

İSTKA Creative Industry Fiscal Support Programme and , İSTKA Creative Industry Outcome-based Programmes	The aim of the programme is to support Istanbul's transformation into an economic structure focused on innovation and creativity with Istanbul's high technology-intensive products and services.	www.istka.org.tr/duyurular/2021-yili-mali-destek-programlari/
CREATE IN IZMIR: Izmir Creative Industry Digital Platform (IPA II Project), Project writing and implementation	The aim of the project is to make the city a focal point of creativity by producing projects in the field of entrepreneurship and innovation.	krea.ieu.edu.tr/tr/createinIzmir-approach
"Dönüş" Documentary Movie	The story tells the journey of the 3rd and 5th generation women from a family who had to leave the country because of the population exchange between Turkey and Greece.	akbanksanat.com/en/short-movie/donus-2019
Artists Residences		
ISTANBUL Cultural Heritage and Culture Economy Project	Within the scope of the project, information was given about the cultural heritage of Istanbul and an inventory was created.	Istanbulkulturenvanteri.gov.tr
ICD	EU-Turkey Intercultural Dialogue (ICD) Programmeme aims to support long-term joint cultural initiatives and strengthen communication by contributing to the establishment of stronger cultural relations between civil society organisations in Turkey and Europe.	www.icd.yee.org.tr/en/open-call-for-participation-in-cooperation-collaboration-for-eu-turkey-intercultural-dialogue

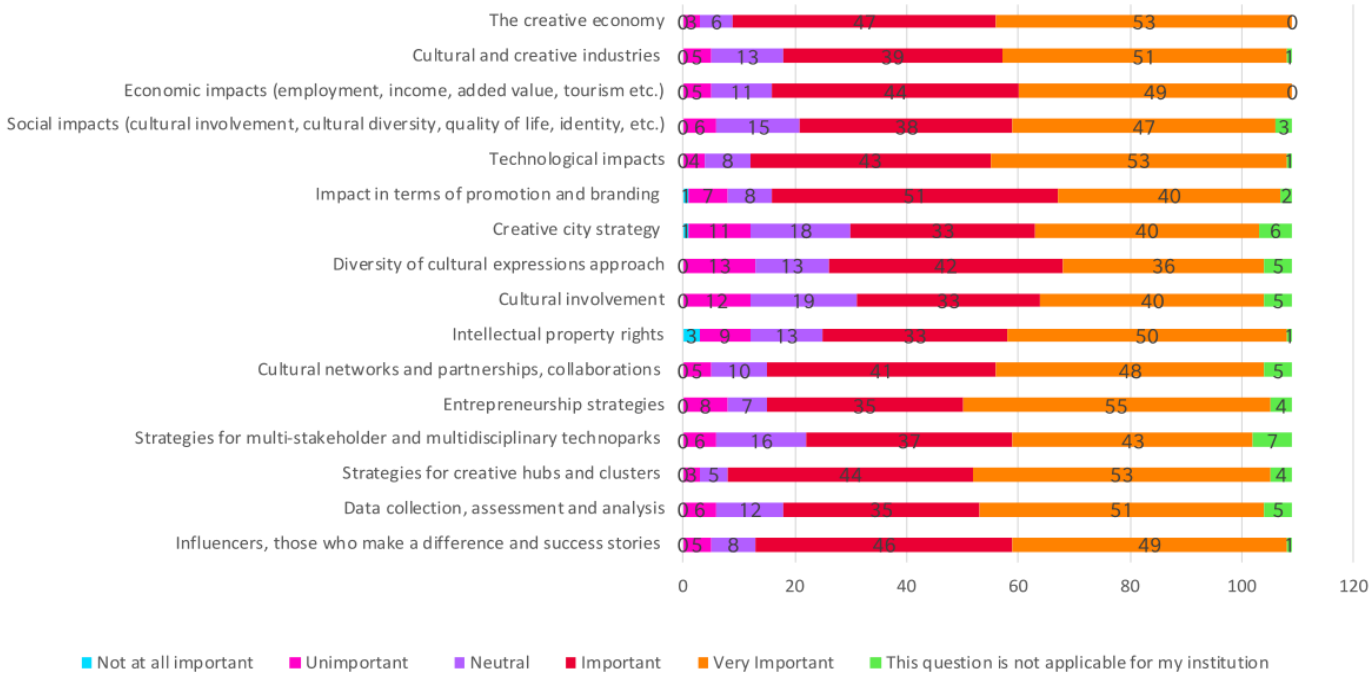
Culture Statistics Development Project (KİGP)	Thematic cultural routes on archeology, literature, history and nature, especially areas under UNESCO protection will be determined and promoted.	www.aa.com.tr/tr/kultur-sanat/kultur-istatistikleri-tekcati-altinda-toplanacak/1636282
National Technology Move, Industry and Technology Strategy Document (2023)	The main industrial and technological roadmap for industrial development, prepared and published by the Ministry of Industry and Technology.	https://www.sanayi.gov.tr/2023-sanayi-ve-teknoloji-stratejisi
FP7-ECO INNOVERA	The ERA-Net ECO-INNOVERA is a network of policy makers and programme owners that aims to boost eco-innovation through cooperation in research and development.	www.eco-innovera.eu
Healthy Cities in Future of Global Cities Wealth Fund, Cities for Human Rights, City Laboratories, Oral History and Cultural Heritage Projects	A project funded by the UK Government which will work on urban planning, resilience and transportation planning in cooperation with local governments in Ankara, Bursa and Istanbul.	www.globalfuturecities.org/cities
Master's thesis on "An Implementation of Fundamental Talents in Business and Telecommunication Companies"	The main aim of this study is to research and analyse core competencies.	www.tezarsivi.com/isletmelerde-temel-yetenekler-ve-telekomunikasyon-sektorunde-bir-uygulama
Transformation of Creative Economy in Turkey Project preparations		

Culture Industries Support and Incentive Programmes, KİFAÇ Information Meetings; Measuring the Added Value of Culture Industries to Turkey's Economy Project	It contains information about the support and incentives provided by the relevant public institutions in order to support, develop, promote or facilitate the entry of other sectors under the culture industry to foreign markets.	Kultur-Endustrileri-Destek-ve-Tesvik-Rehberi.pdf
Ankara Handicrafts and Design Centre	Within the scope of the project, there is a plan to create a brand specific to Ankara and to provide trainings about handicrafts.	ankaraka.org.tr/tr/kalede-el-sanatlari-tasarim-merkezi
EU Projects and WIPO		

3.1.5 Training needs around CCI and the creative economy

We asked the participants specifically to select from a list of possible topics for training (question 17). Based on the answers given, it can be concluded that the majority of the respondents believe that the employees in their organisations should receive training on all the topics listed.

Figure 11. Participants' responses on the importance of different creative economy topics for possible training



As can be seen in the figure, the most prominent topics on which there is need for training are as follows:

- The creative economy (92 per cent of the participants)
- Strategies for creative hubs and clusters (89 per cent)
- Technologic impacts (88 per cent)
- Influencers, those who make a difference and success stories (87 per cent)
- Economic impacts (85.5 per cent)
- Promotion and branding impact (83.5 per cent)
- Entrepreneurship strategies (83 per cent)
- Cultural networks and partnerships, collaborations (82 per cent)

What is noteworthy are those headings that attracted negative answers alongside the positive answers, where some people said there was no need for training'. Three headings should be highlighted here: training on the importance of the diversity of cultural expressions; on creative city strategies, and on cultural participation. On average, 11 per cent of the respondents answered negatively to training needs in these headings.

Looking at the responses given to this question, we can conclude that expectations regarding the content of possible training focus on the general concepts regarding the creative economy, creative hubs and clusters, impact analyses, entrepreneurship and on networking and collaboration. Respondents were also interested in hearing from influencers and about success stories. The fact that diversity of cultural expressions, and creative city strategies and cultural participation topics, have not attracted attention for training suggests that there needs to be more work in establishing the interconnections between these topics and the development of the creative economy.

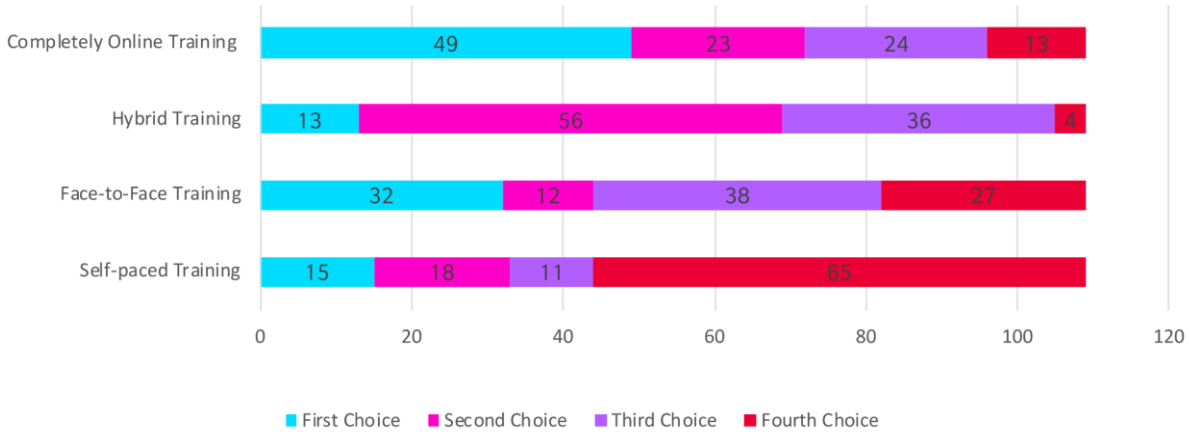
3.1.6 Preferred training methods

In the sixth section, questions that addressed the training delivery model are analysed.

Delivery Model

On the training delivery model, the participants prefer fully online training programmes (with synchronised and asynchronised sessions) as their first choice. A self-paced training programme seems the least preferred option, with the majority of participants identifying it as their last choice. Though a face-to-face training programme is a second option in terms of first priorities, overall a hybrid training seems the second favourable model if it is possible in relation to the pandemic conditions.

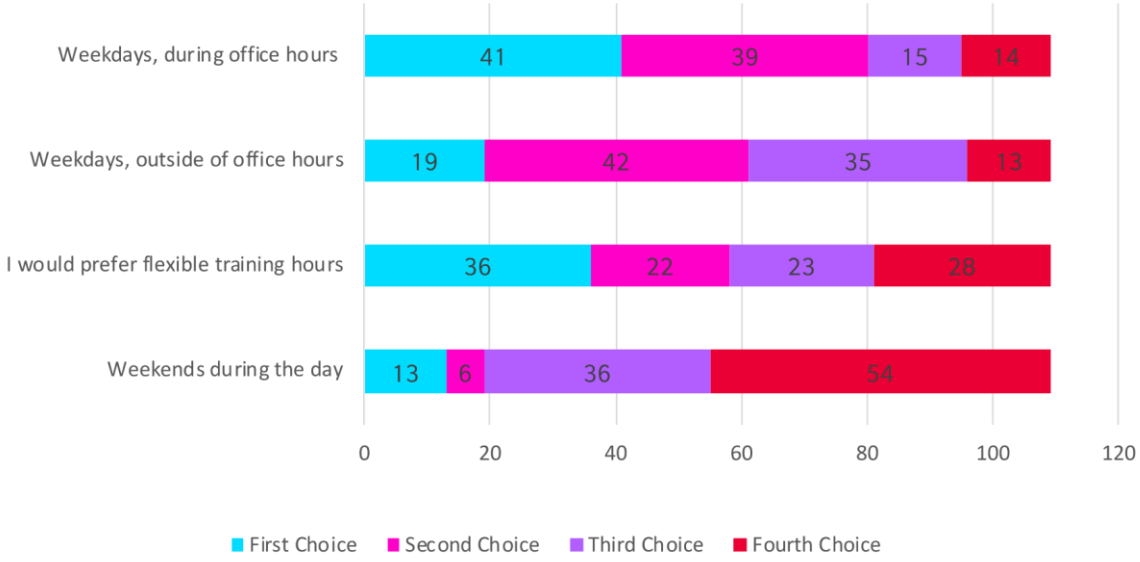
Figure 12. Participants' preferences for delivery model of the trainings



Timing of the Training

Participants prefer the training to be conducted during the working hours or weekdays after work, while weekends are not preferable.

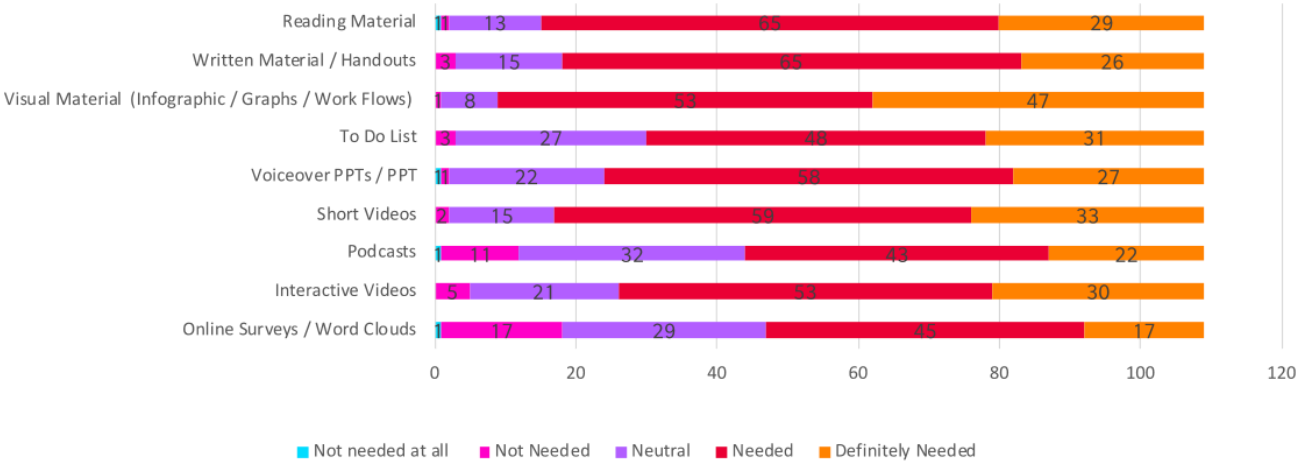
Figure 13. Preferences for the timing of the trainings



Training Materials

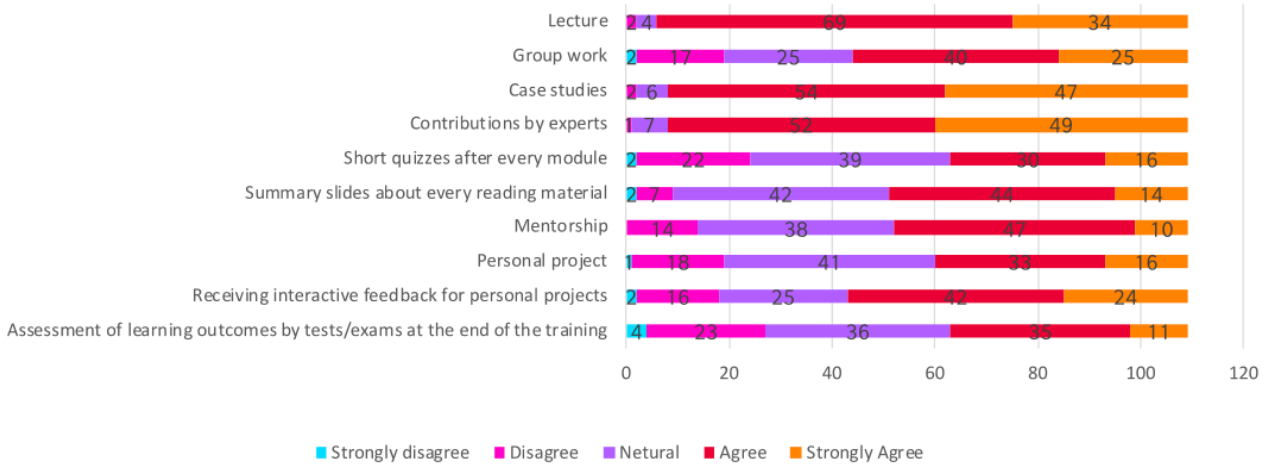
In terms of training materials and technology, the most preferable ones are: Visual Materials (Graphs, Infographics, Workflow Figures), Reading Materials, Handouts, Short Videos, Interactive videos and presentations with voiceover recordings. The least preferable ones are Podcasts, Online surveys and Word Clouds.

Figure 14. Preferences on Training Materials and Teaching Methodologies



In terms of teaching methodologies, the most preferable ones are: lectures, exemplary cases, and guest speakers (experts). the least preferable ones are mini quizzes, tests/exams, reflective writings, individual projects and mentoring.

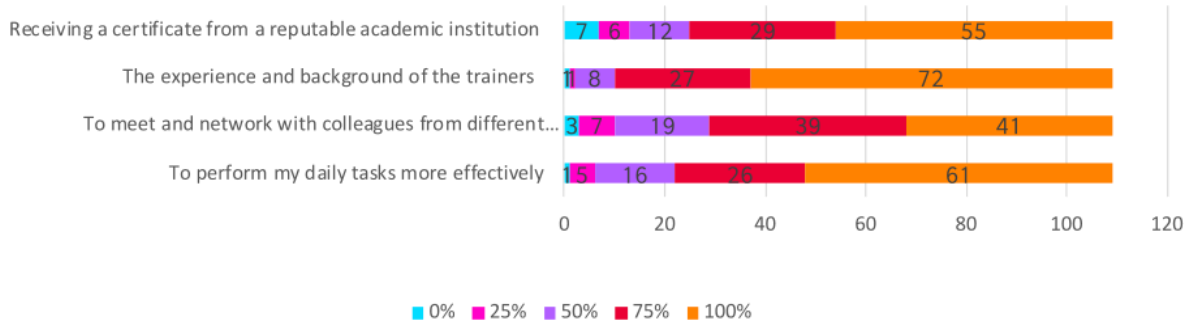
Figure 15. Preferences on Teaching Methodologies



Motivation and Language Preferences

The highest motivation to attend such training is having ‘Knowledgeable and Experienced Experts’ while the lowest motivation source is ‘Having opportunities to collaborate with different institutions and cities/countries’.

Figure 16. Motivation of participants to attend training on the creative economy. (The participants were asked to provide their motivation in terms of percentages, i.e. 100 per cent meaning the person is fully motivated with regard to that particular issue.)



In addition to the knowledge of experts, the potential of receiving a certificate from a reputable organisation seems a big motivator. Also, the high percentage attributed to the added value of the training also seems noteworthy. Majority of the participants are mainly motivated to apply new knowledge to their daily work.

With regards to language preferences, a total of 86 people (78.8 per cent) stated they would prefer the training to be in Turkish while 23 people stated that it can be in English. No special needs were reported for the training.

Other comments on training delivery are listed below:

'Considering that the training will be implemented for public institutions, it would be better to conduct the training in Turkish. Yet, there could also be simultaneous translation or language option in the videos like Coursera or EdX.'

'Training can be conducted in English. However, if we consider that the creative industries are related with culture, there should also be experts who understand these dynamics in Turkey.'

'The experience of the trainers should not be limited to providing training on the matter. Trainers need to be experienced in the field, knowledgeable and engaged in policy development on Creative / Cultural Industry and Economy.'

'Training can be arranged for week days during working hours. It can be half a day so that we can balance our office work.'

‘The participants of possible training should include people from different hierarchies and institutions.’

‘I would like to attend such training so I would really appreciate, if the training is advertised widely.’

'Workshops and materials and technologies should be used for interactive training.’

‘To visit actual places as good examples would be great.’

‘Resources list for those who are interested in getting in-depth knowledge such as movies, websites, reading materials, social media accounts, YouTube channels, guidance on establishing think-tank agencies.’

‘Training via gamification.’

3.2 Online Interviews

The interviews took place in February 2021 during a ten-day period. We included participants from different institutions with varying degrees of seniority / role in their respective institutions. The information on the interviewees is provided in the below table.

Table 4. Demographic Information on the Interview Participants

Type of Institution	Name of the Institution	Position
Development Agency	Ankara Development Agency	Monitoring and Evaluation Specialist
	Istanbul Development Agency	Department Head and Creative Industry Outcome-based Programmes Coordinator
	Izmir Development Agency	Head of Blue Growth Policies Unit
Municipality	Bornova Municipality	Cultural Affairs Manager
	Istanbul Investment Agency (Istanbul Metropolitan Municipality)	Vice President
	Istanbul Metropolitan Municipality	Tourism Assistant Manager
	Izmir Metropolitan Municipality	Culture Office Coordinator
Ministry	Ministry of Culture and Tourism	Consultant to the Minister
	Ministry of Industry and Technology	EU Expert
	Ministry of Industry and Technology	Industry and Technology Specialist / Strategic Planning, Monitoring, and Evaluation Specialist
	Ministry of Culture and Tourism	Head of Department (Directorate General for Copyright)

Affiliated Institutions	TUBITAK	Technology and Innovation Funding Programmemes Department (TEYDEB) Group Coordinator
Other	Yunus Emre Institute	Manager
	METU ATOM	Manager
	Presidency Strategy and Budget Directorate	Planning Expert

Online interview data was thematically analysed by the research team. Three themes emerged from the interviews:

1. Experiences and Perceptions of the Creative Economy
2. Projects of the Participating Public Institutions
3. Needs around CCI Training Topics

3.2.1 Experiences and Perceptions on the Creative Economy

Level of Awareness / Deliberateness

The most important finding of the in-depth interviews was that all participants are engaged in creative and cultural industries related work or projects at varying degrees. Experts from the ministries and development agencies were more aware of and knowledgeable about their work and how it connects to the creative economy agenda. The city municipality managers were active in the art and culture field but were less knowledgeable about or aware of the creative economy agenda and the relation of their activities to this agenda.

Interviewees pointed out that upper management awareness regarding the concept of creative economy was rather low; cultural and creative industries were seen as distinct sectors and not necessarily regarded as a gateway to create value in other sectors and in the overall welfare of the society. Creative economy-related subjects are discussed in a fragmentary manner, in terms of sectoral success stories (such as the recent success of TV soaps in overseas sales, or the takeover of a Turkish digital games company by an international investor) and/or in terms of fashionable concepts such as design centres, incubation centres and hubs. The systemic effects of the cultural and creative industries and their wider welfare benefits are not being articulated or addressed. Connections between a creative city agenda and tourism and creative economy are seldom made.

The Diversity of Experience and Knowledge

The interviewees have a wide range of experience and knowledge, although their work in the field relies more on individual efforts and awareness than as a result of the systematic and strategic action of their organisations. The people interviewed from the ministries, development agencies, TUBITAK and Yunus Emre Institute are engaged in a variety of CCI projects. Experts from various ministries underlined that they have been working on creative economy-related concepts for more than ten years, hence, they know about the basic concepts. They mentioned that they have more advanced training needs (outlined in detail below).

Some of the participants from the ministries observed that different departments of ministries have been carrying out many activities related to culture and creative industries, but these were rather disorganised and not associated with a general vision of the creative economy. They said that work towards formulating a creative economy vision and how to attain the objectives should be undertaken at upper management levels. They underlined that there is still a long way to go for Turkey to make headway in the creative economy agenda, and that it is crucial to develop a policy framework to address Turkey's approach to the issue.

Almost all interviewees mentioned the abundance of cultural assets that Turkey has and underlined that the connections between these assets and CCI is a topic that needs to be developed. The financial support and assistance targeting the creative industries are announced implicitly. The majority of financial assistance focuses on technology-based projects, including R&D projects and game design. How these creative activities can turn cultural assets into tradable products and sustainable businesses was not developed in the support programmes. Interviewees said that the support should not only be given at the production and distribution phases but also during the consumption/participation phase.

The interviewees from the municipalities also displayed knowledge of the cultural and creative industries agenda. However, their range of experience in these subjects is limited to management of their cultural services. They are aware of the cultural assets of their cities but they do not know exactly how they can promote these assets in a more effective and sustainable way, to turn these places into centres of attraction (both for foreign tourists and local residents) and generate more income and employment. They are aware of successful cases from the UK and Europe, and they mentioned that training that would include such best practices would be very helpful. The interviewees from the development agencies have very advanced knowledge, especially in topics concerning technology-based sectors and creative hubs, and design and incubation centres.

Some of the interviewees were involved in managing the provision and dissemination of cultural services abroad, such as Yunus Emre Institute and the Ministry of Culture and Tourism. Some of them are involved in running EU-funded projects on CCI, and some of them are involved in undertaking projects in specific areas such as cultural industry statistics, cultural diplomacy and the UNESCO Convention on the Diversity of Cultural Expressions.

The Strategic Approach by the Upper Management

Most participants stated that the cultural and creative industries or creative economy is not specifically and strategically targeted by their institutions. The middle managers and experts who are directly involved in projects and funding programmes reported that upper management needs to have more deliberate and strategic goals and action plans for these topics. There is a need for decision makers in institutions to adopt strategic approaches to the creative economy. They stated that such an approach would allow institutions to be more efficient and effective in their current work on the creative economy.

- ***The Lack of Coordination and Holistic Approach by the Public Institutions***

The interviewees said that there needs to be coordination among public organisations in the area of cultural economy. One interviewee stated that: 'There is a potential for the cultural economy in Turkey but for this to become fulfilled, there needs to be a holistic approach'. Other similar comments underlined that individual efforts of people and of institutions should be framed and managed by a holistic approach as well. There needs to be a coordinating body to determine and manage Turkey's CCI policies and implementation.

One of the representatives from the Ministry of Culture and Tourism stated that despite the progress in the past 10-12 years, he was unsure whether all the people working in all the departments of the ministry were aware of the importance of the creative economy. He mentioned that there is a need for cooperation/partnership across departments as well as across institutions including the municipalities.

Beyond coordination among the institutions, multidisciplinary work should be developed between these institutions. Many of the interviewees mentioned that there is a need for a multidisciplinary perspective in their work, in order to be more effective. The lack of coordination among the institutions also causes them to have less of these connections with other sectors. 'Some disciplines like Archaeology should build connections with other related sectors such as Architecture, Graphic Design', said one interviewee. 'The inspirational work will come from the multidisciplinary approach. And the important question is how do we transform the already existing piecemeal work into cultural economy?'

As one interviewee from a Ministry noted, 'All the ministries work on certain sectors of the creative economy. But it's not known at the national level what creative economy really means; how we can find a way out using the creative economy. Everybody works on their own "brick" but a wall does not emerge out of these bricks!' Similar comments confirm the need for a holistic approach and more coordination among the institutions. 'We need to understand where we are at strategically', said the same interviewee. 'Each ministry works independently and there needs to be a more holistic approach.

3.2.2 Projects of the Public Institutions

As a result of the in-depth interviews, it was found that the public institutions in Turkey have been engaging in the CCI through different projects that they have been carrying out within their units.

Some examples of projects and initiatives that arose during the interviews are given below.

Table 5. Examples of projects highlighted during the interviews

Financial Support Schemes
• Research and Development funds by TUBİTAK TEYDEB – These are R&D projects, it is mostly software and Information Technology projects that get funding but design projects can if they include an R&D component • Creative hubs projects by Development Agencies, such as the Ankara Development Agency project to fund ATOM at METU • Design Centre projects supported by the Ministry of Industry and Technology • Istanbul, Ankara and Izmir Development Agency funds for projects related to creative industries • Funds by Ministry of Culture and Tourism for the cultural sectors, and for cultural heritage • Funds by Yunus Emre Institutions for the mobility of artists and promotion of culture • Funds by the Ministry of Trade for the export of creative goods and services.
Stand-alone Projects and Initiatives
• Ministry of Industry and Technology Design Council and Impact Analysis Division • Ministry of Culture and Tourism training and advocacy activities related to the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions • Izmir Development Agency Ecosystem Analysis for Izmir • Istanbul Metropolitan Municipality UNESCO City of Design work • 'City Alliance' by Izmir Metropolitan Municipality • Yunus Emre Institute training programme on Cultural Diplomacy.
Cultural and Archaeological Heritage-related projects:

- Activities of the Ministry of Culture and Tourism to renovate, protect and promote cultural heritage sites and buildings,
- Gazi Kültür A.Ş. aims to integrate services and products in culture, art and tourism in Gaziantep and meet these sectors with local, national and international audiences.
- Activities of Istanbul Municipality to use cultural heritage as attraction points
- Izmir and Bornova Municipalities' activities to make use of cultural heritage for the economic development of the city/region
- Ankara Development Agency's Ankara Castle project to promote handicraft arts.

3.3 CCI Training Topics

The interview participants were directly asked about their needs on possible training topics considering their own institutions and the people with whom they work. While some of the training needs address fundamental knowledge and skills, some of the training needs were more specific to the organisations. The following topics were highlighted repeatedly by the participants:

Fundamental aspects of CCI and the creative economy for specialists and middle managers

An important aspect of the creative economy concept is that it requires intersectional and interdisciplinary thinking. It is all about linkages, connections and spill-over effects. As interviewees explain, even though they have knowledge in distinct areas of the cultural and creative industries, often the necessary connections are not being made in terms of how to trigger wider benefits. As one person put it: 'In our institution, people have a level of experience, yet it would be great if they can take a Creative Economy 101 course where they learn about the fundamental concepts'. Another interviewee said: 'It would be great if we can create awareness in public institutions on CCI and the creative economy through this training.'

Here, what needs to be thought through is the content of this particular 101 course. From our interview results, we recommend that the 101 course focuses on the upstream, downstream linkages and effects and impact of the CCI projects that our respondents are all engaged with. The interviewees main conceptual focus was about how a creative economy can be built, and they wanted to find ways of communicating how the projects that they work on contribute to the bigger picture of making a creative economy. In addition, the different areas that may fall under creative economy and their mutual relationship would constitute a crucial point to cover in such training. Can creative economy surpass, for instance, the tourism industry, in terms of its economic size and its societal, cultural, technological impacts? This is the second focus that emerged from our interviews which a fundamental 101 course should take on board.

Such a course should also take into consideration some of the ‘How to?’ questions that were raised by different interviewees. Some of the highlighted questions are given below:

- Inspired by the London example, within the framework of destination marketing, the question was how to create and run large scale city-based cultural events that attract international audiences. The effects and impact of successful destination marketing and management was evident, but the question is how to achieve it.
- How to turn sunk restoration costs in heritage sites into productive investments in order to make heritage sites attractive destinations offering cultural and creative services and products, thus contributing to the growth of the CCI and the cultural economy.
- How to turn creative hubs, design centres, creative platforms (which so much investment and work has gone into) into success stories? How to conceptualise the success of creative platforms within the framework of creative economy?
- How to promote CCI internationally, and to create international partnerships and collaborations?
- How to use the vast cultural and demographic assets of localities (from archeological sites to heritage properties to highly qualified young entrepreneurs) to turn them into burgeoning CCI? How to establish links between heritage, artisanal and local assets with entrepreneurialism that targets international reach, cultural trade and collaborations?
- How to convince public authorities of the value of culture and arts with a view to include arts and culture as dimensions to include in public funding programmes, R&D initiatives, techno parks and international promotion support schemes?
- How to develop international partnerships in order to promote cultural diplomacy and intercultural dialogue? ‘The training itself’ said one participant, ‘would be a good opportunity to foster intercultural diplomacy and dialogue.’
- How to develop financial tools that would support creative ecosystems and help them to internationalise? In this respect, how to attract international funding and investment for CCI and creative infrastructures?
- How to develop tools and evidence-based communication techniques to put forward the argument that all the CCI sectors can benefit from developing interconnections, linkages and cooperation? One interviewee asked: ’How do we connect what we already have, Cultural Heritage with Creative and Cultural Industries? How do we develop Culture Tourism together with the Creative Industry?’

Advanced training topics

There were other ‘how to’ questions raised and observed within the interviews which may fall under a more advanced training curriculum. Again, topics and specific points to be included in possible trainings are given below.

- Performance and Impact Assessment: How investments undertaken by public organisations should be evaluated from the point of view of the development of the creative economy
- Arts-, cultural industries- and heritage-related project funding: How to improve funding in these areas to deliver better defined results that contribute to the creative economy
- Strategic Policy Development: How to develop strategic planning and management approaches to the topic of creative economy and the CCI; how to decide on which priority sectors to invest in? How to avoid all public investments going into fashionable areas and instead spread investments according to strategic planning? As one Development Agency expert put it, 'We need to decide our priorities in our city'. 'How do we decide which are our strong assets and where we should focus our energy on?' asked the interviewee. 'Training on how to evaluate the potential out there and to be able to analyse it would be great.' 'What needs to be financed and how to develop a more multidisciplinary perspective on this matter?' asked another participant.
- Policymaking: Which policies work best in which contexts, and what are the dimensions of policy work in the creative economy domain?
- Networking, Synergies and Cooperation: How do we connect sectors in the ecosystem that are not intersecting with each other? What roles can public organisations take in order to facilitate networking, synergies between different constituencies and cooperation? What are good examples and benchmarks on this question?
- Resilient institutional players: How can other examples from different countries benefit Turkish actors to build more resilient CCI companies and institutions?

Delivery Methods and Scope of Trainings

Participants stated that the low-level experts in the institutions who have the potential to be managers in the future should go through the basic 101 type of training, along with middle managers. There was a consensus around the need to develop fast track training for upper management in institutions. 'We need more strategic perspective on this matter. There could be some trainings to create awareness in the upper management', said one participant. Targeting upper management levels with specifically geared training modules were suggested by many interviewees. 'The decision makers should be part of this training, yet it needs to be brief, to-the-point training/conversations, since the upper management will not be able to go through long training', said one participant.

Other areas that were commonly raised are as follows:

- Almost all participants stressed the importance of real life examples, discussion of cases studies and benchmarks from the UK and European cities and countries. Almost all of them would like to hear success or failure stories, and engage in the analysis of these particular cases. 'What are the good examples from Europe? Learning from the success stories would be great', said one participant.

- Many participants stressed the importance of having participants from different public institutions, which would help with sharing of information, networking and collaborations. They confirmed that training would be instrumental in sustaining multi-institutional dialogue.
- Participants stressed the importance of interactive training methods as opposed to unidirectional and didactic ones. ‘To understand their roles and responsibilities as public institutions, to relate with their own goals,’ said one participant, ‘interactive training would be great.’
- One participant said that ‘even though we are knowledgeable about the CCI, the efforts stay at the individual level. There are very qualified people out there’, indicating the importance of connecting people and networking.

4 Summary of Surveys and Interviews

In this report, we presented the results of the training needs analysis for an international training programme for civil servants in the area of creative economy in Turkey. We conducted the analysis in two sequential phases. In the online survey, we collected data from the civil servants who work in predetermined public institutions in Turkey. The online interviews targeted the in-depth analysis of these institutions' and civil servants' training needs and preferred topics. In this section, we will present the overall findings of the needs analysis combining the online survey and interviews results. From the results, we can conclude that we reached out to the right audience as more than two third of the participants have experiences or engaged in activities/projects on the CCI and creative economy. The overall findings are summarised below.

4.1 The creative economy related findings

- The main activities or projects taken on board by public institutions are offering financial support to third parties, with the aim of supporting basically two sectors of the creative economy: the first is IT, software, digital games, animation and data processing, and the second is design-related activities, such as industrial design and fashion design.
- Creative platforms, hubs, R&D centres, techno parks and design centres emerge as the key organisational settings supporting CCI. Public institutions consequently prioritise supporting these, but the outcome of public investment in these settings has not been assessed. Indeed, a key topic regarding training needs has emerged as assessment methods for impact analysis.
- Strategic thinking and planning tools for developing CCI is a missing element in the work of the public institutions. Thus, how to analyse the current status of CCI and how to identify priorities in public policy decisions were regarded as important topics to be addressed in the training programmes.
- While economic and technological aspects are the predominant areas that public organisations focus on in Turkey, both the survey and the interviews presented the need for broadening this limited scope and saw links and impacts across many dimensions, such as cultural diplomacy, tourism, heritage management and intercultural dialogue.
- How to build a creative economy needs to be explicitly addressed. The added value of CCI to the economy, society and the wellbeing of citizens need to be worked on. These multi-disciplinary impacts need to be demonstrated with case studies and evidence-based material.
- Even though the majority of the civil servants were engaged in related activities, both data sets demonstrated the need for enriching the fundamental knowledge level of civil servants and managers, especially in areas of links, the added value that the

creative economy creates and spill over effects, to make more informed decisions and to set out strategic planning on the creative economy.

- Both the survey and interview results indicate that each institution is merely aware of their own activities regarding the creative economy, while their knowledge about the works of other institutions is limited, and there is a lack of cooperation and coordination among different institutions. The ability to make the links between separate sectors and expertise areas and the whole creative economy agenda is lacking.
- The overall finding of this research shows that Turkey has the potential – 'the bricks' as one participant put it – for nourishing its creative economy. Civil servants in various sectors need the know-how to process this raw material more efficiently and widely to create added value in Turkey.
- In general, representatives of public institutions believe that there is a need for training in order to improve the level of awareness, build capacities in strategic policy making, and gain knowledge on how to efficiently process cultural assets to enhance the economic, technological, social impacts. Moreover, they are not only open to receiving such training themselves but also volunteer to disseminate the programme in their own circles.
- Engagement in the creative economy seems to be limited to a national level, and the survey and interview results revealed the need for internationalisation.
- Interview data particularly showed that the training needs of groups/institutions/people in the sector differ. Thus, the results revealed the need for fundamental and advanced training programmes.

4.2 The training delivery related findings

- In terms of training delivery methods, the interviewees stated their preference for face-to-face training, yet fully online or hybrid training (if the Covid situation allows) had the highest preference in the survey.
- The training programme should be attended by different levels of hierarchies (middle managers and specialists) together and from various sectors and institutions related to the creative economies to foster multidisciplinary interactions.
- For the scheduling of a potential training, weekdays and working hours had the highest preferences.
- In terms of training materials, they would prefer visual, reading and written materials. They also prefer short or interactive videos and slides as materials to be used in training. A lecture format enriched by case study analysis and experience sharing by experts would be preferred the most. For the case study analysis, real life examples covering both success and failure stories drew interest both in the survey and the

interviews. Interestingly, more active learner-centred methods such as group works, individual projects and mini-reflections had the lowest preferences.

- In terms of assessment methods in possible training, participants prefer less of the formal assessment methods (i.e. tests, exams or individual projects) while case analysis or group discussions/oral question-and-answer sessions seem possible alternatives.
- The motivation of the participants for such a training programme is dominated by two main topics: being able to learn from knowledgeable experts on the topic and getting certificates from prestigious institutions.
- In order to promote the development of common language among the participants in Turkey, many participants both in the survey and interviews stated that training in Turkish would be most beneficial.

5 Recommendations

Based on the online survey and the in-depth interview results from the Turkish public institutions provided in the earlier sections, the following recommendations can be made for the British Council on the training programme that is being planned.

The data revealed that training can be conducted in two separate formats, serving different purposes and cohorts. The first format we call *'Executive Conversations'* and the second *'Creative Economy 101'*. The Executive Conversations target upper management, and their format and duration should be tailor-made, while Creative Economy 101 targets mid-level managers and mid-level experts with the potential to become future leaders.

The general principles to be considered in these trainings can be summarised as follows:

- The training can be seen as an opportunity to develop a common language on CCI and creative economy in Turkey.
- The training can function as a communication and dialogue platform among the institutions and key people, helping to foster better coordination and coherence among institutions and key stakeholders.
- Turkish experts who are already involved in various projects on CCI and creative economy need to be involved in the training.
- The 101 training should include participants from different institutions with varying hierarchy levels and needs to be interactive.
- The training should provide real life cases from the UK and other European countries (if possible) and allow participants to learn from the analysis of these case studies (especially for the executive level).
- One of the main objectives of the training should be to guide the participants to generate a general/holistic vision and a strategic perspective regarding the creative economy which will be adopted by all related public institutions.

5.1 Training Module 1: Executive Conversations

Purpose

Executive Conversations can be organised as targeted conversations to raise awareness and to place creative economy topics into the agendas of senior policy makers and leadership teams, who have the potential to influence the strategic planning and decision making of their respective institutions in the area of CCI and creative economy.

Audience

Leadership teams who have limited time and interest in the CCI and creative economy need to be engaged in these conversations. The institutions that have participated to this study cover a

wide range of central and local public bodies that could be targeted if such a training module is developed.

Possible Topics

The following is not an exhaustive list but is derived from some of the topics raised both in the survey and the interviews. The overall content should touch elements of strategic planning, coordination among institutions and measuring/leveraging impact.

- Awareness regarding the importance of creative economy,
- The added value of the CCI and the creative economy for the economy, society, technological innovation, internationalisation, welfare of the population,
- What needs to be done? What should happen? What to invest in?
- Strategic Policy Development on CCI and the creative economy,
- Coordination and collaboration among public institutions and sectors
- Case studies on how to utilise cultural heritage sites as an asset for the creative economy,
- Case studies on the use of creative industries for the development of cities/regions/places.

Delivery Methods

Short, structured and thematic, 30 to 60 minute conversations in which the experts present their cases from the UK (and Europe). It would be better if part of the conversation is dedicated to specific questions of the participants. Interactive participation would be critical in the success of such modules.

5.2 Training Module 2: Creative Economy 101

The purpose

To educate people who are already in the field and working in the projects that are related to the CCI and the creative economy, to provide fundamental knowledge and skills, to develop common language, and to bring various actors together through training.

The audience

Middle managers and specialists who are working in related departments of the public institutions or those who have the potential to be future managers in their respective institutions.

Possible Topics

The following is not an exhaustive list but is derived from some of the topics raised both in the survey and the interviews. The overall content should touch on the fundamentals of creative economy, connections between different projects and activities, and measuring impact.

- Fundamental concepts and research results and case study evaluations (Short videos, reading materials, visual materials, presentations followed by interactive group discussions, Q+A)
- Awareness regarding the importance of the creative economy
- How to connect the current work/projects and the CCI with the broad topic of the creative economy (case studies from related sectors with group work)
- How to activate / involve different stakeholders
- Strategy development, management, dissemination of CCI and the creative economy work and projects at national and international levels.
- Impact analysis of the CCI and creative economy work and projects.

Delivery methods

Based on the survey results, interviews and suggested topics, 101 training programme should follow the specific suggestions below:

- The training programme can be conducted fully online or hybrid (if possible).
- Online training programme should be carried out during the weekday working hours or after work. Asynchronised session materials can be provided on an online platform and the interactive sessions can be organised for 2-3 hours during working hours following the asynchronised session.
- Training programme should allow participants to have half a day for work thus they do not prefer all day online sessions.
- Training programme should include asynchronised sessions with visual materials, short videos, voiceover, presentations, reading materials, and handouts.
- Training programme should be supported with synchronised sessions where there are lectures, guest experts, case analysis and group discussions.
- The training programme should be conducted in Turkish or with simultaneous translation.
- Because the participants prefer less traditional assessment methods rather than mini-quizzes, tests or exams, the assessment can be conducted via portfolio or oral examination. If there will be a certification process at the end of the training, formal assessment such as exams, project development and mini-tests can be included.
- Participation in these training programmes can be chosen through open call for those who are highly motivated as well as through institutional recommendations.

5.3 Policy Development

Though the aim of the study was to analyse the needs of civil servants in the area of CCI and the creative economy, during the survey and the interviews we have come up with some observations that may have insights for the future of the creative economy in Turkey and the British Council's efforts in this area.

- Currently there is no central body to coordinate and ensure collaboration among different institutions in the area of creative economy. All the data collected in this study suggests that there is a need for an independent umbrella organisation for coordination and collaboration on CCI and the creative economy. This organisation should include the representation of all related public institutions as well as key stakeholders.
- There is a need for a coordinated and centrally managed strategic planning for CCI and the creative economy for Turkey. Analysis of different sectors, prioritisation and cross-sector links would be critical in this process.
- Laws and regulations need to be adapted to address CCI and the creative economy more systematically.
- Ministry of Industry and Technology, the Ministry of Culture and Tourism, the Ministry of Trade, the development agencies and TUBITAK can be the leading organisations for CCI and the creative economy work in Turkey.
- Investment in the CCI and the creative economy was assessed as limited by all participants, hence more public investment, supported by strategic planning and thorough impact analysis, would be critical in the future.

6 Conclusion

We analysed the status of civil servants and public institutions in Turkey regarding the CCI and the creative economy. Their level of engagement, prior experiences, readiness, preferences, and potential topics for a future training to be offered by the British Council were all considered. We administered an online survey to 109 participants and conducted 15 online interviews from the public institutions. We found that there is a need for a training on the CCI and creative economy for varying reasons. There are different groups (people and institutions) in terms of their involvement in the creative economy and their training needs do change accordingly. As mentioned above in the proposals for training, there are some groups who need to advance to better manage their ongoing work, to increase sustainability, and to adopt a more holistic and multidimensional approach. There are also some other groups which need to internalise a fundamental understanding of the creative economy and its dynamics in relation to their current work to be more effective and efficient.

In terms of training delivery, participants' preferences are more in line with each other. They prefer online training (or hybrid training depending on the pandemic), to be conducted during weekdays and working hours. They would like to learn more about related real-life examples from the UK to be able to develop new ideas or adjust their current work. The added value of such training was welcomed by all participants in the interviews and most participants in the survey. Thus, we conclude that a potential training programme that aligns with strategic priorities of the institutions and preferred delivery methods, would result in a warm welcome from a variety of public institutions. The training content needs to be practical, enriched by experiences, and would better be tailor-made for different audiences.

Annex I – Closed Ended Questions

Annex II – Open Ended Questions