

ISTANBUL BILGI UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
CULTURAL MANAGEMENT MASTER'S DEGREE PROGRAM

THE VALUE OF CURATION
IN THE COMMUNITY MANAGEMENT APPROACHES
OF CREATIVE PLATFORMS

Burçin Çakmak Güngör
108677010

Doç. Dr. Gökçe Dervişođlu Okandan

İSTANBUL
2019

The Value of Curation
in the Community Management Approaches of Creative Platforms

Yaratıcı Platformların Yönetimsel Yaklaşımlarında
Komünite Kürasyonunun Değeri

Burçin Çakmak Güngör

108677010

Tez Danışmanı : Doç. Dr. Gökçe Dervişoğlu Okandan

İstanbul Bilgi Üniversitesi..... Üniversitesi

(İmza) 

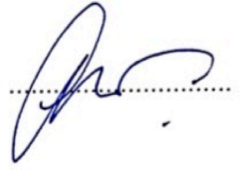
Jüri Üyeleri Doç. Dr. Başak Uçanok Tan

İstanbul Bilgi Üniversitesi..... Üniversitesi

(İmza) 

Jüri Üyesi: Prof. Dr. Evrim TÖRE

T.C. İstanbul Kültür Üniversitesi..... Üniversitesi

(İmza) 

Tezin Onaylandığı Tarih :17.07.2019

Toplam Sayfa Sayısı:137.....

Anahtar Kelimeler (Türkçe)

- 1) ortak çalışma alanları
- 2) topluluk oluşturma
- 3) kürasyon
- 4) yaratıcı platformlar
- 5) yaratıcı endüstriler

Anahtar Kelimeler (İngilizce)

- 1) co-working spaces
- 2) community building
- 3) curation
- 4) creative hubs
- 5) creative industries

ABSTRACT

In recent years in the world economy, changes in the fields of social and technology affect the creative industries. Business model trends in creative industries are changing, with the increase in circulation speed and market diversity of information. The 'creative capital' for creative institutions operating in the twentieth century, anyway, has a similar significance in the post-modern capitalism era 'sharing economies and collaborative models'

To respond to the increasing collaborative working trend, it is observed that there is a global increase in the number of creative platforms, especially after the 2000s. The co-working spaces, which are a subcategory of creative platforms that respond to this need in creative industries nowadays, are often served for freelancers, boutique companies, independent artists and entrepreneurs in the membership model. To strengthen the bond between the members of those platforms, it is now possible that more than community management is needed. Gathering a continuously generating community under one roof, interacting with each other and the platform requires a constructive effort beyond their service to its members for creative platforms. It has been observed that the topic of community management is becoming a new agenda in the managerial approaches of platforms. At this point, a new concept of community creation is emerging: 'community curation'

In the first part of the thesis will include, the historical development of creative platforms, the concepts of 'creative cluster, cluster hub and co-working', then the current state of creative platforms in the scale of Istanbul. Later on, creative platforms will examine the defining characteristics of community creation, the conceptual framework of the creation of communities, and the added value created on creative platforms. In the third part, research will be taken to reference the creative platform's map in Istanbul. The co-working spaces defined on the map are designated as the research universe. Within the scope of the research, it conducted

online surveys with 12 platform managers and will be given the results of the in-depth interviews with 3 of these platforms.

The questions created within the scope of the research are based on the following theoretical infrastructures: steps and purposed to be taken into consideration during the establishment of creative platforms (British Council, 2016); (Block, 2018), the 7 principles of community building of Charles Vogl (VOGL, 2016), the fundamental features of communities discussed by various academics, and the principles needed in community management (Bjärås, Haglund, & Rifkin, 1991), (Mikkonen, Moisander, & Fırat, 2011), (Holt & Thompson, 2004), and Atılım Şahin's propose the necessity of community curation on creative platforms. (Şahin, 2017)

The effect of the curation approach observed as a new area in creative platform management with the empiric work carried out has been tried to understand the effects of the platforms. In conjunction with the research, the creative platforms were tried to be identified with questions directed to the content or community curation. In this direction, ' creative platforms are based on people (community management oriented), or corporate development based on (business model and content-oriented) is the answer to the question of the ' produces output. In the result section, the relationship of creative platforms serving in each of the 2 areas has been analyzed.

Because the main focus of the thesis is the management approach of the platforms, the opinions and demands of the platform members regarding community management are excluded from the research.

ÖZET

Dünya ekonomisinde son yıllarda, toplumsal ve teknoloji alanlarında yaşanan değişimler yaratıcı endüstrileri de etkilemektedir. Yirminci yüzyılda faaliyet gösteren yaratıcı kurumlar için ‘yaratıcı sermaye’ neyse, post modern kapitalizm çağında ‘paylaşım ekonomisi ve işbirlikçi modeller’ de günümüzde benzer bir öneme sahiptir.

Artan işbirlikçi çalışma trendine cevap verebilmek adına özellikle 2000’li yıllardan sonra yaratıcı platformların sayısında global olarak bir artış olduğu gözlemlenmektedir. Yaratıcı endüstriler içerisinde bu ihtiyaca günümüzde cevap veren, yaratıcı platformların bir alt kategorisi olan co-working space’ler freelance çalışanların, butik firmaların, bağımsız sanatçı ve girişimcilere genellikle üyelik modeli üzerinden hizmet vermektedir. Söz konusu platformların üyeleriyle arasında bağımlı kuvvetlendirmek için günümüzde topluluk yönetiminden daha fazlasına ihtiyaç olduğu söylenebilir. Birbiriyle ve platformla etkileşim içerisinde olan, sürekli üreten bir topluluğu tek çatı altında toplamak yaratıcı platformlar için üyelerine verdikleri hizmetin ötesinde yönetsel bir çaba gerektirmektedir. Topluluk yönetimi konusunun platformların yönetsel yaklaşımlarında yeni bir ajanda olmaya başladığı gözlemlenmiştir. Bu noktada topluluk yaratımında yeni bir kavram ortaya çıkmaktadır: ‘topluluk/komünite kürasyonu’

Tez çalışmasının ilk bölümünde yaratıcı platformların tarihsel gelişimi, ‘creative cluster, cluster hub ve co-working’ konseptlerine, daha sonra İstanbul ölçeğinde yaratıcı platformların güncel durumuna yer verilecektir. Sonrasında ise yaratıcı platformlarda topluluk yaratımının belirleyici özellikleri, komünite yaratımının kavramsal çerçevesi ve yaratıcı platformlar üzerinde yarattığı katma değer incelenecektir. Üçüncü bölümde ise İstanbul’da yer alan yaratıcı platformlar haritası referans alınarak bir araştırma ele alınacaktır. Haritada tanımlanan co-working space’ ler araştırma evreni olarak belirlenmiştir. Araştırma kapsamında 12

adet platform yöneticisiyle online anket çalışması yapılmış ve bu platformların 3 tanesiyle yapılan derinlemesine görüşme sonuçlarına yer verilecektir.

Araştırma kapsamında oluşturulan sorular şu teorik alt yapılara göre oluşturulmuştur: yaratıcı platformların kuruluş aşamasında dikkat edilmesi gereken adımlar ve amaçlar (British Council, 2016); (Block, 2018), Charles Vogl'un topluluk oluşturmada gereken 7 temel prensibi (Vogl, 2016), çeşitli akademisyenler tarafından tartışılan toplulukların temel özellikleri ve topluluk yönetiminde ihtiyaç duyulan ilkeler (Björås et al., 1991), (Mikkonen et al., 2011), (Holt & Thompson, 2004), ve Atılım Şahin'in yaratıcı platformlarda topluluk kürasyonunun gerekliliği önermesi. (Şahin, 2017)

Gerçekleştirilen ampirik çalışmayla yaratıcı platform yönetiminde yeni bir alan olarak gözlemlenen kürasyon yaklaşımının platformlardaki varlığı ve etkileri anlaşılmaya çalışılmıştır. Araştırmayla birlikte yaratıcı platformların içerik mi yoksa topluluk kürasyonu yaptıkları yönlendirilen sorularla tespit edilmeye çalışılmıştır. Bu doğrultuda 'yaratıcı platformların insana dayalı mı (topluluk yönetimi odaklı), yoksa kurumsal gelişime dayalı (iş modeli ve içerik odaklı) mı çıktı ürettiği' sorusunun cevabını bulmaya çalışılmaktadır. Sonuç bölümünde her 2 alanda da hizmet veren yaratıcı platformların komünite kürasyonu ile ilişkisi analiz edilmiştir.

Çalışmanın ana odağı platformların yönetsel yaklaşımı olması nedeniyle platform üyelerinin topluluk yönetimi konusundaki görüş ve talepleri araştırma kapsamı dışında tutulmuştur.

Table of Contents

ABSTRACT	i
ÖZET	iii
FOREWORD	1
OVERVIEW OF CREATIVE HUBS.....	2
1.1. Defining Clusters and Creative Hubs.....	2
1.1.1. The Clusters	2
1.1.2. The Creative Hubs.....	8
1.1.3. Relationship Between Creative Hubs and Clusters.....	13
1.1.4. Types of Creative Hubs.....	15
1.1.5. Creative Hubs and Co-Working as an Emerging Trends.....	19
1.2. Istanbul as the Most Extensive Creative Hubs Network in Turkey	22
2. BUILDING COMMUNITIES AROUND CREATIVE HUBS	28
2.1. Creative Communities and Community Building Approach.....	28
2.2. Boundary Concept about Creative Communities	43
2.3. Curation as the New Term of Building Creative Communities.....	47
2.3.1. Definition of Community	47
2.3.2. Definition of Curation	56
2.3.3. The Relationship Between Community Building and Curation ...	59
3. COMMUNITY CURATION IN PRACTICE	61
3.1. Research Background	61
3.2. Methodology	64
3.3. Results	67
3.3.1. Quantitative Research Findings.....	67
3.3.2. Qualitative Research Findings	80
4. CONCLUSION.....	93
BIBLIOGRAPHY	100
APPENDIX-1, Updated list of co-working spaces in Istanbul	105
APPENDIX-2, Survey Questions	106
APPENDIX-3, Survey Answers	111

FOREWORD

The contribution of this Master's program to my career as a creative industries professional was beyond my imagination. Therefore, it was of great importance for me to make a study in which creative industries professionals would benefit from their daily lives. As someone who has worked in the advertising sector for nearly 9 years, observing the contribution of collaborative work culture to the daily workflow in advertising agencies, widespread freelance workforce, and the increasing popularity of these topics was the starting point of the thesis. With the recent sectoral developments in the field of creative industries in Turkey, it's glad to say that based on research in the field of co-working space; especially in the last 2 years, acceleration in this field is increasing.

I greatly thank my thesis advisor Gökçe Dervişođlu Okandan, who supervised me to focus on this subject and mentoring at every stage of the study. In addition to the academic field, Atılım Şahin's guidance within his professional experience and contribution provided to the research approach was priceless. I also would like to thank my thesis jury Başak Uçanok Tan and Evrim Töre for their valuable support and insights. The most crucial and challenging part of the study was the field research for me that I was also lucky to come across with unique co-working spaces. I also thank Archerson, Arta Kalan, ATÖLYE, Atölye Pasaport, İ.D.E.A. Kadıköy, İskele 47, İTÜ Magnet, Joint Idea, Kolektif House, Koperatiff İstanbul, O1 Startsup and Olmadık Ofis that participated in the research, despite their busy agenda. In addition to the academic part, field research was like a completing huge puzzle for me.

In a nutshell, I would say that the thesis was prepared within the collaborative working spirit. Hopefully, it holds a light for creative platforms adopting the collaborative working model to their DNA, or an inspiration to the academic works dedicated to this area.

OVERVIEW OF CREATIVE HUBS

1.1. Defining Clusters and Creative Hubs

The importance of creative hubs is increasing. Creative hubs take an active role in the development of the economy. Although there are creative hubs in every society, it is not possible to talk about two creative hubs with the same structure. The most important reason for this is that each creative hub has a separate value system. A concept that is important for a creative hub may not be important for the other. When analyzed in terms of Turkey, it can be asserted that creative hubs in Turkey have already been discovered. Universities are listed according to the entrepreneurship and creativity index. Higher education programs, which train creative young people by market conditions and establishing a new business. Grant schemes that encourage individual creativity to turn into economic values are becoming widespread. The concept of creative hubs is closely related to the political stance that promotes corporate innovation and individual entrepreneurship to increase prosperity. The following sections provide information about the creative hubs and their situation in Turkey.

1.1.1. The Clusters

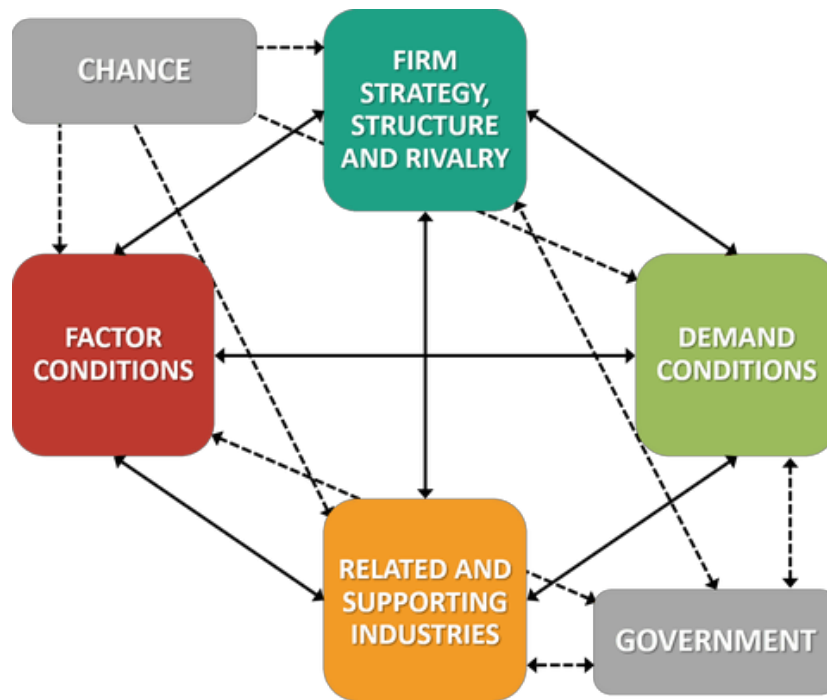
In general, the importance of the concept of the cluster and the increase in its use have been realized at a time when other concepts aiming to understand how the digital revolution influenced the agglomeration economies in cities. Probably the most prominent concepts are portrayed as a set theory by Michael Porter.

One of the main early discussions about cluster concept starts with Michael Porter's cluster theory. This theory influenced the regional research and policy context of the UK, US, and Europe which he bends to business clusters towards at the end of the 1980s. And he highlights the contribution of localities to the national economies

in the early 1990s. The reason for this is to raise and then eliminate the targeted policies at the local or regional level. The focus on regional urban agglomeration economies has reaffirmed Porter's beliefs to commercial clusters at the beginning of the 1990s. They defined the clusters as the geographical conditions of the companies, service providers, specialist suppliers, related institutions. He pointed out the significance of proximity and geographical location (Porter M., 1990)

The figure 1 shows Michael Porter's Diamond Model (also known as the Theory of National Competitive Advantage of Industries) is a diamond-shaped framework that focuses on explaining why certain industries in a particular nation can compete internationally. Porter claims that the ability of any company to compete in the international arena is based on a set of interrelated positional benefits, which are owned by specific industries in different countries: Firm Strategy, Structure and Rivalry; Factor Conditions; Demand Conditions; and Related and Supporting Industries. If these conditions are appropriate, it forces the domestic companies to innovate and upgrade continuously. The rivalry to be sourced is beneficial and even necessary when you are going to an international place and fighting the world's biggest competitors.

Figure 1 Porter's diamond model of national competitive advantage



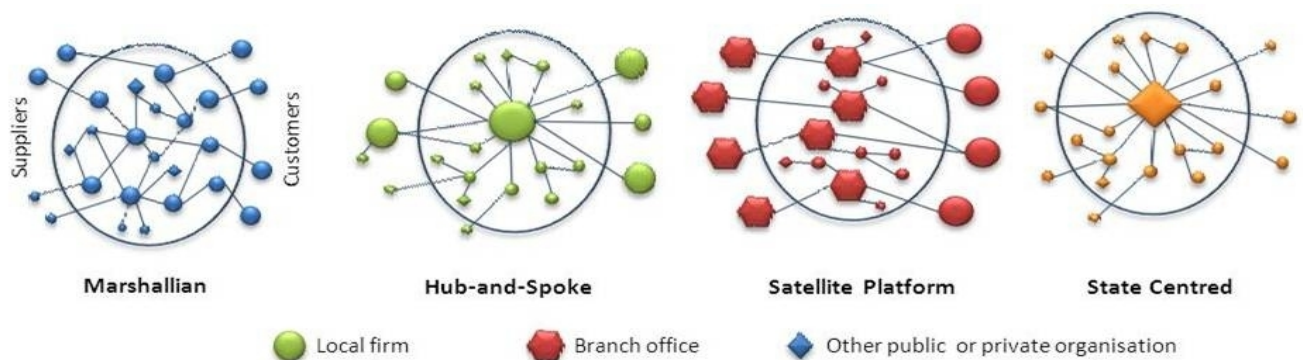
From the late 1990s to the early 2000s, the concept of business and the industrial cluster has undergone many important criticisms (Markusen, 1996); (Sunley & Martin, 2003); (Boschma & Kloosterman, 2005); (Cumbers & MacKinnon, 2004). In fact, at the time, they targeted those who were seen in the agglomeration economies, particularly in the age of accelerated global competition, as an overemphasis on the decentralization of the local. Some thought that the digital revolution changed the clustering characteristic and led to new spatial organizations (Markusen, 1996).

Regarding the role of different cluster members and the interaction between them,

Markusen (Markusen, 1996), has defined four models of clusters:

1. The network industrial zones (Marshallian cluster) consist of SME's that concentrate on locally manufactured, prepared, high-tech or manufacturer services industries. (for example, the Tech City in east London or the Emilia-Romagna region).
2. Hub-and-Spoke clusters, which are characterized by one or several dominant firms surrounded by smaller suppliers and other related activities (for example, the air transport supported by Boeing in Seattle).
3. Satellite clusters (e.g., the Research Triangle Park, which intensifies the R & D centers of high-tech multinational corporations in North Carolina), consisting of a combination of branch facilities from outside multi-plant firms.
4. A corporate or state-centric cluster in an area where the local business structure is dominated by a public or non-profit organization (university, Research center, military base...) (for example, the Oxford biotechnology cluster around Oxford University).

Figure 2 Models of clusters (Markusen, 1996)



Other criticisms aimed at the idea of clustering. They have investigated whether being in one makes a real difference (Baptista & Swann, 1998). Similarly,

criticisms were balanced in the concept of a creative cluster. Andy Pratt (2004, p. 20) determined that this structure places great importance on the preferences of individual firms as opposed to the important non-economic, built-in variables. (Pratt, 2004). To understand the new realities related to the creative agglomeration economies after the digital movement, there is a general case that the concept of creative clustering needs to be separated or that new concepts are needed.

Clusters are defined as geographic convergence of specialized suppliers, service, and institutions in related industries in his works. According to Porter, geographic collocation creates competitive advantage. Porter's cluster approach discusses the industries from the viewpoint of creative production and value chains. The role of space and place stays in the background. His main focus is that some industries develop a competitive advantage due to conditions of establishment and demand, company strategy. He is line up with three strategies for the optimum competitive environment: product or service, differentiation, leadership cost and focusing specific market segments. Location-oriented effects of clustering are a by side product for a company that implements these strategies. In the years of following this claim, another topic raised with the clusters. In terms of emerging organically, cluster policies were developed by urban communities and the private sector like the ICT cluster in Silicon Valley (Saxenian, 1996). The creative cluster has the same behavior as knowledge-based economics sectors such as software development. Creative clusters are interpreted as a subset of all industrial clusters. (Pratt, 2004).

London Development Agency (LDA) advocates that “creative clusters are more than the concentration of creative enterprises and cultural activity” (London Development Agency, 2003). For instance, various industry players such as non-profit initiatives, cultural enterprises, arts venues and independent artists can collaborate in different forms through creative clusters. As well as local presence, they have also national and global connections to create engagement between each other. Table 1 provides the definitions of clusters referred to LDA’s research.

Table 1.1-1 Scale of Creative Cluster Geography' (LDA, 2003)

Scale (cluster geography)	Definitions
1. Transnational	Interactions between enterprises with institutional co-operation that crosses national boundaries. Supported by policy frameworks which facilitate cross-border cluster development.
2. National	Interactions between enterprises with institutional co-operation within national boundaries. National creative cluster policy.
3. Regional	Interactions between enterprises with institutional co-operation within a region. Regional creative cluster/sector policies.
4. City region	Interactions between enterprises with institutional co-operation within a metropolitan area. City creative cluster/sector policies.
5. Neighborhood	Interactions between enterprises with institutional cooperation within a city district, area or specific place. Local, place-based cluster/sector policies.

On the other hand, the cluster concept faced some discussions at the end of the 1990s and in early years of 2000.¹ These primarily argued the centrality issue at the local level of agglomeration economies, especially in the age of globalization. Digital revolution has become a debate of topic that modified the functional structure of clusters and leads to new organizational approaches.

There seems the digital revolution created new facts to refine the concept of creative clusters.

1.1.2. The Creative Hubs

The notion of the hub is older than it is thought. It was essentially a subject of academic conversations as “hub and spoke” networks in transportation and location science at the beginning of the 1980s and in the early years of 90. (Campbell, 1994); (O'Kelly & Miller, 1994); (O'Kelly M., 1998) describes the hubs as

“special nodes that are part of a network, located in such a way as to facilitate connectivity between interacting places.”

In a simple sense, creative hub unites innovative individuals physical or virtual. As a convenor, creative hubs, promotes networking, the advancement of businesses and network commitment (Matheson & Easson, 2015).

In terms of urban agglomeration economies, (Markusen, 1996, s. 293) put forward the notion of the “hub and spoke industrial district” for the first time.

The hub was described as “the spatiality of new types of industrial organization in the era of digital revolution” in her studies. (Markusen, 1996, s. 293)

¹ Some academics argue problematic areas of cluster concepts in their publications. See (Markusen, 1996), (Sunley & Martin, 2003)((Spencer, Vinodrai, Gertler, & Wolfe, 2010)

Markusen highlighted the increasing connectivity between large enterprises and small- scale organizations.

Then in 2003, a new policy document about on creative economy was emerged by LDA (London Development Agency, 2003). Since then, there are two different areas of discussion popped up about creative hubs. The first interprets the hubs are similar with creative clusters which are based on geographical, organizational and spatial characteristics. The second category of discussion excludes the geographical factors and focuses only on what they do and their services. In terms of the first articulations, academic studies do not cover the differentiation between clusters and hubs (Evers, Gerke, & Menkhoff, 2010). Creative hubs are included in the other types of industrial agglomeration that are defined through cluster concepts, such as quarters, districts, and zones. For instance, (Evans & Hu, 2009) interprets them as “clusters of economic activity”; (Bagwell, 2008) considers them as “clustered districts within the city”; (London Development Agency, 2003) mentions them as spaces and structures exists for creative and cultural industries and; (Oakley, 2006, s. 68) defines creative hubs as synonymous with cultural quarters. These approaches focus on spatial characteristics of creative hubs and their organizational and operational dimensions through the creative economy within the perspective of urban concept (cities or city-regions). “Creative City” policy points a similar understanding with these articulations.

Montgomery examines the case of Brick Lane in East London in his research. According to him The City Fringe Partnership, founded in the mid-1990s, led some regeneration projects in the borough of Tower Hamlets in London. (Montgomery, 2007, s. 609) interprets this area is a self-contained creative hub for now because the area hosts over 200 creative SMEs including photography, recording studios, artists, fashion designers, and architects. Retail spaces, restaurants, and bars are located in this area. Montgomery’s perspective reflects traditional Marshallian

agglomeration economies² approach about the hubs, but also defines them as rather informal entities similar to the creative clusters.

In terms of the second interpretation of the creative hubs, the spatial organization supports its operating contribution. “The Creative London Policy Document” commissioned by the (London Development Agency, 2003) defined hubs as “a common statement” where the structure varies regarding different places. In the abstract, they are described as places where supplies a working field, enables participation, production, and consumption (London Development Agency, 2003, s. 34). The document states that:

“[m]ost will have a property element, but they will rarely be a single, isolated building. Within its neighborhood, the hub may occupy one space, but its support activities will range across a variety of local institutions and networks. But importantly, they support communities of practice, not for profit and commercial, large and small, part-time and full-time activity – they are not just incubators for small businesses but have a wider remit. Creative Hubs will form a network that will drive the growth of creative industries at the local and regional level, providing more jobs, more education and more opportunities for all Londoners.” (London Development Agency, 2003, s. 34).

Exemplarily ‘collaboration and network’ approach, on the British Council web site it is mentioned that the creative hubs might vary such as:

“a co-working and networking space, a training institution, an investment fund, an online information-sharing forum, an incubator, or a talk-discussion base for those interested.” (Council, 2014)

² The traditional agglomeration approach discussed by (Marshall, 1920) used to focus on the rise of new urban-economic clusters and centers at the beginning of the 20th century. The changes influenced by de-industrialization, globalization and the digital revolution in the later 20th and early 21st centuries (Markusen, 1996). Brand new concepts and expository definitions revealed to describe newer articulations of local and regional systems in many sectors and sub-sectors, covering the creative economy. Among the concepts that attract a certain amount of “learning regions” (Morgan, 2007) “industrial districts” (Asheim, 2000), “regional innovation systems”, “neo-Marshallian nodes” (Amin & Thrift, 1992) and of course “cluster theory” (Porter M., 1990)

Additionally, the British Council describes creative hubs as

“an infra-structure or venue that uses a part of its leasable or available space for networking, organizational and business development within the cultural and creative industries sectors” (British Council, 2016).

With a similar approach, (Stachowiak, Pinheiro, Sedini, & Vaattovaara, 2013, s. 109) defines six components effective in the emergence of creative hubs. These are: “incubators, service centers for companies, virtual platforms, development agencies, co-working centers, and clusters.” Significantly, the City Fringe Partnership final report shows that one of the weaker aspects of the creative hub notion as it applied to Creative London was its lack of clarity. (City Fringe Partnership, 1996) They revealed that the concept, have seen as ‘all-embracing’, was regarded as a threat, unlike an opportunity made by creative sector supported organizations. This is because it failed to figure out what these organizations do.

Recently, academicians have paid attention to the activities and processes of creative centers. (Evers et al., 2010) study in the field of information centers and information clusters show that information sets help to exchange, transfer and facilitate information. According to researches, information centers help to produce information, sending the information to the fields of application and transferring this information to others by education.

(Heur, 2009) revealed that municipalities or other public agencies manage creative hubs. However, some private agencies that provide services for cultural entrepreneurs also work together with municipalities for managing the creative hubs. Additionally, the European Creative Hubs Forum in 2015 summarized some activities, a creative hub should have. These activities can be listed as follows:

- Support of business,
- Networking,

- Research,
- Communication,
- Talent support

Given these two approaches of the creative center, it may be proposed that the more recent articulation of the creative centers would see them as an arrangement of physical and virtual spaces that simplify business support activities and processes, such as networking, research opportunities, and collaborations. Prominently, these activities and processes can be interpreted as creative services that provide sustainability as well as information exchange and opportunities for growth and development. It is particularly important in a precarious economic sector (Gill & Pratt, 2008); (Banks & Deuze, 2009).

Although a creative hub might occupy one space its support activities of various local institutions and networks. What lies at the heart of their support to the institutions that they support communities, they're not simply incubators for small businesses and freelancers.

The European Creative Hubs Forum, developed and curated by the British Council and ADDICT of Lisbon, defines creative hubs as “an infrastructure or venue that uses a part of its leasable or available space for networking, organizational and business development within the cultural and creative industries sectors.” (British Council, 2016) In a similar approach, others have identified six components that they state are usually involved in the creation of creative hubs which are incubators, specialist cultural service providers for companies and artists, virtual platforms, development agencies, co-working facilities, and clusters. It is clear that the daily definition of a creative hub, it is generic (the term ‘creative’ can be exchanged with other terms such as ‘high tech’), and defined by its infrastructure form (the building). We are advocating a more nuanced and practical understanding of the

hubs. The diversity of hubs allows practitioners to fit their process (creative activity) to a context (regional community) (British Council, 2016).

Creative hubs have a variety of purposes;

- “To provide support by way of services and/or facilities to the ideas, projects, organizations, and businesses it hosts, whether on a long-term or short-term basis, including events, skills training, capacity building, and global opportunities.
- To increase collaboration among its members. To reach out to research and development centers, institutions, creative and non-creative industries.
- To communicate with a larger audience by developing a positive communication strategy.
- To celebrate emerging talents; exploring the boundaries of contemporary practice and taking risks towards innovation.” (British Council, 2016)

1.1.3. Relationship Between Creative Hubs and Clusters

It’s important to define the difference between creative hubs and creative clusters. The cluster idea can be seen as an industrial policy tool. Networking and spatial elements coincide with the term creative or cultural ecosystem. This is shown as the interdependence of cultural activities in the diversity of activities within and outside the building and in different periods. Creative hubs are combined with other types of industrial agglomeration that are aligned with the cluster concept (British Council, 2016).

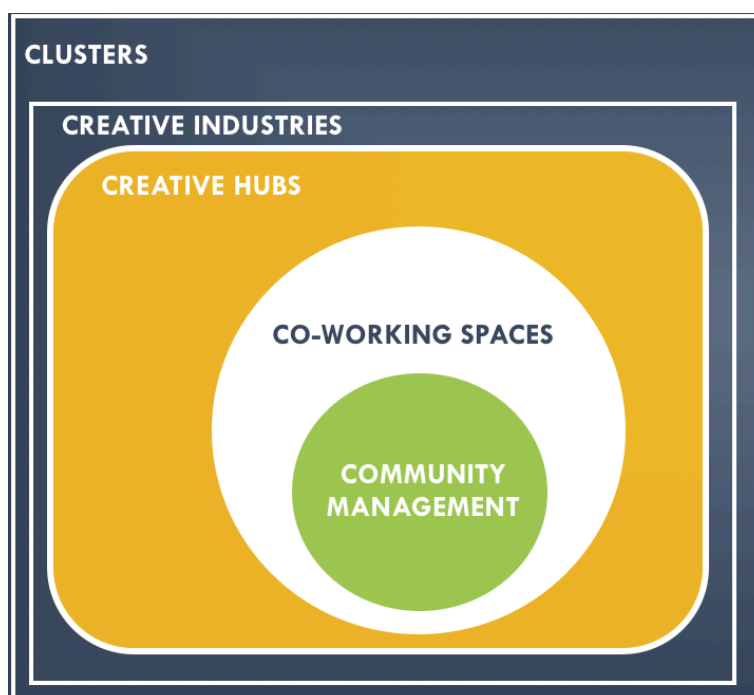
General discussion about clusters and hubs focuses on its spatial characteristics and how they affect their operational and organizational roles in the creative economy, particularly in cities or cities. The way to understand them in this way is similar to the creative urban policy of the cities and the physical environment. These approaches appear in line with the theory of industrial policy set. The creative center concept is re-expressed as a model for business support in the local creative economy (British Council, 2016).

Hub is somewhere people use as business locations. Hub provides people workspace and a network for social interactions. The networking in hubs is not formal. Hubs mostly used by creative people to expand their network. Hub can be physical or virtual. On the other hand, businesses that are dependent on each other or resources that are used with others forms the cluster groups. Like hubs, clusters can be virtual.

Creative clusters and city growth increase productivity for cities and districts. The nature and quality of the producer relations within the center are emphasized. Hubs tend to localize in their activities. Yet, the concept of locality mentioned here is an urban cultural system that goes beyond a single building or building network. However, being the center of a network is a management action that goes beyond the design of a simple naming or hub design. Which networks are interconnected and which cultural forms of production are supported are becoming one of the central characteristics of the center (British Council, 2016).

When we evaluate cluster and hub concepts historically and theoretically, it is possible to talk about a structure that is intertwined. It is possible to show the relationship between these concepts, both geographically and sectoral, in a cluster structure, which is different from each other. Co-working space, a type of creative hub to be mentioned later in the study, is also mentioned in the following cluster structure. The concept of community management in co-working spaces has been investigated with an empirical work done under thesis. Details of the research is provided in the 3rd section.

Figure 3 The theoretical relationship between hub and cluster concepts



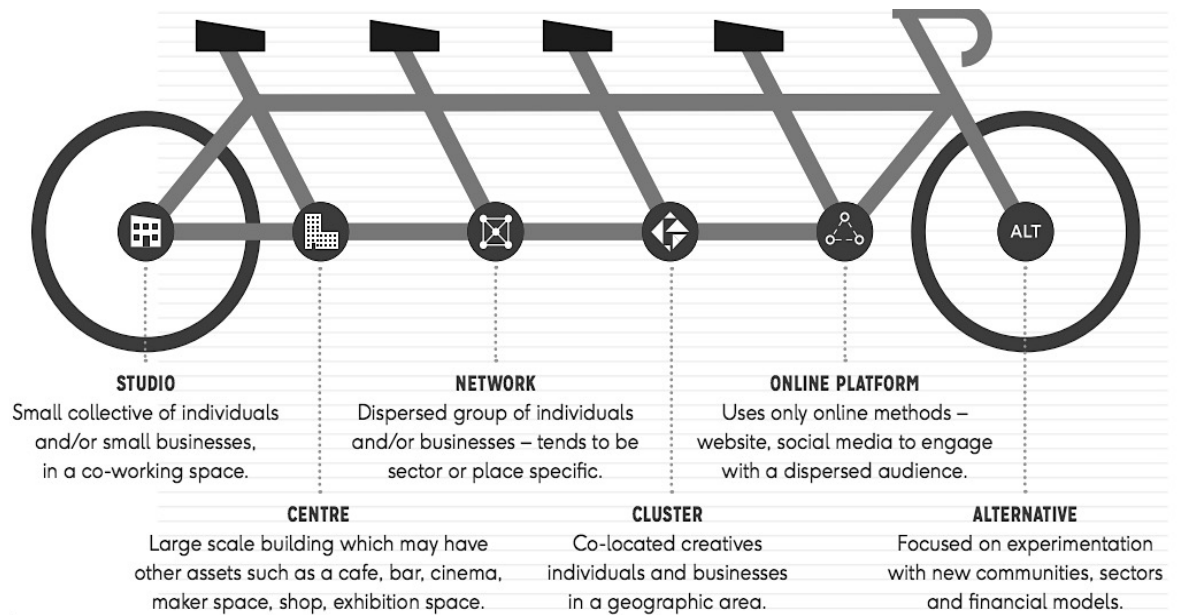
1.1.4. Types of Creative Hubs

A lot of hubs offer on large scale services. Business start-up and development support in the form of workshops, mentoring, prototype and production area, networks and activities are examples of these services. It also acts as a lighthouse for invisible communities, while at the same time being influential in its external environment, which enables the renewal of urban and rural areas.

Being part of a hub allows free and micro SMEs to feel that they are part of a big picture. This necessarily means that they must be part of an organization. Normally, free and micro SMEs, which will normally work from home, can connect with people who think similar. Being part of a community increases the trust, experience, cooperation, and growth of free employees (British Council, 2016).

Creative hubs come in different shapes and sizes. They might be collectives, cooperatives, laboratories, incubators and static, mobile or online.

Figure 4 Creative hub models (British Council, 2016).



Creative hubs are the active players on the development of the creative economy. Creative hubs are used for networking and organizational development to support physical or virtual areas, individuals, organizations, businesses and projects in a short or long term. It is necessary to reach R&D centers, organizations, creative and non-creative industries to facilitate cooperation, networking and skill development. Global digital opportunities are created by communicating with a wider audience.

Recently, academicians have focused more on these activities and processes than on the physical infrastructure of the creative hubs. Similarly, it is stated in other studies that creative hubs tend to be managed by publicly funded economic development agencies working together. The creative center refers to its concept as a model for business support in the local creative economy. Therefore, the activities in the centers were primarily focused on providing a range of specific services that cultural entrepreneurs in the creative sector would not be able to access if they were only part of or part of a cluster. Similarly, the European Creative Hubs Forum outlines series of activities which a creative hub believes should be done in areas such as business support, networking, research, communication, and talent support (British Council, 2016).

The following photos³ are the creative hubs that are located in different countries in terms of spatial sample diversity.

Photo 1 Second Home in London



³ Creative hubs examples and photos are taken from <https://creativeconomy.britishcouncil.org/projects/hubs/>

Photo 2 The Tara Building in Dublin



Photo 3 Village Underground in Lisbon



Photo 4 ATÖLYE in Istanbul



1.1.5. Creative Hubs and Co-Working as an Emerging Trends

Co-working spaces are shared offices or common office spaces that many people use to carry out their work. Co-working areas where monthly, hourly or top-up applications are priced are an alternative business solution. Free tea, coffee, soft drinks and cookies, high-speed Wi-Fi and internet connection, photocopying, printer exist in many co-working working environments. The tools and equipment that an employee may need during the business process are offered free of charge. Some co-working areas offer people the option of a legal business address, while offering personalized solutions such as personal office, courier service and secretary (Spinuzzi, 2012).

As freelancer employees work semi-independent or fully independent from a company or organization, there is a need for a working environment to be allocated to these people. Co-working shared office space is a business solution that emerges to take care of creative needs and expenses in the least way (Spinuzzi, 2012).

The co-working concept, which we first encountered in 2005, has become a business solution that is now known globally and we see many examples of initiatives in our country. According to statistics based on 2013 to 2018, the number of those who prefer to study co-working all over the world has increased by more than 500%. Co-working spaces are helping other talented and professional people work together like a full-time employee to share the same environment (British Council, 2016).

When we look at the historical articulations of co-working concept, we go back to a century ago. During the 19th and 20th centuries, artists and philosophers came together in Vienna's fancy coffee houses to work and discuss. At the same time, workshops in Italy provided a space for artists, while apprentices were developing their various skills through collaboration. Throughout history, numerous examples collect and use communities to make society possible. These meetings proved to be more than just professional development, but also influenced local cultures, urban aesthetics and views (British Council, 2016).

Co-working embraces today's workforce, common and mobile working culture, which is reluctant to work for 8 hours a day. Like co-working areas, co-living is also caused by distress, because many of today's young professionals cannot afford to leave their parents' homes, making them both professionally and personally hampered their chances of establishing their own lives (Gandini, 2015).

Collaborative life is an important part of human history as people work together. From the boarding houses in the 19th century to the communities of the 1960s and

1970s, allowed people to share their resources, alleviate financial burdens and acted as a stepping stone for migrants (Gandini, 2015). Living in communities provides basic needs and changes the way people communicate with each other. This makes people more conscious of how they consume. As a successful member of the community had to have a job, become a homeowner, and support a family, there was a time limit for living in the community. To suppress this standard, conservative discourse, as in the late 20th century, embarrassed those who did not live together (Gandini, 2015).

In 2016, however, the community is making a comeback, trying to break these negative patterns once and for all, making it a little more feasible to live in cities like Manhattan.

The advantages of co-working can be listed as follows (British Council, 2016):

- Co-working helps people to work in the appropriate environment. According to the results of some research conducted between 2015 and 2018 the performance of freelancers who prefer co-working areas can increase up to 84 percent.
- Co-working puts together the people who work for their goals, by providing the feeling that they are in a real business environment.
- Unlike homes and cafes, it's easy to contact people about the business, spend time with them and build professional relationships by the help of co-working.
- Focusing on the business allows people to quickly produce and split the remaining time into the personal activities outside the office.
- In co-working, people are not disturbed by redundant sounds or other distractions. As a result of the focus and purity work, high efficiency becomes inevitable.

- Some partner offices can also provide people with an official business address, where the office can be used as your official business address.
- Meetings can be organized by taking advantage of the meeting room offered by co-working areas.

1.2. Istanbul as the Most Extensive Creative Hubs Network in Turkey

Creative hubs combine several enthusiastic groups around certain niche themes such as gastronomy, street art, and cycling. Since these platforms do not have a permanent location, they have a simpler and more flexible structure. However, thanks to the activities organized successfully, they can attract players and contributors from the different fields. Some creative hubs are organized only in the form of virtual platforms.

Other platforms are based on a certain physical infrastructure. These platforms offer architectural programs that make it possible to study, learn, and share. These physical platforms vary in terms of space features. Some are located in a certain part of the older buildings, which were formerly used as industrial facilities, while some of them operate in buildings suitable for mixed use. On the other hand, some of them are located on university campuses.

These virtual and physical hubs, have been spreading much faster than expected in every part of the world thanks to their deformability, and their numbers have grown exponentially over the last decade. There are many determinants behind this growth. These factors:

- Internet technology and development of social media,
- Easy and cheap access to information,
- Increasing government subsidies for risk initiatives,
- The need for commitment of community members.

This study aims to map only the creative hubs in Istanbul and their community management approaches. It will be held in other cities in Turkey's approach to the hope we profess to be used in similar studies. It is possible to specify the communities in Turkey by a map. Some organizations are studying on this area. The most challenging side of the mapping is the problem of describing the relationship between the map and the terrain. Overall, the map will need to be constantly updated because of the dynamics of social structures being studied and relatively turbulent trend of Turkish economy.

When the creative hubs in Turkey are examined, it is seen that most of them started to operate in the last 5 years. In a study conducted between December 2016 and March 2017, 20 virtual platforms were identified focusing on various niche issues. According to the statistics of creative hubs, there are 10 co-working spaces, 29 research centers, 13 maker workshops, 5 fab labs, 10 incubation centers, 2 techno parks and 1 living lab (British Council, 2016).

Sensitivity towards issues such as sustainability, urbanization, maker culture and individual entrepreneurship based on virtual platforms determine the general topics that the platforms focus on. There is food (Slow Food Turkey,) and transportation (Bike Transport Platform) areas in the title of sustainability. Under the title of urbanization, the design of the street design (Sokaklar Bizim - Street is Our) and citizens' participation (Şehrine Ses Ver – Give Sound to City) are included.

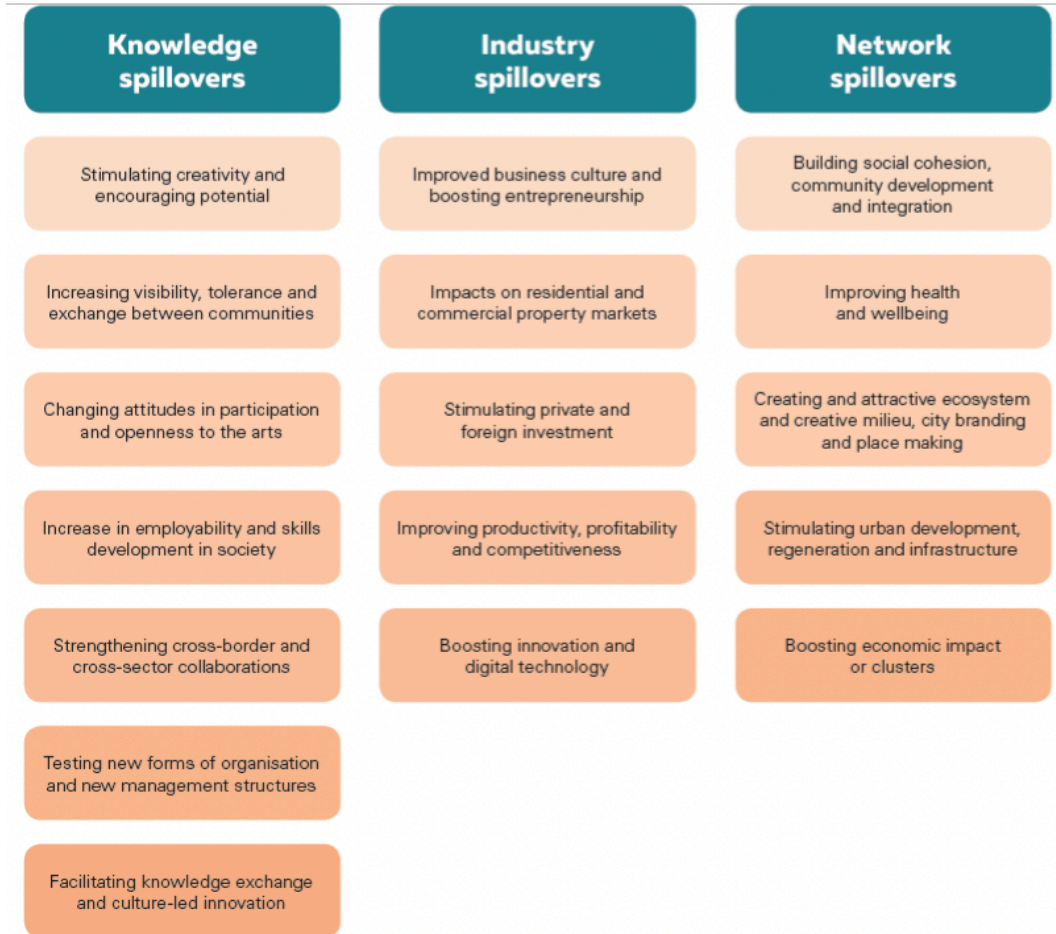
Under the title of maker culture, the Apprentice School (Çırak Okulu), the Maker Movement, the Istanbul Hackerspace, amberPlatform, the Repairs Club (Onaranlar Kulübü) and Robotel, offer an alternative to the widespread capitalist consumer culture, offering different options. Stage-Co, which focuses on entrepreneurship, and the Creative Ideas Institute, which host creative projects carried out by a team that brings different disciplines together, stand out with their unique platform structures.

When examined in terms of their location, Besiktař, řiřli, Kadıköy, Sarıyer and Beyođlu are seen as the districts where these types of platforms are most concentrated. Also, districts such as Kađıthane, Bařakřehir and Kartal are preferred by the communities.

In terms of the sector, an increase is observed in the number of academic platforms. This has been possible with private universities such as Koç, Özyeđin and Sabancı, as well as public universities such as İTÜ and Yıldız Teknik University, where techno parks are located. As the process of participation is connected to a certain system, these platforms refer to more existing students, graduates or major companies as structures.

The map below shows the creative hubs in Istanbul. Within this study we aim to update the co-working spaces category on this map.

Figure 6 Diagram of spillovers and sub-categories (Consultancy, 2015)



Gökçe Dervişoğlu Okandan's highlights the spillover examples in Istanbul in her study published in 2016 under the name ' Building Creative Communities ' in the British Council program. After the period of the European Cultural Capital of Istanbul 2010, the participation of the people, civil society representatives realized that this participation was more than an artistic and aesthetic participation, the new business models and aspects of perspectives. (Okandan, 2016)

According to Okandan, after 2010, it persuaded different stakeholders to invest in various types of investment in parallel with the increasing awareness of the creative industries in Istanbul. In addition to institutional structuring such as workshops, important cooperation examples such as TAK between the municipal-private sector

and an NGO, or academic structures such as the information social incubation center, also appeal to the interested audience while has served the community. This community also created generation of creative entrepreneurs in Istanbul during the years 2010. This represents an example of ‘industry spillovers’ in Istanbul. On the other hand, the 'knowledge and network’ spreads, such as organic knowledge, which led to entrepreneurs in the creative industries especially by public or semi-governmental organizations in terms of Istanbul, are still very much to develop industrial efforts, community developers, Important elements. The latest work, Istanbul creative hub map, of shows, that civil initiative, academic clusters, and the private and social sector in a partnership which shows creative industries in Istanbul tends to develop with the spillover theory.

Under the British Council's ' Building Creative Communities ' program workshops, which was held in 2016, creative platforms in Istanbul are categorized⁴ according to the functions as follows;

- Creative hubs as an interdisciplinary interaction platform (e.g. ATÖLYE, Joint Idea, Kolektif House)
- Creative Hubs to develop entrepreneurial education & mentorship program (e.g. Stage-co)
- Strengthening the start-up communities/creative ecosystem (e.g. Impact Hub, Koç Incubation Center)
- Creative hubs to develop urban solutions, trigger social impact design (e.g. Atelier Kadıköy, Impact Hub)
- Creative hubs to offer co-working environment & revitalizing neighborhoods (e.g. Impact Hub, Originn)
- From co-working to co-creating society (e.g. İskele 47, Bubi Kadıköy)

⁴ Personal notes from the participation in ‘Building Creative Communities’ workshops. (<https://creativeeconomy.britishcouncil.org/projects/building-creative-communities-istanbul/>)

2. BUILDING COMMUNITIES AROUND CREATIVE HUBS

Creative centers are misunderstood and not evaluated in terms of their impact on communities. Creative centers actually support a wider creative society. In the following sections, the concept of building communities around creative hubs will be examined.

2.1. Creative Communities and Community Building Approach

The environments that bring creative people together in the physical or virtual world are called creative platforms. The creative platform creates links with culture, technology, and creative sectors. It provides the necessary support for business development and the integration of the user community. Creative platforms have a variety of purposes (Block, 2018):

- Supporting ideas, institutions, projects, and enterprises in the short or long term by establishing services or facilities for them. To help members achieve global opportunities through activities, skills training, and capacity building activities,
- Facilitating cooperation and networking activities,
- Supporting R & D centers, creative and non-creative industries
- Reaching a broader segment to establish communication with an effective communication strategy.
- Appreciating talent development by supporting,
- Determining the limits of current practices and take risks on behalf of innovation.

Different researchers have made different interpretations of the factors that are important during building communities. When building communities, the social structure should be built and the isolation in communities should be connected to each other and the whole community should have cared. The concept of the existing community has become a service for its own interests. From this perspective, it supports the belief that the future will be developed with new laws, more oversight and stronger leadership.

According to Block, citizens are strengthened when they choose to change the group in which they move. Communities are human systems that can communicate and emerge with speeches. The addictive conversations take place not only in large systems where professionals are paid and contractual but in a community life where citizens are elected (Block, 2018).

Each community should be an example of the future to be created. Small groups act as conversion units. Large-scale transformations occur when small groups adapt to greater changes. The small group produces power when thought and opposition diversity is included, commitments are made unchanged and communities are accepted and valued.

According to Block, questions are important in building communities. Participation in the right questions constitutes accountability. Questions should be uncertain, personal and stressful (Block, 2018).

Five elements are required to build a community. These are the probability, ownership, opposition, commitment, and gift. Since all conversations are pointing at each other, the sequence of elements is not that critical (Block, 2018).

According to Junger, it is actually the authority that creates communities. Since modern society often loses the role of community, the role of authority is elevating. Some of these disconnections begin with the family. In hunter-gatherer communities, babies and young children were usually transported. Parents had

never thought of putting them in a dark room in order to put children to sleep as child-raising advice. This lack of attachment allows people to behave insignificantly but incredibly (Junger, 2016).

On the other hand, McKnight and Kretzmann pointed out the importance of entities in building communities. Every community has a unique combination of entities to build its future. A detailed map of these assets begins with the capacities of community members. This essential fact regarding the efficacy of each individual is of particular importance for applying them to individuals who are often marginalized by communities. In a community whose entities are fully identified and mobilized, people are not part of the action, but rather a part of the action that contributes fully to the process of community building (Kretzmann & McKnight, 1993).

Beyond the local associations that make up the entity base of individuals and communities, all the more formal institutions in the community are included. Public institutions such as schools, libraries, parks, police and fire stations, non-profit organizations, such as hospitals and social services, are the most visible and official part of the community.

For community founders, the process of mapping the community's institutional entity is often much easier than to prepare an inventory of individuals and associations. However, within each institution, creating a sense of responsibility for local community health may make the mechanisms that enable communities to influence and even control some aspects of their relationship with their local area. However, a community that locates and mobilizes the entire base of assets includes local institutions heavily involved and invested (Kretzmann & McKnight, 1993). Putnam and Feldstein looked at the course of community building regarding social capital. The concept of social capital by Putnam and Feldstein is used to develop a network of relationships that refer to social networks, reciprocity norms, mutual aid, and credibility and divide individuals into groups. These theorists explain the

process of creating social capital in terms of the relationship, the effort to bring people together, the development of the relations between the various communities in general.

McMillan and Chavis (1986) explained community development as a machine for a bottom-up approach to social change. In this way, it promotes personal growth and develops society. Chavis referred to some criteria related to community development. These criteria are listed as members' influence on their communities, meeting their needs, encouraging membership opportunities to develop and share emotional ties and support. These fundamental aspects make up what (McMillan & Chavis, 1986) call a sense of psychological community.

(Austin, 2005) found the basic principles and values of community building in three clusters:

- Comprehensive and integrated cross-system cooperation,
- A community-based orientation that focuses on capacity building and mobilizing community resources,
- Promoting and strengthening local power through strong corporate partnerships.

The cooperation cited here includes the creation and co-operation of various partnerships, coalitions, networks in order to develop a holistic understanding of community building and to develop a detailed and focused solution. Many authors argue that promoting cooperation, forming coalitions, building networks and developing social capital are all at the heart of community building (McNeely, 1999); (Ding, 2008)

A strengthening approach that emphasizes positive leverage points for facilitating change by using the disclosure of community assets, community ideas, and

knowledge is recognized as a central principle of social structure (Ridings et al., 2008); (Townley et al., 2011). However, it is also considered that the need for community building should include a focus on addressing social needs and challenges of society. A strong approach is to focus on developing a sense of community or spirit, including social cohesion, which is seen as a central attack on community formation (Lindblad, Manturuk, & Quercia, 2013); (Nowell & Boyd, 2010). Such a principle focuses on the importance of being inclusive and accepting differences and diversification highlighted by (Bettez, 2011). (Townley, Kloos, Green, & Franco, 2011) focus on the need to do business with opposing people, to evaluate, adapt, and use differences.

Creative platforms play a major role in the development of the creative economy. It is used to establish connections and to promote corporate development to support the physical and virtual environment, individuals, businesses or projects in the short or long term.

Charles H. Vogl treats communities in terms of belonging. He presents seven principles that are used to grow a community. These principles can be listed as follows (Vogl, 2016):

- Boundary,
- Initiation,
- Rituals,
- Temple,
- Stories,
- Symbols,
- Inner Rings.

A boundary is a dividing line that apart people in the community from the outside. According to Vogl, the boundaries make the community members feel safe.

Initiation is the processes that new members in a community are marked. In other words, it is the recognition of new members in a community. By initiation, members can easily understand the members of the community. Rituals are practices that make an event important. Rituals are important for communities because they indicate the boundaries of the communities. Temple is the place where people realize their rituals. Temple can be physical or online. Stories are the way that new members and outsiders learn the values and rituals of the communities. For example, origin stories are one of the examples of stories that have a meaning for the community. Symbols are the representations of the ideas. In other words, anything that reminds the community members of the community identity can be a symbol. Inner rings are the paths that help the community to grow. In a community, members learn new things about the community in time. These new learnings form a growth process for the community (Vogl, 2016)

Specific studies are needed to establish creative platforms. It is possible to summarize these works as follows (British Council, 2016):

- Defining the vision of the creative community,
- Providing a network for the creative community,
- Shaping the opportunities for the creative community,
- Ensuring the stability of the creative community,
- Transferring the strengths of the creative community,
- Reviewing and advancing the creative community,
- Finding the best growth model for the creative community.

1. Defining the Vision of the Creative Community

The reasons for why the creative platform is needed should be clarified. Reasons to meet creative people and facilitate new collaborations, to set up new support mechanisms, to curate events and to provide resources to support creative people in similar thought can be mentioned.

It is essential to accept a strong vision in terms of getting the support of the others in difficulties and opportunities. It should be measured whether there is sufficient demand for the platform and taken account of the specific potential characteristics of the platform.

Before setting up a creative platform, potential platform members need to be asked about the demands, needs and shortcomings of a new creative platform. When establishing the platform, a culture of cooperation must be created.

The following questions should be given as detailed answers as possible (British Council, 2016):

1. What challenges do creative people face at the local level? How can a physical or virtual creative platform support this community?
3. Do some creative sectors need more or more support? Is it helpful to support a single sector? Is it helpful to communicate with other creative people or sectors?
4. Is there a creative community established to take advantage of a new creative platform? Is it necessary to develop such a community from the beginning?
5. Are there other institutions providing conditions similar to the creative platform in question? If so, how can the platform be established add value? Are there opportunities to act together and create value together?

After identifying the creative objectives to be adopted by the platform, it is necessary to define succinctly how it will operate. The more the way of thinking is, the easier it is to find a supporter. First of all, the short-term goals of the creative platform should be determined. Then the long-term goals of the creative platform should be determined. It may be useful to examine the strategy reports to see if there are opportunities to be associated with economic or social goals at the local level.

After the goals and its operation method are defined, the business model should be chosen. The business model and financing structure are linked to goals and objectives. The creative platform can be a profit-making company, a foundation, a social enterprise, or a company or a cooperative operating in society. In order to select the most appropriate business model, it should be investigated who can support the platform financially and by what methods. The platform continues to evolve by the nature of the work done. Therefore, the business model may also change. Creative platforms have more than one source of income and turn to different sources of finance in order to ensure sustainability, increase stability and reduce risk.

2. Providing a Network for the Creative Community

In the second step, the platform should be formed and ensured. To accomplish this, it is essential to provide confidence and to enable the establishment of relationships between different impact groups and supporters. These relations are extremely significant for the whole development process. of the platform (British Council, 2016).

A strengthened network creates a collective and unifying language. It also increases capacity and supports innovation. First of all, it should be decided whether the network should be determined geographically, on an industrial basis or according to career steps. Most producer platforms find it more useful to support different areas, age groups, and experiences. In this way, inter-sectoral innovation is also encouraged. Once the platform is set up and shared with others, it is necessary to create a core support group to help expand the domain. A successful platformer needs to know and support the community's needs and challenges.

Creating an executive committee within the platform is an effective way to reach people who can provide support to the network and the platform. This committee should be made up of conscious individuals with different skills and experience.

They serve as a mirror to show the needs of the network and to make these needs a priority for the platform. This should be regularly reported as a bridge between the industries and the policies implemented.

The partnership is of utmost importance for creating a network. The access area can be expanded by working in cooperation with various institutions, funding sources, local authorities, and academia. In this way, they can benefit from their existing support mechanisms and use the resources jointly. Partnerships ensure the distribution of both risk and rewards. It also provides the ability to reach new audiences and provide support for other sectors.

Nowadays, when everyone is connected to each other, communicating with other creative platforms and getting something from them is extremely important in terms of the success and impact of the platform. Links and collaborations enable the network to expand into a wider world of opportunities at both national and international levels. As a result, the platform can benefit from information sharing, peer support, talent development and access to finance.

3. Shaping the Opportunities for the Creative Community

The third stage of building a creative platform is to shape opportunities. The activities, services, products, and experiences that the platform will offer help clarify and define exactly what work is done. However, the activities should be compatible with the vision (British Council, 2016).

The services offered vary according to the established creative platform. If members spend plenty of time on the platform, the structure of the created ecosystem should be given importance. After a rigorous process of curation, it is necessary to create the best possible culture and working environment. If there is an imbalance between the profiles of the people who will use the platform, this can

be negatively reflected all members. Therefore, it is necessary to take the right steps to achieve success.

The platforms are operated successfully when all of the contributors have a share in the development. For this reason, this process should be carried out jointly with others. The rules and conditions must be determined together with the network. In this way, everyone should know what to expect and what to get from the platform. Also, a regular schedule of events should be established to avoid contact with the community. This allows new potential members to meet with the platform with advice.

Even if radical approaches are encouraged, it is not necessary to provide the services already offered by other institutions. This makes the relations established at the local level unnecessarily difficult.

4. Ensuring the Stability of the Creative Community

One of the most difficult tasks to be dealt with before setting up a platform is cost. In particular, a new platform is established, the issue of cost is becoming more complex (British Council, 2016).

To model platform accounts, it is necessary to compare different scenarios and approaches to potential revenue sources and expenditures before implementing the project. Before making the right decision, different financial options should be taken into consideration.

If a physical platform is planned, renting and operating costs must be known. In this way, it is possible to plan what services to offer and how much income is needed. It is of utmost importance to determine how much money people can pay for these services by asking the potential members what services they want to benefit from.

To determine the price of the services offered, the services of similar platforms and the services provided by them should be compared with the services of the platform. This comparison should not be only at the local level, also international comparison should be made. Diversifying the sources of income is important in which platform is not affiliated with on a single funding source.

People who can support the platform from outside should be contacted at an early stage. The vision and how this vision can be realized should be clearly explained. New methods of financing, such as mass funding or impact investment, are valuable methods that can be used to find capital for the platform.

5. Transferring the Strengths of the Creative Community

To create a real network of people who care about the platform, it is necessary to announce the vision, values, and identity of the platform internally, consistently and clearly from different channels (British Council, 2016).

People want to communicate with people who have common values with them. It is necessary to create an inclusive platform where members know that they will be content to contribute and share their stories.

Successful platforms are platforms that are capable of properly utilizing social media and digital media, and are aware of continuous and direct communication with their target audiences, members and partners.

New tools should be tried in the network. Simple, easy to follow, practical principles for platform brand, marketing, and press activities should be determined. In this way, while the platform is growing, everyone who is a member of the platform can give the same messages in a consistent and effective way.

It is essential to announce the social, cultural and economic effects of the platform for partners such as universities, local authorities, companies, and foundations.

6. Reviewing and Advancing the Creative Community

Storing and sharing information that demonstrates the performance of the platform is extremely important for the community, stakeholders and potential financiers who are the target audience. These should not be seen only as statistical data. The stories enriched with data reinforce success (British Council, 2016).

It is difficult to monitor the effect created in a community. Connections are loose and people in contact can not figure out why the platform needs this information. The community should be in regular contact with everyone.

The data to be collected to provide evidence of the impact of the platform include the number of people who have communicated with the platform, the benefits they receive, the number of events organized, photos from networking meetings, stories from social media communications and detailed information about people or businesses.

It is important that the core team regularly allocates time to review, plan and develop activities. In this way, the platform is always one step ahead and it is ensured that the community, which is both the team and the target group, is a part of the big strategic picture.

Information should be collected by making use of the list of contact persons. However, it should be considered that the special information of the other party should not be shared without their consent. It is always necessary to be transparent and to obtain approval from people before sharing them on any platform. Feedback on the platform is not always expected to be 100 % positive. In terms of success in the long term, it is always necessary to ask how the platform can be taken further.

The broader implications for the city where the platform is located and the projects that it helps to realize must also be taken into account. The platforms are creating value, apart from the benefits they provide to the community with target audiences. However, this value in question is not always noticed.

7. Finding the Best Growth Model for the Creative Community

If a platform has been successfully established to best meet the needs of the target audience, there is sufficient demand for new services, the growth should be taken into consideration (British Council, 2016).

The growth and scale-changing potential of the platforms are different. As the platform grows, it will not turn into a place that offers everything to everyone. If these resources and tools are already offered by another platform, it can be partnered with this platform to make the best use of resources. Such a partnership, including the development and expansion of services, is of benefit to all parties.

It is very important to organize the activities of the platform in accordance with local and national policies. The business position should be established by using methods such as business modeling, comparison, and diagnostic tools.

Growing, changing the size of the platform creates pressure on employees because of the more resident in the region and the community. In order to be durable and sustainable, innovative financial models should be investigated and this process must be carried out by the right people with the right approach. Creating opportunities to involve employees and enabling them to develop their leadership skills can be useful for future career planning.

Under current economic conditions, creative platform managers should look for ways to increase the sources of income in order to have a sustainable structure.

Many managers are interested in options such as private investment, venture capital, and angel investment.

The ties with the people at the center of the platform should not be broken. Assuming the understanding and adoption of the vision, the best feedback to guide the future of the platform is provided by these people.

While the communities have different levels of maturation and development, these qualities rapidly emerge as they mature and become more important. Success in community building is linked to the following (Şahin, 2017):

- Shared values,
- Membership,
- Code of Ethics

Everyone wants to be part of a community that shares their values. People want to believe that others value what they care about. Shared values are the first thing that attracts people to a community. Explaining how a community develops and expresses values helps a community to mature and grow.

The values of a community change as times and people change. It takes some time to determine which things society values more than others. Also, as time passes and cultural changes are taking place, changes in community values are becoming compulsory. In a dynamic world, this relationship is established.

Since the values are ignored, formalization can destroy a community. When efforts to formalize or institutionalize a society emerge, there is a concern that this effort can destroy the society that wants growth. For this reason, recognizing both explicit and implicit values that are of interest to the members and connects them is of great importance. The growth effort fails if the members perceive that the community

leader neglects important values. Nonprofit companies are particularly at risk if they value members for their revenue and potential to fulfill their contributions and commitments.

Communities may have unclear implicit values. Unhealthy values consist of values that do not serve to members and can even restrict the connection and enrichment.

Because members share values, the community helps answer three important questions for members (Şahin, 2017):

- Who am I?
- How should I behave?
- What do I believe?

Identity does not apply to all areas of a person's life. In fact, for a foreigner, values and identities seem to be inconsistent with other areas in the person's life. For example, one can be generous and polite in a community, but it can be a selfish bully somewhere else.

What is important is that when a member is in the community, the values and identity of the community make him feel comfortable and right. In addition, while members are near other members, these values and identities are strengthened. However, it is seen that certain values and identities that are reinforced will have different effects on the lives of different people. Some values and identities help in-depth, while others have an equal impact (Şahin, 2017).

For a rapidly expanding community, it is critical that potential members are invited to participate in community behavior before adopting common values. Visitors may have a general interest or prefer to experience something before committing. This idea is misunderstood by many religious and spiritual communities. Few people

want to participate in a community that requires them to adopt a large number of values that will change their lives before engaging at any level.

Communities consist of people who share a passion for concern, a problem or a subject, and develop their knowledge and expertise in this field by constantly interacting (Wenger, McDermott, & Snyder, 2002). These people do not work together every day. They meet because they find value in their interaction. They share information, predictions, and recommendations from what they spend together. They help each other in solving problems. They discuss their situation, wishes, and needs. They think about common problems, explore ideas, and stand firm. Tools, standards, general designs, manuals, and other documents can be created. They develop a simple understanding among themselves.

However, they accumulate knowledge and are connected informally with the value they realize while learning together. This value is not just a tool for jobs. In addition, recognition of colleagues who understand each other's perspectives and belonging to an interesting group of people is accrued in personal satisfaction. In time, they develop a unique perspective on their subjects, as well as common knowledge, practice, and approach. They also develop ways to interact by developing personal relationships. They can even develop a sense of common identity and become a community of practice in this way (Wenger et al., 2002).

2.2. Boundary Concept about Creative Communities

The boundaries, by definition, indicates where a community begins and ends. This limit contains the identity of the community and arises from the necessity of social interaction. Boundaries are drawn because communities are separated from one

another or interact with one another through the way they want to be separated (Barth R., 2001); (Cohen, 1991) Some of the borders may be racial, linguistic or religious, but not all borders and all components of any boundary appear to be so objective. It is more likely to think that these limits exist in the minds of the observers themselves. In this case, the boundary can be perceived not only by those on the opposite side of the border but also by quite different terms by the people on the same side.

According to (Donan & Wilson, 2002, s. 18), the borders are also part of beings and cultural views that can withstand the power of state institutions and often transcend the physical boundaries of the state. It should also be noted that borders are also an indicator of identity.

Since boundaries occur as a result of the relationship of a group of people with other people or groups, the boundaries change as the relationship of the group changes and evolve (Eriksen, 2001, s. 19-20).

The boundaries of ethnic groups are symbolically represented as – carriers 'of a particular language, religion or, more generally, more culture Et; however, these limits are also materially constructed within the power and welfare structures (Fenton, 2007, s. 35).

Ethnic and cultural boundaries are composed of all components that characterize ethnic groups and culture (history, economy, language, religion, gender). However, these components or elements are not always the factors that distinguish groups from each other with precise lines. One of the elements can be a strict boundary between the two groups, but it can also be an integration tool between other groups.

Anthropologists now have to leave aside the assumptions of objectively limited societies and cultures. The tendency of the societies and actors in which

anthropologists work on it must be or consist of limited groups, each with its own cultural differences (Hannerz, 1992). At a time when it is no longer possible to talk about constrained cultures and societies for anthropology, people increasingly use such explanations of boundaries.

The boundaries mentioned here are social boundaries, although they do not completely deny the geographical boundaries. If members of a group are interacting with members of other groups and in this case, they can maintain group identity, there is also dynamics of belonging or inclusion and exclusion. The ethnic boundaries that make up the skeleton of the community are formed as the expression of the historical, cultural and political discourse and practices of the groups. In other words, while ethnic boundaries are formed as a result of social life, they give some direction to community life (Barth R., 2001).

To figure out boundaries, it is necessary to look at the nature of the boundaries that communities use to describe themselves. According to Harrison, these cultural sources are thought, clothing, life, language, cuisine, music, ritual, religious beliefs, or ideological designs that are thought to distinguish one group from the other. In another respect, ethnic borders are the borders drawn by a group of its members and other groups (Barth R., 2001). Conversely, boundaries can be seen as an attempt to separate oneself from others in symbolic practices (Harrison, 1999).

Many people are afraid to establish boundaries around their own community. There is a concern that borders will keep others out, humiliate and alienate. There is no question as to how the borders can be drawn and how often they are used. However, this does not mean that all borders are unimportant or bad.

In fact, considering that everyone in the world belongs to the community, the whole thing is nothing but the riddle. If everyone is in the same community, then the community is not distinguished from any community.

Communities are separated by shared common values. These common values are influenced by characteristics such as culture, language, and religion. While family relations are an important value in a society, it may not be an important value in the other. Therefore, family relationships can be a boundary between these two communities.

There are no common values that everyone in the world has. In other words, there is always a difference between the values that are or should be in a community and the values of another community.

In fact, people argue that each community is intertwined and has similar common values. However, in reality, each community is different and it is impossible to find two similar ones. These value judgments of societies are the most important boundaries. The determination of the boundaries of communities prevents communities from doing things that are not related to them. In other words, these boundaries are the most decisive factor in relations with the community and other communities (British Council, 2016).

Boundaries are critical to the success of relationships and partnerships because each party knows what expectations are. Each individual in the community has expectations from the community. Through the boundaries, community members can determine whether the community can respond to these expectations. Therefore, if the individuals cannot respond to their expectations from the community, the possibility of being disappointed is eliminated.

People who think that bringing certain curation criteria to the community would be an elitist or spoiled approach. To reach the common goals of a community, it is very important to set boundaries on certain issues. Setting boundaries is also critical in creating an environment of trust in which weaknesses/vulnerabilities can be shared.

If this can be achieved, there will be ways to make the most efficient use of the people who are not included in the community (British Council, 2016).

2.3. Curation as the New Term of Building Creative Communities

About 10 years ago, the term curation was not very well known and had a limited definition. At first, the term curation was only about museums or art exhibitions. Today, however, it has become an important term in the creation of creative communities. In the following sections, the terms community and curation are explained and information about the relationship between community and curation is presented.

2.3.1. Definition of Community

It is important to give detailed information about the concept of society before investigating the concept of community because these two concepts can be confused with each other.

According to Marx, society is the product of people's mutual activities. People are not free to choose any form of society, according to their wishes. Given the particular situation of the development of human abilities, a form of trade and consumption can be understood. A period of production, trade and consumption development, along with social infrastructure, family, order, classes, in a civil society brings. Such a civil society also creates a political state with its official statement (Aşkaroğlu, 2017)

Society is not just a community of persons; this is the sum of the relationships between each other (Aşkaroğlu, 2017) Slavery or citizenship is a socially interpersonal relationship. Human beings are only slaves within society and through society. This is the same for workers, peasants, capitalists, grocers, thieves, rich, poor, landlords and tenants.

The difference between the poor and the rich, the capitalist and the workers is only socially. Formations resulting from certain relations in society (poverty, wealth, unemployment, homelessness, starvation) change with the change of this particular form (Aşkaroğlu, 2017)

For the first time, the social scientist Tönnies examined the type of interpersonal relations and went through society and community distinction.

The characteristics of people who are members of a society are as follows:

- Society has common habits, thoughts, and attitudes.
- Society lives in a certain piece of land and sees themselves as a whole.
- Cultures like geographies are common in societies.
- There is a regular relationship between people in societies.
- There are common will, belief, religion, customs and common ownership in societies.

On the other hand, the characteristics of people who are members of a community are as follows:

- Community members are connected by emotional ties.
- Community members communicate face to face.
- Community members keep individual interests ahead.
- Community members attach importance to personal property and individual will.

Although it is used quite frequently by social scientists, there is no common definition of the concept of the community (Preece, 2000). (Hillery, 1955), who did a study on the definition of the concept of the community, found that there were at least ninety-four definitions of this concept (Newby, Saunders, Rose, & Bell, 1979)

Trying to analyze these definitions, Hillery identified sixteen different characteristic elements of the community concept, such as common lifestyles, kinship, integrity of attitudes, having common goals and norms, but argued that there is no common basis for defining this concept, except that it is about people.

One important point to underline with communities is that these communities do not show a homogeneous characteristic. Essentially, researchers tend to categorize communities according to a specific variable that is important for their field of study (Preece, 2000). According to Porter, in some cases, there are classifications more than one variable. They include classification according to the interaction or the social, commercial and professional orientation of its members.

Aside from this, it had been seen in numerous studies that there is a tendency to accept virtually all kinds of encounters in cyberspace as communities. When most of these are based on human relations, it can be said that they are only encounters or temporary connections. (Buss & Strauss, 2009, s. 16) argue that social networks are purely examples of communities, but his argument is simply that societies define users as websites in which social relationships occur. Social networking sites, according to (Boyd & Ellison, 2008, s. 211), provide individuals with a public or semi-public identity in a limited system, create a list of other users to whom they share a link. In a site where social links can be established, users present a profile of their own, create a list of their friends, communicate with friends of their friends and interact with each other in different ways.

The concept of community is widely used by researchers in different disciplines. It is the subject of studies for a better understanding of the community to guide policy, support and service planning and to create large communities.

In terms of a system, a community resembles a living being composed of different parts, each representing specific functions, works or areas of interest, operating

within certain limits to meet the needs of the community (Perry, Zulliger, & Rogers, 2014) In order for the community to function well, each department must effectively fulfill the role of the whole organism.

In a healthy society, interconnected sectors and people who share responsibility for recognizing, solving and improving their welfare can be seen. Addressing the complex problems of a community requires the integration, cooperation, and coordination of resources from all departments.

A community is defined by social and political networks linking individuals, organizations, and leaders. Figuring out these networks is crucial for planning participation efforts. For instance, social ties between individuals can help engagement leaders define the leadership of a community, understand patterns of behavior, identify high-risk groups, and strengthen their networks (Minkler & Wallerstein, 1997).

It has its community membership beyond the community definitions implemented by individuals, researchers and engagement leaders. Also, there may be a feeling of belonging to more than one community. Besides, membership feelings can change over time and affect their participation in community activities (Minkler & Wallerstein, 1997).

Definitions related to the community often refer to the constituent elements such as individuals, physical contexts, activities, and the processes that occur between components such as psychological, social and cultural aspects (Townley et al., 2011). (Mannarini & Fedi, 2009) emphasize both physical existence and relational and emotional aspects, whereas (Townley et al., 2011) refers to the distinction between social solidarity in pre-industrial village life and instrumental solidarity to achieve individual goals.

Krause and Montenegro offer a comprehensive analysis of this multifaceted concept through the identification of seven basic dimensions. These seven directions are psychological-emotional, relational, action, time-space, motivation, cultural and social identity is emerging as.

Although this conceptual diversity, community psychologists regularly involve this concept in their studies without considering the uncertainty and complexity of modernization and globalization (Mannarini & Fedi, 2009); (Townley et al., 2011). (Bettez, 2011) argues that the experience of belonging to the community is a self-centered approach, focusing on harmony, consensus, and agreement. (Nowell & Boyd, 2010) state that the community is an individual and collective concept that, in addition to meeting the needs of individuals, provides an opportunity to encourage taking responsibility and raise welfare. Some authors (Bettez, 2011); (Mannarini & Fedi, 2009); (Townley et al., 2011) think that the goal of convergence, unity, and togetherness with the understanding of community is overly optimistic.

Implementation communities have not yet emerged. The first information-based social structures were formed when living in caverns and gathering around the fire to discuss diagonally hunting strategies, the shape of arrowheads or which plant roots could be eaten. In ancient Rome, metal workers, pottery makers, craftsmen had a social and business function. The guilds also performed similar roles for craftsmen in Europe.

Apart from ancient Rome, community psychology has made significant contributions to the implementation of the community. In particular, the White House's view of creating the community shows the first history of the psychology of community in the United States. After World War II, social programs have begun to create new environments to move towards new dreams, including new mini-communities. In the 1960s, mental health professions focused on the development

of detailed community mental health centers to reach poorly serviced communities (Landesman, 2013).

The development in the USA also accelerated the community building. In the late 1880s and early 1900s, workers in the settlements moved to the United States, where they worked with immigrant communities to get rid of social and economic inequalities is one of the sources of the communities. In the 1930s, the government became even closer to families through social assistance. In 1964, a war of poverty was declared, and community participation was seen as a new way of providing services despite limited funding. The prevention and response packages that emerged in the 1980s remained inadequate because they did not include communities in general or worked together with the community. In the 1990s, the focus was on investing in community stakeholders to create communities by highlighting the development of cooperative relations. In recent years, the focus has been on the creation of social networks in the community (Landesman, 2013).

In a sociological framework, however, it can be said that the community is a concept used to describe a relatively deep solidarity relationship between individuals in a limited geographical area (Parsons & Sciortino, 2015). This concept, according to Nisbet, had gained an important and comprehensive place within the discipline of sociology, and the main reason for this could be related to the order which was weakened by the industrial and democratic revolutions was one of the main interests of the 19th-century sociology.

In his work *Gemeinschaft and Gesellschaft*, (Tönnies, 1957) depicts essentially two opposing social lifestyles by comparing it to the notion of community, which he uses as opposed to the notion of community. As (Berger & Malaney, 2003) put it, this contrast can simply be summarized as follows: The community is a tradition, and society is a change and the community is the rationality of the emotional society. Undoubtedly, at the center of the analytical distinction between society and

the community lies the idea that both human relations and solidarity forms are qualitatively different.

According to Tönnies, the community is a human unity in which there is a relative closeness between time, space and social relations among its members who are in constant interaction with each other. According to him, the community also socially believes that its members share common interests and characteristics, influence the degree of solidarity, belief, resources, preferences, and needs, as well as a number of other conditions to which they are subject, are always relatively homogeneous and have an internal consistency (Cavanagh & Prescott, 2007).

As mentioned above, in the work of Tönnies, the community emerges as a concept underlined to emphasize the negative effects of social change on the quality of human relations. On the other hand, the use of the concept in this framework is not limited to his work. For example, (Durkheim, 1964) who developed a community approach on the basis of mechanical solidarity by observing the effects of industrialization and urbanization, together with modernity, suggested that people began to be socially isolated and that the social foundations of the community, which he saw as a means of moral power, solidarity and control, began to unravel. According to him, the moral control and measures provided by the traditional community life supposed to bring about an advanced solidarity relationship are largely disintegrated by social change. This fragmentation also leads to an anomaly in modern societies that are defined as irregularity, aimlessness, or hopelessness caused by community life (Giddens & Sutton, 2017).

A community is defined by at least one or more values. This value is usually defined by interest or activity. Members want to know who is in the community and share their values. Visitors want to find a safe way to discover themselves. Some communities want to be open to everyone. This is due to a generous instinct.

Although most leaders say welcome to everyone, they are essentially a little more restrictive.

It is possible to summarize the definitions in light of the information given about the community as follows:

1. Community is defined as a group of people who share the same basic values, organization, and interests living in the same defined area (Björås et al., 1991).
2. Community is expressed as an informal organized social entity characterized by a sense of identity (White, 1982).
3. Community is geographically focused, but it is also shown as a separate social entity with a local collective identity and an institutional purpose (Manderson, 1992).

One of the common emphasis of the classical sociological theorists on the community is that the process of social change is important over the relations between individuals and the patterns of solidarity. As a result, (Nisbet, 1967, s. 47), in turn, led to a series of differentiation, which led to the dissolution of the community identified with all kinds of relationships in which intimacy, emotional depth, moral commitment, social values, social cohesion, and continuity were highly observed. However, it is possible to come across this kind of emphasis in the arguments of the social scientists who are trying to analyze the nature of human relations and the forms of social solidarity. Their common emphasis is on industrial rivalry, a complex division of labor and the emergence of large-scale bureaucracies, eroding traditional living conditions, and replacing solidarity-oriented social relations with an increasingly rational nature in terms of replacing relations based on self-interest and necessity (Yanıklar, 2014, p. 154).

An important point to be addressed at this stage, as (Elias, 1974) pointed out, is that the concept of community within the discipline of sociology since the 19th century

has been used in relation to the close, warm, harmonious bond types that are assumed to exist among people by referring to the past. In other words, it is emphasized that human relations within the community are ideal. In this context, however, it is underlined that the negative features such as the patriarchal family structure or gender inequalities associated with such a community (Pahl, 2000) and that the relations between neighbors, families, and individuals in the community life are excluded.

Some values are basic and compulsory, but some values are common among members. The fact that the potential members reject the basic values after the participation means to leave society on its own. It is also important to give time and flexibility to adopt new members.

A community offers moral advice on how members should behave. The community does not impose bans on all areas of morality. Only the prohibitions within the areas related to the basic values of the community shall apply. Morality may not be fully defined, rarely discussed or accepted.

One of the most advantageous sides of being a part of a community is that members do not have to explain themselves. Members want to feel that they are understood without explaining the parts that the community does not understand. With this basic understanding, individuals feel more comfortable and safer in society. There is less open space in the outside world where values are understood and accepted. Some of the comforts are formed by technical or external understanding. This is the reason why entrants see the outside world in this way. No one wants to explain terms or to summarize the basics of history and space. The common goal of people is to come together, to share values and skills.

Also, leadership is important for communities. Goleman and his colleagues have linked the communities to leadership. Social media and technologies are more

focused on cooperation than ever before. Without proper leadership, cooperation does not progress in the desired direction. People who are trying to cooperate on all issues are forced to reach an agreement in endless meetings (Goleman & Boyatzis, 2017).

Instead, professors Ibarra and Hansen have found the ability to bring together people and ideas outside of the institution with their contents and to benefit from various skills (Goleman & Boyatzis, 2017).

Abele states that the process of cooperation is both contradictory and graceful. It requires leadership skills to convince others by spending a lot of time in a common solution with the people they do not like. Therefore, it is necessary to manage the egos, thus releasing the energy and creativity of each in such a way that there is no disadvantage of others. Finally, genuine authenticity is critical to gaining customers' trust and convincing them that their valuable contribution will not be used for anything other than advancing technology (Goleman & Boyatzis, 2017).

The behavior of a leader can either energize or end the energy through the whole institution's mood transition. Shared behaviors combine a team. Connected groups perform better than fragmented ones (Goleman & Boyatzis, 2017)

2.3.2. Definition of Curation

Curating is a binding attempt to mediate between art and its audience (Davis et al., 2012). (O'Neill, 2007) states that one of the most important developments in contemporary curatorial practices is the increase of local and global dialogue within the international, multinational scales. However, curatorial work has gone out of museums and found different activities.

Until recently, there was a much more limited definition of the term curation. In the past, with curation, the museums or art exhibitions would have meant. When the etymological of the word “curation” is examined, it is seen that since the 19th century, it has been used mostly to describe the works of art, its arrangement, and maintenance.

In an application and concept, curating extends beyond the galleries and museums in creative industries to different areas of consumption since, curator selection and presentation is becoming more common in the definition of activities (Schlatter, 2010). In a sense, both the term and the practice have become curative.

In general, curation is defined as a social activity that requires communicative interactions and relationships between two or more people. People use curation as members of certain social beings, groups, communities, and society to be part of the whole network of social relations. Curation can be understood not only by the intentions of the social tool that carries out the activity but also by expressing meaning and culturally shared or based on common understanding (Moisander & Valtonen, 2011).

According to (Rosenbaum, 2011, s. 3-4), curation can be both amateur and professional. Curation is linked to amateur curatorship where curators are seen as ordinary consumers. Curation is in line with choosing a group of content options. However, there is no need to make choices based on specialization skills such as art or journalism. However, sorting, putting together and criticizing the content requires some information. Although amateurs are not experts, they generally have an educated and informed opinion covering some responsibilities.

Curation provides the features through both sharing and oral communication. According to (Belk, 2010, s. 715-720) sharing is a consumer behavior related to problems in a broad perspective from household resources to file sharing. Unlike

purchasing and distribution systems, sharing is linked to common ownership. Similarly, curation is not about changing or transferring ownership. The person who encrypts digital content does not lose ownership. Unlike sharing, curation is clearly about distribution. Curatorship represents the provision of access to others, not the sharing of ownership.

In a simple sense, a curation is an act of organizing information so that it appeals to a wider range of potential viewers. It often involves providing content into new streams to underline a particular topic or areas of interest.

Curation essentially let people create horizontal segments across the Internet. Curation means creating and managing communities online through social networks. Curation will provide a voice, usually for a brand, then connect with their existing and potential customers. It's a great way to spread any information about a brand. Curation also let people chat to customers and share live information. However, it for curation, a brand is not necessary. Curation can also build communities around a certain event or person. The idea behind the curation is still the same: connecting with a core audience and getting them involved online. For an event planner, it's the same sort of thing as trying to get people to participate in the events that planned.

In terms of communities, curation is a practice in which people build their individual and collective identities (Holt & Thompson, 2004); (Mikkonen et al., 2011); (Thompson & Tambyah, 1999). In this way, through social curation, consumers elaborate self-narratives for themselves, their peers and social networks (Thompson & Tambyah, 1999).

(Bhaskar, 2016) talks about how the term curation transformed into an important and sometimes controversial strategy. Similarly, Apple, Netflix, Amazon offer more personalized and appropriate options to its customers with the help of

curation. Therefore, it would not be wrong to express a combination of curative and personalized service.

As Bhaskar points out, this transformation in the perception of the concept of curation can be attributed to the excess of what is easy to access. At the moment people are exposed to so much information that it is impossible to predict what to do with them.

Being abundant in access to information makes selection and discovery skills more important. People often get used to having more than one option for any need. This raised people's expectation of reaching the good for themselves better. People now want everything to be personalized. So much so that people are offered specifically for their interests and expectations, it is easier to relate to what they think is chosen and likes them more. At this point, it is possible to say that curation is becoming a necessity that is almost fulfilled.

The founder of the French Start-up Society, Cedric Giorgi, conducted a comparison of participatory activation on two different Facebook groups. The data which are easy to access and do not subject to any curation in terms of user participation found to be less active than the other group. There is no approval mechanism for participation in the first group, and group members are free to share any content directly on the group wall. The second group is restricted and follows a restrictive way for shares. Although there are almost three times more members in the first group than in the second group, it is seen that there is much more interaction in the second group.

2.3.3. The Relationship Between Community Building and Curation

In the past, communities were seen as a concept that consisted of groups of people who shared the same physical environment as the neighborhood, school or city. Nowadays, the community is not just something people are born into or

automatically joined, but something they are expressing their identity through. A certain physical recognition of the community cannot be reduced to boundaries, the community no longer recognizes geographical borders (British Council, 2016).

Thanks to the social media revolution, the ability to reach all kinds of information and access to other people today made it inevitable for people to make a selection among the resources that are accessible to them. We prefer to be part of a community only after we have a clear understanding of who is in it. People act according to common values, interests, and needs. At this point, communities are no longer based on physical associations; communities begin to form around common goals and needs. Communities automatically incorporate curation, and the basic elements of this curation is to get people together around common goals.

There are millions of different goals and interests that everyone can share with others. However, as long as these people do not care about each other, sharing the same purpose or interest is not enough for them to form a community. Community architect Victoria Stoyanova reveals that even very simple things, such as celebrating a birthday or remembering someone's dog's name, are very important steps to make members happy.

Fabian Pfortmüller, a community developer, explores in-depth about how the perception of the community has changed from past to present and defines the difference between the groups we define as the community and other groups of people (Şahin, 2017). Contrary to project teams, companies or political movements that are engaged for external purposes, communities work for internal purposes such as relationship and common identity. The most important feature that distinguishes the communities from other groups is the internal purposes of the community.

If some organizations (as in some creative platforms or collaborative workplaces) have established a business model through the communities they have created, it is, of course, necessary to consider the sustainability of this business. Accepting anyone who wants to be included in the community by paying a membership fee may seem to be the easiest way for financial sustainability (British Council, 2016).

The approach to the community and the curation criteria should evolve in accordance with the strategy by the community members. It is possible to say that each community has its characteristics and that all of them have the potential to turn into a different direction with the new people involved which explains the reason why communities are so dynamic and so transformative.

Regardless of the type of community, certain curation criteria and defined objectives should be presented. However, progress can be measured and evaluated for the purposes defined in this way. Otherwise, talking about communities would be pointless (Şahin, 2017).

The approach to the field, purpose and diversity elements seriously affects how it creates the community. Having a carefully selected community is changing and improving the possibilities of access to new information and cooperation.

3. COMMUNITY CURATION IN PRACTICE

3.1. Research Background

The MA thesis seeks to understand the necessity of the community building in the managerial approaches of creative hubs. The scope of the research is determined to answer the question of whether creative hubs produce outputs, based on a community or business model. To be able to explain community management

approaches of creative hubs qualitative research in the form of the online survey and in-depth interviews selected cases are conducted.

The research aims to test the following hypothesis: 'is the creative platforms people (community management oriented), or corporate development based on (business model and content-oriented)?'

The hypothesis question was created in accordance with the following as; as part of the historical and theoretical discussion of creative hubs, the initial views were to interpret hubs as physical or virtual spaces for individuals to provide networking and business development. In other words, it was a way of identifying the hubs on spatial characteristics.

Authorities such as Matheson ve Easson⁵, the London Development Agency⁶, Oakley⁷, touched this approach. Over the years, the services and functions provided by creative hubs have been added to the definition mentioned in this approach. Academics like Gill ve Pratt, Banks & Dueze⁸ have suggested that creative hubs offer services that will provide growth and development for sustainability. In 2016, the British Council commented on community management with the services and the business model definition that should be monitored to identify the creative hubs.

⁵ In a simple sense, creative hub unites innovative individuals physical or virtual. As a convenor, creative hubs, promotes networking, the advancement of businesses and network commitment (Matheson & Easson, 2015)

⁶ London Development Agency defined hubs as “a common statement” where the structure varies regarding different places. In the abstract, they are described as places where supplies a working field, enables participation, production, and consumption (London Development Agency, 2003, s. 34)

⁷ (Oakley, 2006, s. 68) defines creative hubs as synonymous with cultural quarters.

⁸ Prominently, these activities and processes can be interpreted as creative services that provide sustainability as well as information exchange and opportunities for growth and development. It is particularly important in a precarious economic sector (Gill & Pratt, 2008); (Banks & Deuze, 2009).

It is observed that community management is not a separate discussion area in the administrative approaches of creative hubs. However, the creative hub definition has begun to be a prominent area in recent years. The services provided outside of the physical benefit of the creative hubs can be divided into a business model, corporate development-oriented and human, community development. The basis of the research is such a hypothesis. Together with the hypothesis test, it is tried to understand the value of community curation for human platforms/ community-focused platforms.

Co-working spaces in Istanbul are determined as the universe of the research. Because the subject of community management is one of the main drivers of co-working spaces in comparison with other creative hubs categories.

Since the focus of the thesis co-working spaces, resources are quite limited in this regard in Turkey. For this reason, the scope is narrowed in Istanbul.

Istanbul creative hubs map taken as a territory of the research. There are 10 co-working spaces seen on the map. To reach current co-working spaces information that was opened after the map study, the map is updated via manual research on Google Maps, Foursquare, and various web sites.⁹ In line with the online tracking, there are 38 active co-working spaces in Istanbul except for branch locations. A detailed list of these co-working spaces showed in appendix -1. However, 14 of them are not included in the research, depending on the co-working space definition in the Istanbul creative hubs map.

Co-working spaces are defined as the places build communities that provide products and services (education, networking, activity, financial support, etc.) other than just physical space or furniture and technical support. According to the updated

⁹ In addition, to open data platforms Google Maps and Foursquare, 2 web sites <http://coworkingistanbul.com> & <https://www.coworker.com/turkey/istanbul> was tracked.

list, 24 co-working spaces match with the definition of Istanbul creative hubs map. 12 of these platforms agreed to be included in the research.

To understand the approaches of community management in the scope of the research, it was taken from platform advocates/representatives instead of taking opinions from platform founders or leaders. Because the subject of leadership and entrepreneurship in creative platforms is a separate research area, the purpose of the British Council's creative hubs, which is mentioned in the theory section, is referenced in the study.¹⁰

The reason why creative platform members are excluded from the scope of research is that the platform members have different demographics, belong to different professional groups, become members of platforms with different motivations, and join the platforms' membership. It is not possible to compare it in quantitative analysis as it is different from each other. For qualitative research, the majority of limit members are not included in the study because the magnitude of the sample and the size of the specimen and the lack of participation in this kind of research on the members' side could not be obtained because of a significant data.

3.2. Methodology

The research has been conducted in the form of an online survey and in-depth interviews with the selected creative hubs. 12 co-working spaces that have been analyzed all have different enterprise stories and community philosophy. The survey conducts 14 questions, all designed to understand community management

¹⁰ One of the purposes of the creative hubs is defined as 'To provide support by way of services and/or facilities to the ideas, projects, organizations, and businesses it hosts, whether on a long-term or short-term basis, including events, skills training, capacity building and global opportunities.' (British Council, 2016)

approach of the platforms. In addition to the online survey, in-depth interviews were conducted with 3 co-working spaces.

The survey questions occurred of 3 sections as flow. The first part, the first 2 questions aimed to explore the story behind the platform, the strategy of community building and community survival. In the second party, 7 questions mostly focused on community management approach of the platforms such as disciplinary diversity, benefits offered to members, how the engagement created between members. Towards at the end of the survey, it was tried to understand whether the platform has a community with core values and success criteria of the platform.

Research questions are designed in line with the following framework;

Table 2 Survey Framework

Question	Purpose of the inquiry	Theory /articulation references in thesis
Can you briefly share the exit point of your platform? What kind of story did he leave?	Whether the community is formed around a purpose	Establishment steps of creative platforms: defining the vision of the creative community. (British Council, 2016)
Which of your community's growth and propagation strategies match the following?	Is there a link between the propagation of the community and the curation?	Establishment steps of creative platforms: finding the best growth model for the creative community. (British Council, 2016)
Are there specific criteria for membership in your platform? Can you talk briefly?	How boundaries curation occurs? (Is it community curation or not?)	Boundary principle in community growing: the boundaries make the community members feel safe. (Vogl, 2016)
Can you provide information about your member profile? (Gender % & profession categories)	Is there homogeneity in order to create a collaborative working culture in the community?	'Community is defined as a group of people who share the same basic values, organization and interests living in the same defined area.' (Bjārās et al., 1991)
Do you have special services and applications for your members? If yes, which of the following?	Does the creative platform provide curation in the benefits it provides?	Establishment steps of creative platforms: shaping the opportunities for the creative community. (British Council, 2016)

Is there a department or person responsible for community management on your platform? If yes, which department is working?	How the platform's administrative perspective for community management?	'The behavior of a leader can either energize or end the energy through the whole institution's mood transition. Shared behaviors combine a team. Connected groups perform better than fragmented one.' (Goleman & Boyatzis, 2017)
What kind of benefits do you think your members are in the roof of your platform?	Does the creative platform provide curation in the benefits it provides?	Purposes of creative platforms: 'Supporting ideas, institutions, projects and enterprises in the short or long term by establishing services or facilities for them.' (Block, 2018)
How do you provide interaction with your members?	What is the relationship between the platform's objectives and activities? On platforms that have boundaries, are they different than others?	1)Purposes of creative platforms: facilitating cooperation and networking activities. (Block, 2018) 2)'In terms of communities, curation is a practice in which people build their individual and collective identities' (Holt & Thompson, 2004); (Mikkonen et al., 2011);
Do you have supportive activities to announce your members ' products and projects outside your platform and to reach wider audiences? If yes, which of the following overlap?	What is the relationship between the platform's objectives and activities? On platforms that have boundaries, are they different than others?	Establishment steps of creative platforms: Shaping the opportunities for the creative community. (British Council, 2016)
Do you have a special symbol or community ritual that expresses your platform, differentiates it from others? Can you share it briefly if yes?	How boundaries curation occurs? (Is it community curation or not?)	Rituals & symbols principles in community growing: Rituals are important for communities because they indicate the boundaries of the communities and anything that remind the community members the community identity can be a symbol. (Vogl, 2016)
How do you provide the financial sustainability of your platform?	Which financial sustainability criteria are widely used for a stable community management?	Establishment steps of creative platforms: ensuring the stability of the creative community. (British Council, 2016)

Is there a paid membership to the platform?	Membership fees are used as a boundary across platforms.	Boundary principle in community growing: the boundaries make the community members feel safe. (Vogl, 2016)
What criteria do you measure the success of your platform/community?	How much are the community management approach and the interaction of members between the platform's sustainability objectives?	Regardless of the type of community, certain curation criteria and defined objectives should be presented. However, progress can be measured and evaluated for the purposes defined in this way. Otherwise, talking about communities would be pointless.'(Şahin, 2017).

3.3. Results

3.3.1. Quantitative Research Findings

This section will consolidate the information received from all co-working spaces answering the online survey. The survey answers of all co-working spaces are included in Appendix-3. The list of platforms participating in online survey work is alphabetical as follows;

- Archerson
- Arta Kalan
- ATÖLYE
- Atölye Pasaport
- İ.D.E.A. Kadıköy
- İskele 47
- İTÜ Magnet
- Joint Idea
- Kolektif House

- Koperatiff İstanbul
- O1 Startsup
- Olmadık Ofis

According to research results, 10 outputs have been obtained about community management in the administrative approaches of creative platforms.

1) All platforms have a unique background that means they're creating communities that share a common story.

The stories and objectives underlying the platforms affect the community building and survival approaches. When the stories behind their existence considered in the scope of the research, the platforms refer to themselves in this wise;

'With the motivation to offer a prestigious office environment where the initiators who graduated from İTÜ Çekirdek Incubator Center, or the similar level of an external startup, can coexist with investors and other startups within the entrepreneurial ecosystem according to the platform organizational philosophy.'
İTÜ Magnet

'When I saw the incredible contributions of experiencing new experiences and knowing different people, I talked to my friends and understood that they needed it.'
Atölye Pasaport - founder

'In our previous working process, we have observed that the people we work with or worked with are demanding business development, entrepreneurship, etc., and that they are looking for ways to reduce the costs of their startup, and we have received projects. Based on this, we created an incubation center, a shared office and a community that would keep this office alive and creative, to our place "the home of creativity" and we designed it accordingly. We operate in this direction

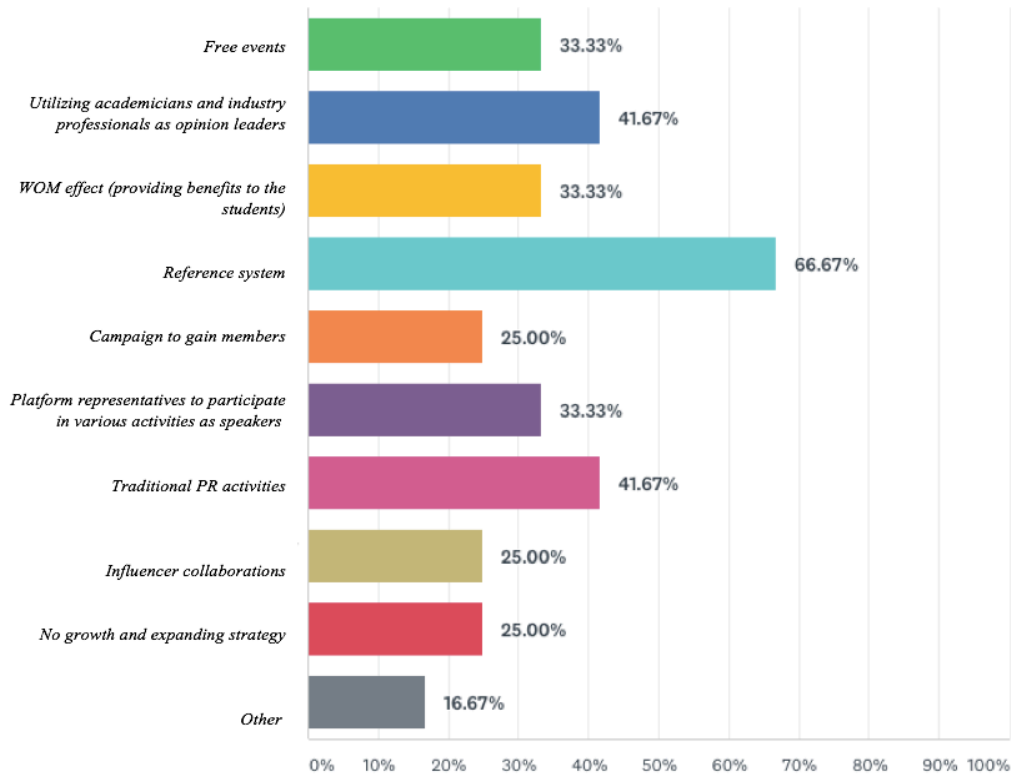
and we attach importance to the community. We know that the community will create added value in the ecosystem and entrepreneurship, and we strive in this direction.’ OI Startsup

‘Inspired by the unity of life, the resulting Koperatiff aims to meet the needs of life. Latin Co (together), Opus (work), Operavi (work) derived from the words cooperation, our language is used to do joint business is literally. Koperatiff has been implemented in all areas of our lives as a form of co-existence and production of TIFF, which is not made of elegance.’ Koperatiff İstanbul

2) The community propagation strategies of the platforms are generally not to exist in multiple locations, but rather on the deepening of the community.

The vast majority of the platforms participating in the research have a strategy for community growth and expansion. To summarize how the platforms grow and disseminate their communities in line with the following chart; the most common method is the reference system, positioning academics and sector professionals as the opinion leader and in addition to the second place with traditional PR activities. Another group of students in the strategic perspective is to create WOM effect and free events are ranked second. The expansion of the influencer collaborators suggests that platforms are operating in the field of social media. Another prominent point in the research is that about 17% of the platforms do not target growth and expansion. Some platforms have chosen to focus on communities that have gathered around the same purpose under their roofs by limiting the issue of serving in more locations and the number of members. Some platforms do not have a clear community strategy defined.

Figure 7 Community growth and expanding strategy



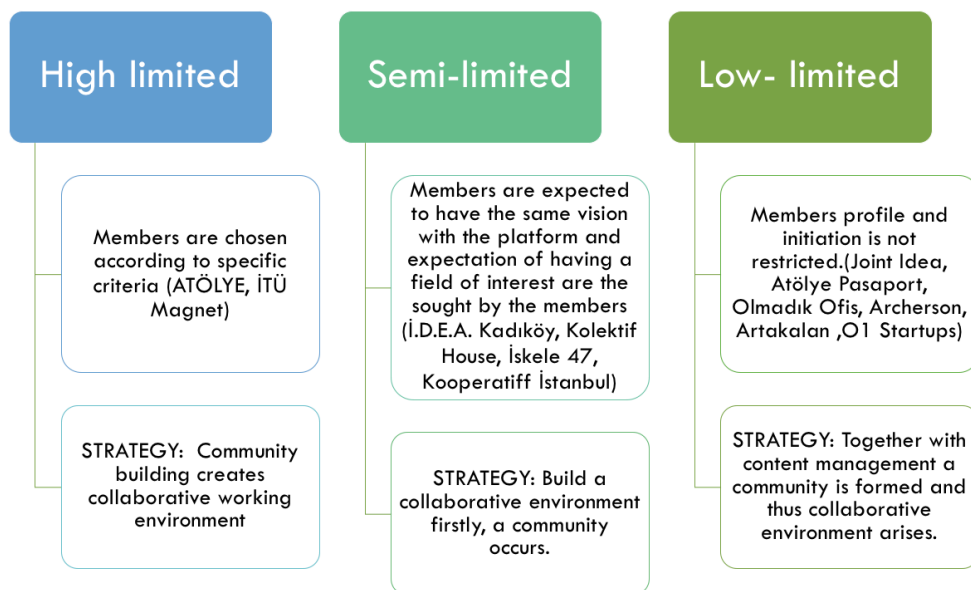
3) Member acquisition approach effects community building, content management, and collaborative working environment building strategies.

Within the scope of the research, 50% of the platforms have a membership acquisition system based on certain criteria. After obtaining preliminary information about the profile of the member candidates with online forms they collect in general, the platforms follow this process face-to-face meeting. Platforms that have a specific discipline balance criterion in the member profile, or only for members with a specific competency as of the purpose of the platform, choose their members according to specific criteria. The platforms such as İTÜ Magnet, ATÖLYE, İ. D. E. A. are examples of this situation. For existence, it can be said that some more abstract values are in the foreground, whereas on the platforms that give the weight to the collaborative environment rather than community creation.

The criteria such as compliance with the collaborative work culture, the same vision as the platform and the expectation of having a field of interest are the characteristics sought by the members. Olmadık Ofis, Kolektif House, O1 Startsup, this group can be exemplary. Besides, the contents of the platform, such as the Joint, Idea, Atölye Pasaport, which do not restrict the member profile, have been observed during the research that they follow the approach of building an organic community around the workshops.

The diagram below summarizes the community management strategies of the platforms participating in the survey, depending on the categories of boundaries.

Figure 8 Diagram of boundaries & community management strategies



4) The membership fee is used as a boundary.

75% of the platforms involved in the study apply a membership fee system, while 25% do not have a membership fee system. It is possible to say that the vast majority of platforms implementing the membership fee system have created a community around certain disciplines.

5) Diversity is important to create homogeneity in order to create a collaborative working culture in the community.

Furthermore, 40.6% of the platform members are male, 59% of them are males, from the average of 10 platform responses to the question of gender distribution. It is not possible to categorize members ' backgrounds into a single standard. The areas of specialization can be listed as follows for their backgrounds and the topics they operate in;

- Creative industries
- Technology & engineering
- Exponential technology
- Business development
- Social sciences
- Software
- Translator
- Architect
- Law
- Industrial Design
- Art (photography, acting)
- Training
- Consulting
- Entrepreneur/startup
- Marketing & Communications (digital marketing, social media, advertising)
- Real estate project development and consultancy
- Trade
- Student

6) Community management is not dedicated human resource in most platforms, generally seen as a service variant, not as a business unit.

The members of the platforms are dedicated to providing services and applications, but there is a separate department within the community management of 16% among those who participated in the survey while participating in the interaction between them. Due to human resource restriction, it is also observed that there are platforms that do not have a separate department for community management. In these structures, community management is provided by different business units. (8.33% customer relations, 8.33% marketing, 8%, 33 activity and organization, 25% member relations, 8.33% project management)

There is no direct responsible staff for community management in 16.7% of platforms. Whether or not you are responsible for community management, all platforms are involved in supporting activities to enable interaction between members, to announce the products and platforms of their members, and to deliver them to large audiences. The following graphs show the distribution of the given services and applications.

Figure 9 Member specific services

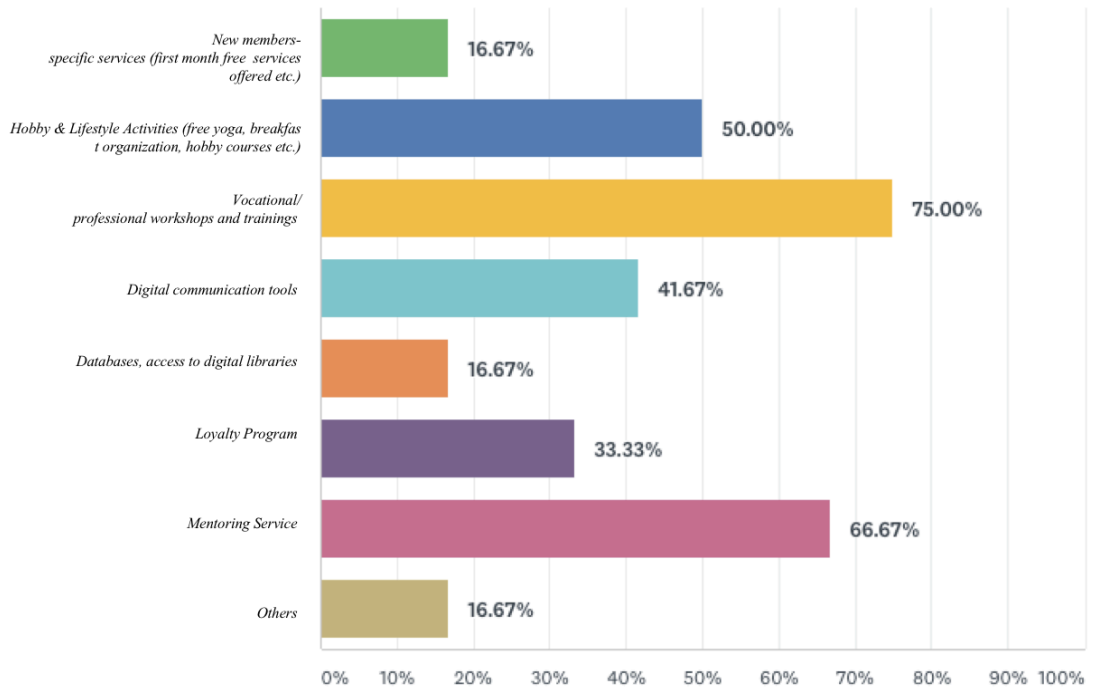
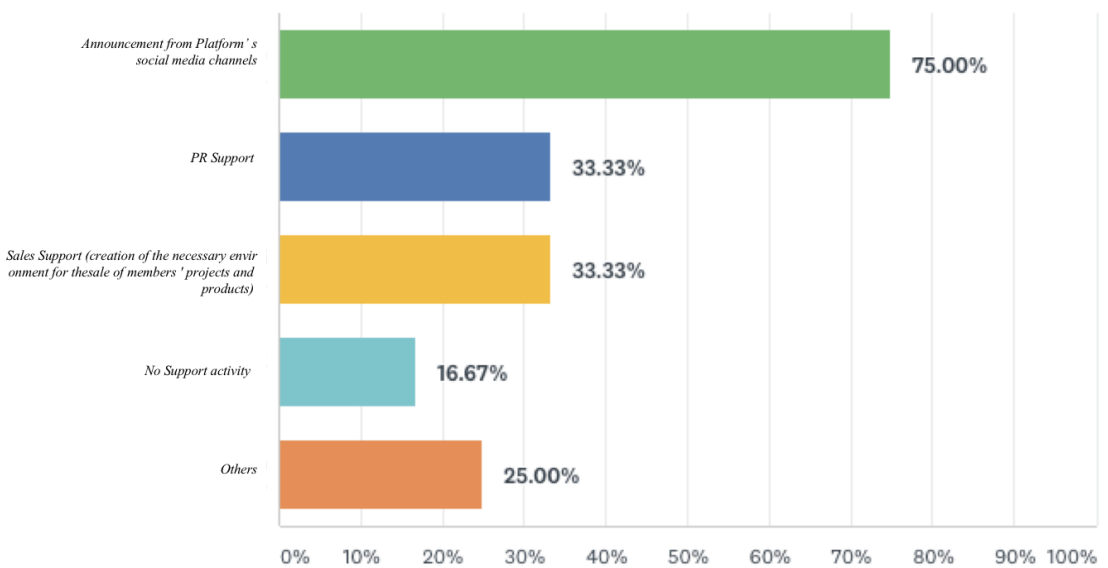


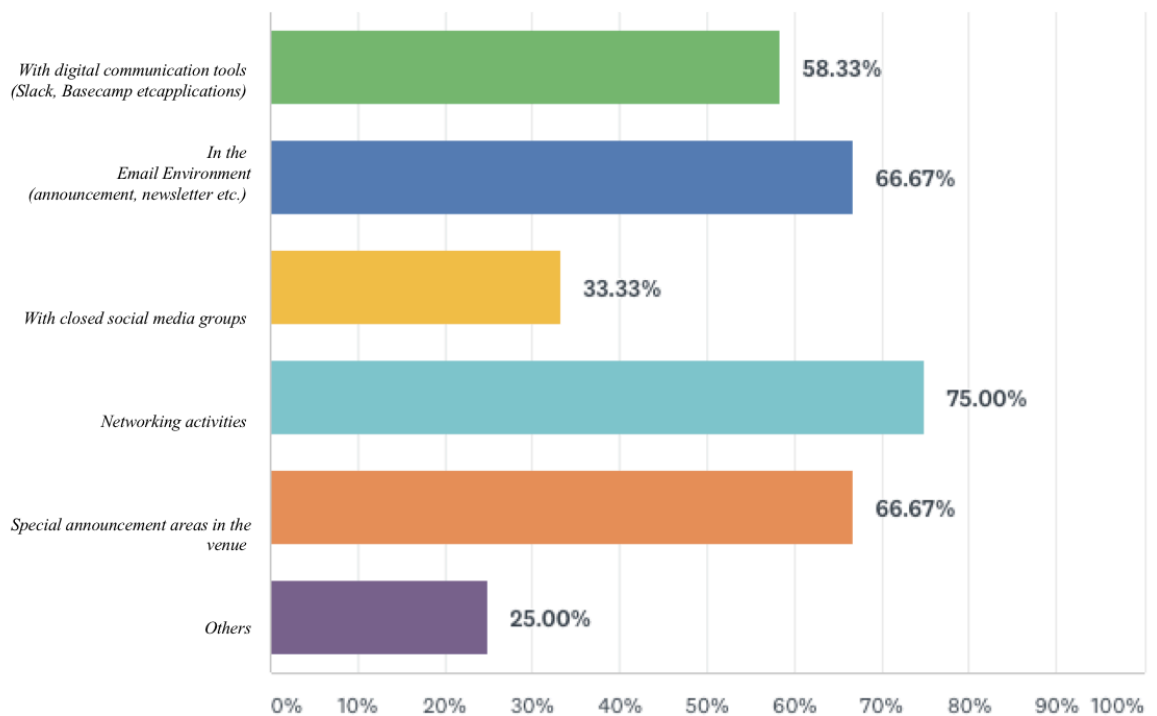
Figure 10 Supporting activities of members



7) Creative platforms have similar features for interacting with their communities.

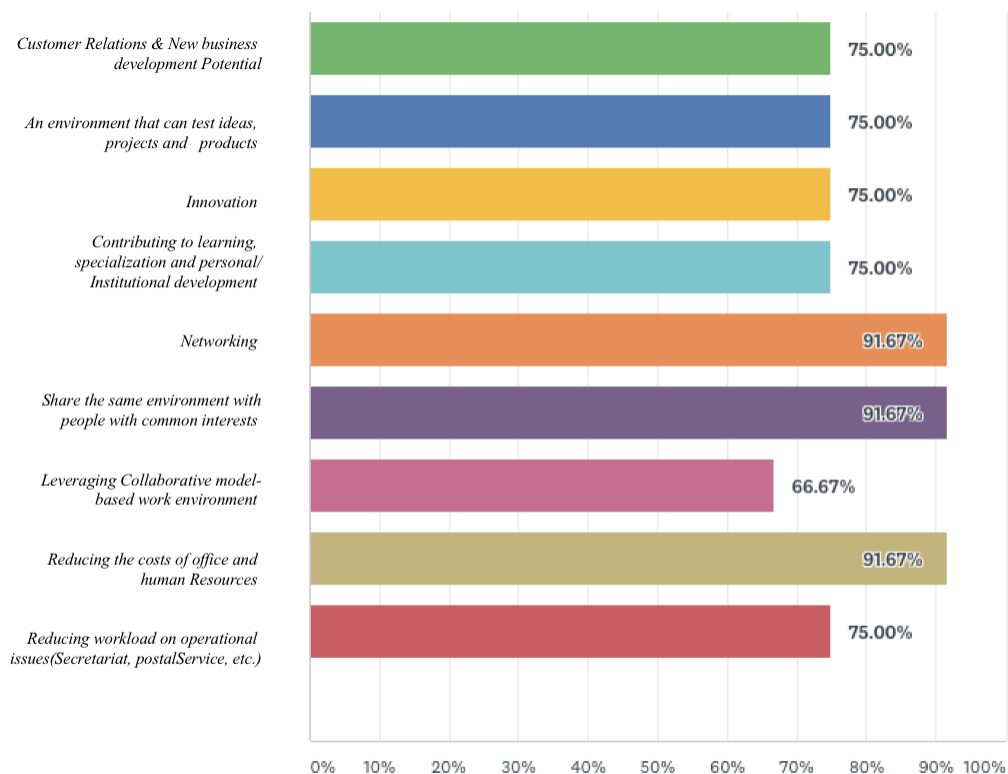
Platforms use the networking activity method in the primary order to provide interaction between members. Because this is a feature in the theoretical structure of co-working spaces, the emergence of a high rate is a natural condition. However, the research results suggest that digital communication tools and social media have a close proportion to physical interaction. We are not unable to answer this question in the thesis because there are no questions that measure the reason for the close of the ratio of the research, but this topic can open a separate reading area for the future of community management in creative platforms. On the other hand, one of the answers in the other category mentioned in the chart below is the WhatsApp application. The use of this application as a tool to increase the interaction also raises immediate communication and mobility issues in community management.

Figure 11 Providing interaction between members



The services and benefits offered to the members are highlighted in the charts above. And when we examine the answer to the question of which members are included in their communities with expectations from the platforms, we observe that the services given by the platforms are aimed at meeting the member demands. According to Figure 12, it can be said that members are sharing the same environment with the network creation and common interests of their main expectations from the platforms. The community activities that platforms offer, apart from the physical space, technical infrastructure and office operational support, describe the community it creates, how it positions it, as well as the important criteria for creating membership demands.

Figure 12 The benefits that the members provide through the platform



8) Creative platforms have similar features for interacting with their communities.

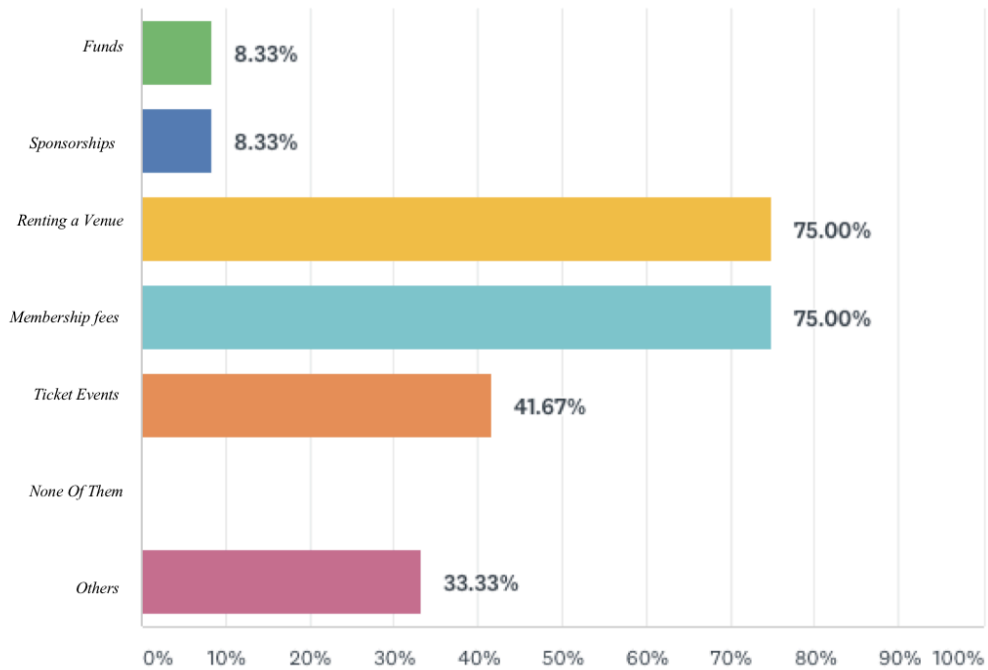
The community management approaches of the platforms also bring about the subject of belonging. From this viewpoint, we tried to understand how the platforms approached this topic in the scope of the research. In this context, when the ' ritual ' approach of Vogl's (2016) study in the community building study is examined, it can be argued that the platforms have various activities or features that create their original values. Here are some examples;

- Archerson/ happy hours in the garden
- ATÖLYE/ regular rhythm circle events
- Joint Idea/ regular jam sessions
- Kolektif House/ Pazartesi breakfasts
- İskele 47 / box game days, barbecue parties

9) Membership fees support the financial sustainability of the platforms which means the creative platforms will survive as long as the community lives.

Platforms are fed from multiple sources to sustain the communities they build and ensure financial sustainability. Membership fees are the most common category that the other financial revenue types can be seen below.

Figure 13 Financial sustainability areas of the platform



10) Platforms prioritize human-oriented achievement criteria that serve the community management approach. Nevertheless, they do not have a goal of propagation in general. This indicates that the topic of community curation is working.

For platforms, the success criteria they measure themselves are outlined in the following table, respectively, in summary. Before financial sustainability, such issues as contributing to the development of community-related issues and creative industries show that they value the community rather than the business model, encouraging creative workforce.

Table 3.3.1-1 Platform success criteria

Interaction between members (Collaborative work environment)	83.33%
Providing a working environment for Freelance workforce	83.33%
Creating an alternative career environment for young professionals and new graduates in corporate life	66.67%
Diversity (Demographic & Discipliner)	58.33%
Creativity (rewards of the platform or members, creative projects realized)	58.33%
Contributing to the development of creative industries	58.33%
Financial sustainability	50.00%
Geographical impact (contribution to social development and urban transformation of the region where the platform is located)	50.00%
Providing members with a cost advantage (space rent, reducing human resources costs, etc.)	50.00%
Community growth (increase in the number of members)	50.00%
Contributing to corporate firms/brands in the fields of innovation, creative project production, etc.	50.00%
Annual/Periodic production (number of invoices that members cut, number of projects realized, the quantity of production, etc.)	16.67%
Propagation (operating in multiple locations)	8.33%

3.3.2. Qualitative Research Findings

While the online survey offers information on the community management approach of co-working spaces, the platforms address community management in the context of different dynamics due to their organizational objectives. To answer the research question a little clearer, an in-depth interview was conducted in addition to the online survey, which operates in 3 examples from each other in different managerial structures. The selected platforms have 3 different structures, as they are asked to assess community management and curation in the thesis from the business model lens. While the ATÖLYE is a platform that includes the topic of community curation in its work, the İ.D.E.A. Kadıköy is a newly established platform with the mission of providing public service. The Joint Idea is selected as a case in the research because the community boundaries are a flexible platform. A summary of the in-depth interviews will be given in this section.

1) ATÖLYE

ATÖLYE which defines itself as ‘a transdisciplinary innovation platform, powered by its two parts: creative hub and strategic design studio’ (ATÖLYE, 2019) operates since 2013. A master's degree project based on the need for teamwork (face-to-face communication, physical interaction) with the platform founders who adopted with philosophy human is ahead of the place. Afterward, this project turns into a creative platform and developed over the years, and today it does many activities contributing to the creative industries in Turkey.

Photo 5 venue of ATÖLYE¹¹



We will try to closely understand the ATÖLYE's community management approach as part of the research. When we address the subject from the community management approach lens, 2 basic structures are that are fed from each other as a community and strategic design studio on the platform. These 2 structures, how they create synergies in 2018, they say in the report they published;

“ATÖLYE’s unique organizational structure, comprised of a creative hub and a strategic design studio, becomes the quintessential element for engendering innovation that is otherwise not likely. As part of this structure, the creative hub is comprised of the triad of curated community, prototyping, and events. Each of these components contributes to the effort of the strategic design studio in their ways. Community members have the potential to become participants in project teams or to provide low-touch feedback via guided sessions. Therefore, the community takes the lead in terms of its impact and importance.” (ATÖLYE, 2018)

¹¹ photo taken from Google Maps

Figure 14 shows the synergy between community and strategic design studio.

Figure 14 The synergy between creative hub& strategic design studio (ATÖLYE, 2018)



The structure of the platform is provided by 3 different units, called ' Ekib '. The community team is coordinating community management issues, while the communications team assumes responsibility for the public event. The operations team is also employed by the administrative operation on the platform.

Since it is a structure that feeds each other between strategic design studio and community, it is necessary to briefly mention the activity areas of the studio;

- architectural design
- organizational design
- service design
- learning design
- business-strategy & development

The community team is among the main tasks to ensure the interaction between the strategic design studio and creative hub and to gain the capabilities that are within the creative hub, to curate the right profiles for projects. In a sense, this mechanism means the curation of the community created under the ATÖLYE roof. Because the community team will contribute to the creative hub and strategic design studio, determining the member application criteria by observing the relevant disciplines.

It is possible to say that the ATÖLYE is deeply espousing the term of community curation. In addition to this situation, they describe the perspectives of curation in the report they published;

“In our approach at ATÖLYE, we use ‘curation’ not only for selecting people in our community but also as a way of utilizing interaction potential with the selected ones.” (ATÖLYE, 2018)

The journey of the application of membership is as follows:

- Member candidates fill out the online form.
- The form is being assessed by the ATÖLYE community team.
- If it is a member-nominated designer or has a portfolio, it is assessed by the community team before the interview
- The issue of the candidate's profile overlap with the platform is assessed according to the following criteria.
 - Collaboration Potential
 - Community Engagement Potential
 - Professional Recognition
- During face-to-face interviews, the synergies between the member candidate and the platform are tried to observe. Gut feeling also has a place in the assessment.

The above criteria are calculated in scoring systematics. The designated points threshold is considered as a member of the passing candidate.

In addition to this system, ATÖLYE is not a completely closed platform for cooperation. It is also an open platform for collaborating with the theme of ATÖLYE.

Because of the limitation of capacity of people, disciplinary and gender diversity, ATÖLYE can be said to make a community curation in addition to the project curations.

ATÖLYE aimed at limiting the number of communities to 150 people (the sum of ' Ekib ' and community members, except for the talent pool) is focused on disciplines that will contribute to strategic design studio: creative industries, social sciences, technology § engineering, business development. Considering the talent pool and the number of inactive members, ATÖLYE can be said to have an ecosystem of approximately 450 people.

ATÖLYE has 2 types of membership, including resident and flex. While resident members have the right to use the platform for 30 entries per month and meeting rooms at a specific time, flex members can have 10 entry rights per month, in addition to the right to participate in events, the meeting rooms are available for 3 hours per month.

For the community to live, the platform has the following executions;

- The community team organizes member evaluation meetings with weekly meetings and receives a brief on the member profile needed according to the teams ' needs.
- Members have an interaction coefficient that they should have within the community. Participation in social and professional activities consists of criteria such as making a study for the benefit of the platform. The coefficient is calculated with a period of 6 months. At the end of 6 months, there is a reward mechanism earned from the gift

membership. The scoring system is essentially a reward and motivation system, and there is no such thing as unsubscribe. The overall number calculation has 2 factors;

- Appreciation level (positive parameter)
- Depreciation level (negative parameter)
- The platform has unique social and professional activities to provide community interaction, strengthening its ties to the platform.
 - Social activities (Tuesday picnics, Friday happy hours, etc)
Members can also provide content to these events.
 - Professional activities (Feedback sessions, criss-cross sessions, peer to peer sessions, etc)

ATÖLYE, which has a community management system that works harmoniously within itself, does not have a strategy for spreading or enlarging the community. It is possible to say that it has curation by limiting his community. In this dynamic structure, the main contractor for the financial sustainability of the platform can be called the strategic design studio. Therefore, the synergies created between the community and the studio are not coincidental.

In the context of the interview questions, ATÖLYE is measuring its success according to the following criteria;

- Financial sustainability,
- Diversity (Demographic & Discipliner)
- Inter-member interaction (Collaborative work environment)
- Annual/Periodic production (number of invoices that members cut, number of projects realized, the quantity of production, etc.)
- Contributing to the development of creative industries
- Providing a working environment for Freelance workforce

- Contributing to corporate firms/brands in the fields of innovation, creative project production, etc.
- Creating an alternative career culture for young professionals and new graduates in corporate life

2) İ.D.E.A. Kadıköy

Founded in 2017 as a new public space idea under the umbrella of Kadikoy municipality, İ.D.E.A. Kadıköy has a different story than other co-working spaces in Istanbul. It has been transformed from a service center (Moda Khalkedon Restaurant) and appealed as a new public space service center. It has a unique structure in this aspect because it has the intent to observe public benefits due to its public space idea. But the community management approach has similar features to other co-working spaces. There are similar models in the world to İ.D.E.A. Kadıköy in universities and there is no equivalent structure within the municipality for now.

İ.D.E.A. Kadıköy consists of 4 different structures;

- İşlik (co-working space): It is a public, shared, accessible collaborative workplace. Employees at İşlik form the business community, which interacts with each other and the public, learns together and from each other, creates a discussion environment and produces the debate. Employees at İşlik aim to work and produce for both individual and social benefit. For this reason, the business community is aimed at creating a gathering of people from different areas of interest and expertise and professions in different fields.
- Derslik (Working place): Derslik is a public, shared, accessible, semi-quiet free-working area. From classrooms, students, researchers, freelancers, who are in an intellectual endeavor, who need a short-term, qualified workspace that continues the learning process, can benefit from any fee.

- Etkinlik (Event space): İ.D.E.A. Kadıköy' s registered users are comprised of venues where people and institutions can meet with each other and outside the network and organize a common event. This space includes both indoor and outdoor areas for events. The venue is primarily used for events within İ.D.E.A. Kadıköy programs. Events Events are held around emerging technologies, digitalization, entrepreneurship topics in the venue.
- Aşlık (Culinary school): It' s a space that organizes culinary and gastronomy workshops to increase employment, to provide quality workforce, to meet rising demand in Kadıköy region.

In addition to the 4 spaces above, Moda Mahalle Bistro offers food and beverage service to all visitors of İ.D.E.A. Kadıköy at healthy and accessible rates.

Photo 6 İşlik venue of İ.D.E.A. Kadıköy¹²



¹² photo taken from <https://www.facebook.com/ideakadikoy>

In line with the scope of the research, more in-depth interviews were conducted in the field of İşlik. To mention the membership system in this direction, there are 2 types of membership systems, including monthly and weekend. İşlik area can be used 7 days a week for 1 month within the scope of the monthly membership. Weekend members can only benefit from the space on Saturdays and Sundays. Membership agreements are issued monthly.

The area of İşlik is designed for a quota of 80 people. Therefore, members are chosen according to specific criteria. In addition, the maximum duration of the membership period is 1 year, so that different people can benefit from the platform.

There are no services such as a virtual office. Members don't constantly have the same table. They can use a different table every day. The platform's administrative team works the same way. The membership request evaluation process begins with an online application. The online application form is assessed according to some criteria:

- Applicants should not have a stand-alone office
- Diversity of the profession
- Applicants should be individual employees (freelancer, entrepreneur, etc)
- To be able to support İ.D.E.A. Kadıköy with his/her expertise and be open to project development
- Rather than theory, people who work for practice are given priority

The platform does not include a separate unit for community management. The team responsible for administrative and managerial jobs provides community management.

In terms of community curation, İ.D.E.A. Kadıköy is also a platform that tries to achieve a discipliner balance. Current member profiles are divided into 60% design

& software, 10% translator, 10% architect, 10% lawyer, 10% industrial designer & entrepreneur. The platform is currently 40% female, 60% male member. According to the sectoral distribution of member profiles, the platform's activity content is composed. The platform restricts community growth and dissemination due to its organizational purpose and space capacity. So there is no target like a branch.

Within the scope of the interview questions, İ.D.E.A. Kadıköy's own success is measured according to the following criteria;

- Inter-member interaction (Collaborative work environment)
- Creativity (rewards for winning the platform or members, creative projects realized)
- Providing members with a cost advantage (space rent, reducing human resources costs, etc.)
- Contributing to the development of creative industries
- Providing a working environment for Freelance workforce

3) Joint Idea

Beşiktaş, Arnavutköy, and Şişli, Kanyon AVM in the locations of the operating platform, which represents the mission of the Joint Idea, the following way;

'Our mission is to prototype healthier, more meaningful, and naturally scalable ways to approach work that flow with the beauty and wonder of the connected human algorithm.' (Idea, 2019)

It is possible to summarize the platform's background story as follows; As a result of their change and needs in their own business live, it came to life with the pursuit of a system that adds value to the work of everyone's life and self-worth to address the inefficiencies of the employee and worker relationship Life Works Labs, which we have transmitted to individuals and institutions through the concept of

#exponentialhumanity the information that led us to the journey of life in the transition process, found life in this way.

Photo 7 Life Works Labs Kanyon venue of Joint Idea¹³



The platform has a different community understanding of other co-working spaces in research. While co-working space service is provided under the concept of life Works Club, the boundaries of Life Works Lab can be mentioned as flexible community management. Participants in the paid events and all members of the Arnavutköy locations can be defined as a community under the umbrella of the Joint Idea. Therefore, it was discussed on the definition of the community structure they wished to see under the platform, rather than the criteria for membership or

¹³ Photo taken from <https://www.lifeworkslabs.com/>

participatory in-depth interviews. The Joint Idea works around a community of innovative and sustainable business models and individuals who are in the perception of business life, which is the work of the life of the society.

The second venue of the platform, which provides financial sustainability through space leasing, membership fees, and paid events, was formed with a need like the first venue. The first venue of the platform, Arnavutköy, was founded in the need for a joint office. Then a proposal came from Kanyon AVM, to open a second venue in the shopping mall. Sharing the terrace floor of a mall together with a restaurant and a theater hall, the Joint Idea is a flexible area that offers different usage possibilities to respond to many different needs and can be described as an ashram in the middle of the city. The advantage of the Kanyon AVM' s location is to create an environment suitable for the concept of ' art of gathering '. Additionally, Joint Idea is also the partner of Circle Space which is located in Beyoğlu, Galata.

The platform has since its inception to the growth strategy with the human algorithm. As the propagation approach, ' life's work ' message from the platform, the right people in the right time to meet under the umbrella of the platform. In addition to the following activities, the community growth and propagation strategy are as follows:

- Positioning academicians and industry professionals as the opinion leader
- Creating a WOM effect with special applications for students
- Reference System (benefits available to candidates offered by existing members)
- Platform representatives to participate in various activities as speakers
- Influencer collaborations

It is possible to say that the Joint Idea is a predominantly female platform, unlike other co-working spaces participating in the study. 39,6 % of the members are

female, 60,4 % are males. The percentages of the disciplinary diversity are as follows;

- Architectural, real estate project development and consultancy 40%
- Social media and photography 10%,
- NGO 20%
- Technical Technology 20%
- Other 10%

Due to the advancement of the platform system with the minimal employee, there is no separate line of work for community management in the Joint Idea. The entire administrative team within the platform is considered to be on the platform as an active part of the story.

The main rituals of the platform can be defined as promoting the holistic development of the concept of exponential humanity and its regular associations, and as jam sessions.

Joint Idea is expressing itself as a platform focusing on content production and curation, rather than focusing on the use of common space brought by the definition of co-working spaces. ' Love Mafia ' described as the staff of close to 100 instructors in the school to equip people about the subjects learned, as an alternative to the working system in 09:00-18:00 hours, to provide the benefits that individuals discover their own journeys activities. It is possible to say within the scope of an in-depth interview that the platform, collaborator of international organizations such as Katapult Future Fest, Mindwell University, has adopted a human-based community management approach.

The size of the Joint Idea, which has been touched so far, consists of around 20,000 people. The platform plans to switch to a new membership system in addition to

the flexible community structure in the future. In addition to social media channels, emailing for the interaction of the current community, WhatsApp also has an important role in the communication between the instructor community itself.

With this information, it is possible to say that the Joint Idea is creating a community of people with similar objectives, not community curation, but content curation.

In the context of the interview questions, the Joint Idea is measuring its success in accordance with the following criteria;

- Diversity (Demographic & Discipliner)
- Inter-member interaction (Collaborative work environment)
- Creativity (rewards of the platform or members, creative projects realized)
- Geographical impact (contribution to the social development and urban transformation of the region where the platform is located)
- Contributing to the development of creative industries
- Community growth (increase in the number of members)
- Providing a working environment for Freelance workforce
- Contributing to corporate firms/brands in the fields of innovation, creative project production, etc.

4. CONCLUSION

In line with the research outcomes, it can be argued that the platforms are parallel to the background stories and missions of community building approaches. The following word cloud image has been prepared by obtaining the results from the survey. The survey questions were excluded from cloud work while the World cloud was working. The words repeated in the survey responses were taken as 1

- They adhere to the definition of the creative platform defined by the British Council.¹⁵ So they follow a service-oriented way of management.
- They do not curate the community and the entire business model focuses on this method.
- The boundaries of the platform have been observed to be semi-limited and low limited.
- Community management is not a separate department. In addition to the platform responsible, members are expected to undertake this task.
- Platform development strategy begins with prioritization of content management and progresses with these steps;
 - Within the curation of the right content, a qualified community is formed around the platform. So the community is built organically.
 - Then a collaborative environment is provided so that the community can communicate and develop business together.
- The spread of the community is defined as a number increase in branches or members. So a horizontal growth movement is observed.
- In 2016, at the ' Building Creative Communities ' program it was observed to comply with the following categories in accordance with the function descriptions made in the workshop¹⁶;
 - Creative hubs as an interdisciplinary interaction platform
 - Creative hubs to offer co-working environment & revitalizing neighborhoods
 - From co-working to co-creating society

¹⁵ “an infrastructure or venue that uses a part of its leasable or available space for networking, organizational and business development within the cultural and creative industries sectors.” (British Council, 2016)

¹⁶ Personal notes from the participation in ‘Building Creative Communities’ workshops. (<https://creativeconomy.britishcouncil.org/projects/building-creative-communities-istanbul/>)

The characteristics of creative platforms focusing on community management are as follows; (ATÖLYE, İTÜ Magnet)

- They adhere to the British Council's¹⁷ creative platform definition. Unlike the other group, they implement the principles of Charles Vogl¹⁸ on community creation.
- They do community curation, not content curation, and the entire business model focuses on this method.
- The boundaries of the platform have been observed to be high- limited.
- Community management can be a separate department. In the absence of a separate department, there is responsible staff focusing on this issue.
- The platform development strategy begins with prioritization of content management and progresses with the following steps;
 - A community profile is defined that will adapt to the platform's target.
 - Community curation is performed according to the defined profile.
 - Content management is performed so that the composed community can communicate with each other and create a collaborative working model.
- Because the propagation of the community is limited, the topic of the branch is located in the background. So the community growth strategy has a vertical, in-depth movement.

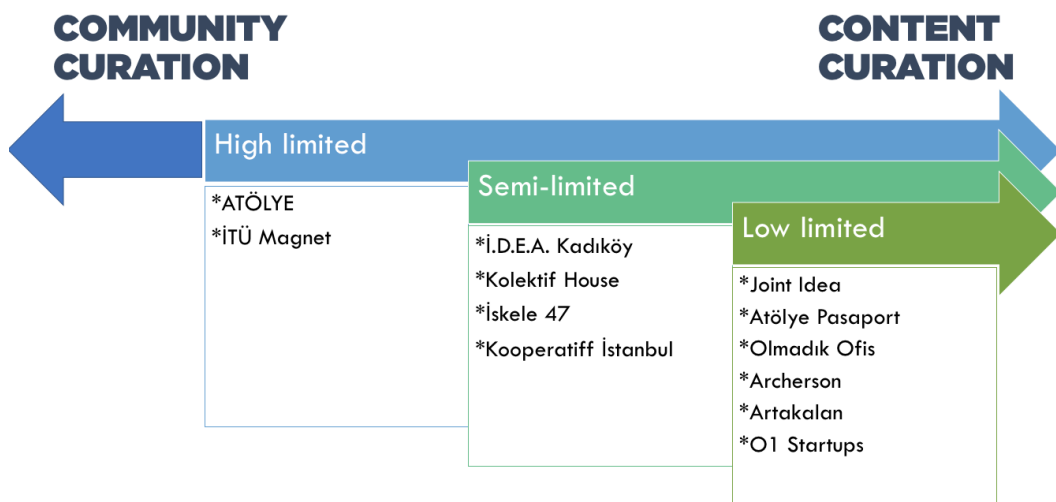
¹⁷ “an infrastructure or venue that uses a part of its leasable or available space for networking, organizational and business development within the cultural and creative industries sectors.” (British Council, 2016)

¹⁸ Vogl presents seven principles that are used to grow a community. boundary, initiation, rituals, temple, stories, symbols. (Vogl, 2016)

- In 2016, at the ' Building Creative Communities ' program it was observed to comply with the following categories in accordance with the function descriptions made in the workshop¹⁹;
 - Creative hubs as an interdisciplinary interaction platform
 - Creative hubs to offer co-working environment & revitalizing neighborhoods
 - Strengthening the start-up communities/creative ecosystem
 - Creative Hubs to develop entrepreneurial education & mentorship program
 - From co-working to co-creating society

In the scope of research, content and community management behaviors have been observed to be similar to curation theories. In this regard, it is possible to mention the rankings in the following diagram of the platforms ' community creation strategies.

Figure 16 Community vs content curation diagram



¹⁹ Personal notes from the participation in 'Building Creative Communities' workshops. (<https://creativeconomy.britishcouncil.org/projects/building-creative-communities-istanbul/>)

It is possible to mention 4 basic outputs related to the administrative approaches of co-working spaces operating in Istanbul in line with the hypothesis test conducted within the scope of the research;

1. Creative platforms which have an enterprise story and defined purpose, they also have the community

Platforms have a business model that fits the objectives they specify during the organization phase. Their communities are also directly involved in these purposes. This confirms the defining the vision of the creative community in the British Council's²⁰ establishment steps of creative platforms approach.

2. Curation concept can be added to creative hub toolkit documents

According to the British Council report released in 2016, 7 basic studies need to be done during platform establishment. In the 'defining the vision of the creative community' (British Council, 2016) step stage, content management or community management can be added to the Question toolkit. Because the answer to this question will affect the structure and services of the platform's business model.

In both approaches, it is possible to talk about community ties, community sustainability. However, the first approach is closer definitions of the creative hub in the literature on the axis. Creative platforms can also build their original communities through two distinct approaches.

²⁰ These are 7 steps defined by British Council to be checked during establishment of creative hubs 'Defining the vision of the creative community, providing a network for the creative community, shaping the opportunities for the creative community, ensuring the stability of the creative community, transferring the strengths of the creative community, reviewing and advancing the creative community, finding the best growth model for the creative community' (British Council, 2016)

According to the research results, When the targeted community profile is defined and surrounded with boundaries, in another saying as community curation, the platform's activities are shaped by the community's interests. If the content is curated, people who come together around similar objectives are organically creating a community.

3. Community management approach has 2 dimensions

Research outputs indicate that; in creative platforms, community management is divided into two as a link to enable interaction between members and to ensure that members interact with the platform. This confirms the approach of 'facilitating cooperation and networking activities ' (Block, 2018) which is indicated among the objectives of the creative platforms in the work of Block.

4. Community curation enhances loyalty

In a creative platform ecosystem with plenty of options for members, the member can leave the platform after a while, or switch to another platform, if it is not sufficiently fed from the community from which it belongs. The subject of curation is therefore important for ensuring the sustainability of the community.

Based on the research results, it can be said that community-curating platforms also produce model-oriented output. The boundaries of the content-curation focused platforms are flexible. But they act as a creative hub that benefits people directly or because of it. For their purposes, creative platforms that provide the balance between community and content curation can continue to preserve their charms for the creative class as long as they create community loyalty. Because there is no clear pattern of working together to produce the same purpose.

BIBLIOGRAPHY

- Aşkaroğlu, V. (2017). Toplum ve Birey: Yabancılaşma Üzerine Kuramsal Bir Tartışma. *Karadeniz-Blacksea-Черное море*, 35, 78-83.
- ATÖLYE. (2018). *Reflections Volume I*. Istanbul: ATÖLYE.
- ATÖLYE. (2019, 05 01). <https://atolye.io> adresinden alındı
- Austin, S. (2005). Community-Building Principles: Implications for Professional Development. *Child Welfare*, 84(2), 105-122.
- Bagwell, S. (2008). Creative clusters and city growth. *Creative Industries Journal*, 1(1), 31-46.
- Banks, J., & Deuze, M. (2009). Co-creative labour. *International Journal of Cultural Studies*, 12(5), 419-431.
- Baptista, R., & Swann, P. (1998). Do firms in clusters innovate more. *Research Policy*, 27(5), 525-540.
- Barth, R. (2001). *Educating by heart*. San Francisco: Jossey Bass.
- Belk, R. (2010). Possessions and self. *Wiley International Encyclopedia of Marketing*.
- Berger, J., & Malaney, G. (2003). Assessing the transition of transfer students from community colleges to a university. *NASPA journal*, 40(4).
- Bettez, S. (2011). Critical Community Building: Beyond Belonging. *Educational Foundations*, 25, 3-19.
- Bhaskar, M. (2016). *Curation: The power of selection in a world of excess*. Hachette UK.
- Bjårås, G., Haglund, B., & Rifkin, S. (1991). A new approach to community participation assessment. *Health Promotion International*, 6(3), 199-206.
- Block, P. (2018). *Community: The structure of belonging*. . Berrett-Koehler Publishers.
- Boschma, R., & Kloosterman, R. (2005). *Learning from clusters: a critical assessment from an economic-geographical perspective*. Springer Science & Business Media.
- Boyd, D., & Ellison, N. (2008). Social Network Sites: definition, history and scholarship. *Journal of Computer-Mediated Communication*(13), 210-230.
- British Council. (2016). *British Council Creative Economy*. The Creative Hubs Report 2016: <https://creativeeconomy.britishcouncil.org/media/uploads/files/HubsReport.pdf> adresinden alındı
- British Council, ATÖLYE. (2017). *Istanbul Creative Hubs*. Graphcommons: <https://graphcommons.com/graphs/21cc69ad-86d7-489d-99ac-524a3aeb15b8> adresinden alındı
- Buss, A., & Strauss, N. (2009). *Online Communities Handbook: Building your business and brand on the Web*.
- Campbell, J. (1994). Integer programming formulations of discrete hub location problems. *European Journal of Operational Research*, 72(2), 387-405.

- Cavanagh, M., & Prescott, A. (2007). Professional experience in learning to teach secondary mathematics: Incorporating Pre-service teachers into a community of practice. *Annual Conference of the Mathematics Education Research Group of Australasia*, 182-191.
- City Fringe Partnership. (1996). *Revitalising the City Fringe: Challenge Fund Proposals for*. London: City Fringe Partnership.
- Cohen, M. D. (1991). Individual learning and organizational routine: Emerging connections. *Organizational Science*, 2(1), 135-139.
- Consultancy, T. F. (2015). *Cultural and Creative Spillovers in Europe*. London: London: Arts Council England, Arts Council Ireland, Ireland, ECF, ECCE, Creative Britain, ECBN.
- Council, B. (2014). *Creative Hubs*. Creative Economy: <https://creativeeconomy.britishcouncil.org/projects/hubs/> adresinden alındı
- Cumbers, A., & MacKinnon, D. (2004). Introduction: clusters in urban and regional development. *Urban Studies*, 41, 959-969.
- Davis, A., Johnson, R., Lennon-Hopkins, K., Sciaky, D., Rosenstein, M., Wieggers, T., & Mattingly, C. (2012). Targeted journal curation as a method to improve data currency at the Comparative Toxicogenomics Database. Database, 2012(2012).
- Ding, Y. (2008). Community building in China: issues and directions. *Social Sciences in China*, 29(1), 152-159.
- Donan, H., & Wilson, T. (2002). *Sınırlar*. Ankara: Ütopya Yayınları.
- Durkheim, E. (1964). *The Division of Labor in Society*. Free Press.
- Elias, N. (1974). *Foreword: Towards a theory of communities*. London: The Sociology of Community.
- Eriksen, S. (2001). *Global environmental problems and local poverty*. Cicerone .
- Evans, J., & Hu, F. (2009). Power and environment aware control of Beowulf clusters. *Cluster Computing*, 12(3), 299-308.
- Evers, H.-D., Gerke, S., & Menkhoff, T. (2010). Knowledge Clusters and Knowledge Hubs: Designing Epistemic Landscapes for Development. *Journal of Knowledge Management*, 14(5), 678-689.
- Fenton, E. M. (2007). Visualising strategic change:: the role and impact of process maps as boundary objects in reorganisation. *European Management Journal*, 25(2), 104-117.
- Gandini, A. (2015). The rise of coworking spaces: A literature review. *ephemera*, 15(1), 193.
- Giddens, A., & Sutton, P. (2017). *Essential concepts in sociology* (Cilt 32). John Wiley & Sons.
- Gill, R., & Pratt, A. (2008). In the Social Factory?: Immaterial Labour, Precariousness and Cultural Work. *Theory, Culture & Society*, 25, 1-30.
- Goleman, D., & Boyatzis, R. (2017). Emotional intelligence has 12 elements. Which do you need to work on. *D., & Boyatzis, R*, 84(2), 1-5.
- Hannerz, U. (1992). *Cultural Complexity*. *Studies in the Social Organization of Meaning* (Cilt 34). Columbia University Press.
- Harrison, S. (1999). Cultural boundaries. *Anthropology today*, 15(5), 10-13.

- Heur, B. (2009). The Clustering of Creative Networks: Between Myth and Reality. *Urban Studies*, 46(8), 1531-1552.
- Hillery, G. A. (1955). Definition of community. *Rural sociology*(20), 111-123.
- Holt, D., & Thompson, C. (2004). Man-of-action heroes: The pursuit of heroic masculinity in everyday consumption. *Journal of Consumer*, 31(2), 425-440.
- Idea, J. (2019, 05 01). [https://www.lifeworkslabs.com/adresinden alındı](https://www.lifeworkslabs.com/adresinden%20alındı)
- Junger, S. (2016). *Tribe: On homecoming and belonging*. Twelve.
- Kretzmann, J., & McKnight, J. (1993). *Building Communities from the Inside Out: A Path Toward Finding and Mobilizing a Community's Assets*.
- Landesman, R. (2013). *Creative communities: Art works in economic development*. Brookings Institution Press.
- Lindblad, M., Manturuk, K., & Quercia, R. (2013). Sense of Community and Informal Social Control Among Lower Income Households: The Role of Homeownership and Collective Efficacy in Reducing Subjective Neighborhood Crime and Disorder. *American Journal of Community Psychology*, 51, 123-139.
- London Development Agency. (2003). *Creative London: Vision and plan*. London: London Development Agency. London Development Agency (LDA): <https://creativeindustrieslondon.files.wordpress.com/2014/11/creative-london.pdf> adresinden alındı
- Manderson, L. (1992). Community participation and malaria control in Southeast Asia: defining the principles of involvement. *Southeast Asian Journal of Tropical Medicine and Public Health*, 23, 9-17.
- Mannarini, T., & Fedi, A. (2009). Multiple senses of community: the experience and meaning of community. *Journal of Community Psychology*, 37(2), 211-227.
- Markusen, A. (1996). Interaction between regional and industrial policies: evidence from four countries. *International Regional Science Review*, 19(1-2), 49-77.
- Matheson, J., & Easson, G. (2015). *Creative HubKit: Made by hubs for emerging hubs*. London: British Council.
- McMillan, D., & Chavis, D. (1986). Sense of community: A definition and theory. *Journal of Community Psychology*, 14(1), 6-23.
- McNeely, J. (1999). Community building. *Journal of Community Psychology*, 27(6), 741-750.
- Mikkonen, I., Moisander, J., & Fırat, A. (2011). Cynical identity projects as consumer resistance—the scrooge as a social critic?. *Consumption, Markets and Culture*, 99-116.
- Minkler, M., & Wallerstein, N. (1997). Improving Health through Community Organization and Chapter 2 Community Building. *Community organizing and community building for health*, 30.
- Moisander, J., & Valtonen, A. (2011). Interpretive marketing research: using ethnography in strategic market development.

- Montgomery, J. (2007). Creative industry business incubators and managed workspaces: A review of best practice. *Planning, practice & research*, 22(4), 601-617.
- Newby, H., Saunders, P., Rose, D., & Bell, C. (1979). In search of community power. *Nonmetropolitan industrial growth and community change*.
- Nisbet, R. (1967). *The Sociological Tradition*.
- Nowell, B., & Boyd, N. (2010). Viewing community as responsibility as well as resource: deconstructing the theoretical roots of psychological sense of community. *Journal of Community Psychology*, 38(7), 828-841.
- Oakley, K. (2006). Include us out—economic development and social policy in the creative industries. *Cultural trends*, 15(4).
- O'Neill, P. (2007). The curatorial turn: From practice to discourse. *Issues in curating contemporary art and performance*, 13-28.
- Okandan, D. D. (2016, March 2016). *Building Creative Communities*. British Council:
https://www.britishcouncil.org.tr/sites/default/files/gokce_dervisoglu_okandan_-_the_importance_of_collaborative_spaces.pdf adresinden alındı
- O'Kelly, M. (1998). A geographer's analysis of hub-and-spoke networks☆. *Journal of Transport Geography*, 6(3), 171-186.
- O'Kelly, M., & Miller, H. (1994). THE HUB NETWORK DESIGN PROBLEM: A REVIEW AND SYNTHESIS. *Journal of Transport Geography*, 2(1), 31-40.
- Pahl, R. (2000). *On friendship*. Blackwell Publishing.
- Parsons, T., & Sciortino, G. (2015). *American Society : Toward a Theory of Societal Community*.
- Perry, H., Zulliger, R., & Rogers, M. (2014). Community health workers in low-, middle-, and high-income countries: an overview of their history, recent evolution, and current effectiveness. *Annual review of public health*(35), 399-421.
- Porter, M. (1990). The competitive advantage of nations. *Harvard Business Review*, 68(2), 73-93.
- Pratt, A. (2004). The cultural economy: a call for spatialized 'production of culture' perspectives. *International Journal of Cultural Studies*, 7(1), 117-128.
- Preece, J. (2000). *Online Communities - Designing Usability, Supporting Sociability* (Cilt 1). John Wiley & Sons, Inc..
- Ridings, J., Powell, D., Johnson, J., Pullie, C., Jones, C., Jones, R., & Terrell, K. (2008). Using Concept Mapping to Promote Community Building: The African American Initiative at Roseland. *Journal of Community Practice*, 16(1), 39-63.
- Rosenbaum, S. (2011). *Curation Nation: How to Win in a World Where Consumers are Creators*.
- Saxenian, A. (1996). Beyond boundaries: Open labor markets and learning in Silicon Valley. *The boundaryless career: A new employment principle for a new organizational era*, 39.

- Schlatter, N. E. (2010). *A New Spin: are DJs, rappers and bloggers" curators*.
<http://www.aam-us.org/pubs/mn/newspin.cfm> adresinden alındı
- Spinuzzi, C. (2012). Working Alone Together: Coworking as Emergent Collaborative Activity. *Journal of Business and Technical Communication*, 26(4), 399-441.
- Stachowiak, K., Pinheiro, R., Sedini, C., & Vaattovaara, M. (2013). Policies Aimed at Strengthening Ties between Universities and Cities. 263-291.
- Sunley, P., & Martin, R. (2003). Deconstructing clusters: chaotic concept or policy panacea?. *Journal of economic geography*, 3(1), 5-35.
- Şahin, A. (2017). *Build Community, Space Will Come*. medium.com:
<https://medium.com/atolye/build-community-space-will-come-e5e9e08ab075> adresinden alındı
- Tönnies, F. (1957). Gemeinschaft und gesellschaft. *Theories of society*.
- Thompson, C., & Tambyah, S. (1999). Trying to Be Cosmopolitan. *Journal of Consumer Research*, 26(3), 214-241.
- Townley, G., Kloos, B., Green, E., & Franco, M. (2011). Reconcilable Differences? Human Diversity, Cultural Relativity, and Sense of Community. *American Journal of Community Psychology*, 47, 69-85.
- Vogl, C. (2016). *The art of community: Seven principles for belonging*. Berrett-Koehler Publishers.
- Wenger, E., McDermott, R., & Snyder, W. (2002). Cultivating communities of practice: A guide to managing knowledge. *Harvard Business Press*, 8(2).
- White, A. T. (1982). Why community participation? A discussion of the arguments. *Assignment children*(2).
- Yanıklar, C. (2014). Sanal Topluluklar ve Geleneksel Topluluklar Arasındaki Farklılıkların Sosyolojik Bir Analizi. *Sosyoloji Araştırmaları Dergisi*, 158- 190.

APPENDIX-1, Updated list of co-working spaces in Istanbul

	STATUS	MATCHES THE DESCRIPTION OF CO-WORKING SPACE ON THE MAP	ON THE MAP , SUGGESTED TO ADD OR NOT SUGGESTED TO ADD	CO-WORKING SPACE	WEB SITE
1	Active	Yes	On the map	ATÖLYE	https://atolye.io/
2	Active	Yes	On the map	Dokuzbuçuk	http://dokuzbucuk.com/
3	Active	Yes	On the map	Impact Hub	http://www.impacthub.net/
4	Active	Yes	On the map	İskele 47	http://iskele47.com/
5	Active	Yes	On the map	İTÜ Magnet	https://www.itumagnet.com/
6	Active	Yes	On the map	Joint Idea	https://www.lifeworkslabs.com/
7	Active	Yes	On the map	Kolektif House	https://www.kolektifhouse.co/
8	Active	Yes	On the map	Maker Atölye	http://makeratolye.com/
9	Active	Yes	On the map	Workinton	https://www.workinton.com/
10	Active	Yes	Suggested to add	Archerson	https://www.archerson.co/co-working/
11	Active	Yes	Suggested to add	Arta Kalan	https://www.facebook.com/atolyeartakalan/
12	Active	Yes	Suggested to add	Atölye Pasaport	atolyepasaport.com
13	Active	Yes	Suggested to add	DAİRE Coworking	dairecoworking.com
14	Active	Yes	Suggested to add	DAM	http://www.damdayiz.com/
15	Active	Yes	Suggested to add	FinCube	fincube.com.tr
16	Active	Yes	Suggested to add	I.D.E.A.	http://www.ideakadikov.org/
17	Active	Yes	Suggested to add	Kamara Studio Offices	https://kamara.com.tr/
18	Active	Yes	Suggested to add	Koperatif	https://www.koperatif.com/
19	Active	Yes	Suggested to add	Levent Ofis	leventofis.com
20	Active	Yes	Suggested to add	Nalburüstü	nalburustu.org
21	Active	Yes	Suggested to add	O1 Startups	o1startups.com
22	Active	Yes	Suggested to add	Olmadık Ofis	olmadikprojeler.com
23	Active	Yes	Suggested to add	Plaza Cubes	https://www.plazacubes.com
24	Active	Yes	Suggested to add	Work Haus	workhaus.com.tr
25	Inactive	Yes	On the map	Garaj	http://garaj.co/
26	Inactive	Yes	On the map	Habita	http://habita.com.tr/
27	Inactive	Yes	Not suggested to add	Co-11 Sanayi	http://www.co-11.com/iletisim/
28	Active	No	Not suggested to add	Eofis	https://www.eofis.com.tr/
29	Active	No	Not suggested to add	Regus	https://www.regus.com.tr/
30	Active	No	Not suggested to add	Servcorp	servcorp.com.tr
31	Active	No	Not suggested to add	Business93	business93.com
32	Active	No	Not suggested to add	Ofis.zone	ofis.zone
33	Active	No	Not suggested to add	Ofis Lab	ofislabs.com
34	Active	No	Not suggested to add	guttobizLAB	guttobizlab.org
35	Active	No	Not suggested to add	Galata Business Center	galatabusinesscenter.com
36	Active	No	Not suggested to add	Workstation Offices	workstationoffices.com
37	Active	No	Not suggested to add	Joker Ofis	https://www.jokerofis.com
38	Active	No	Not suggested to add	Coda Offices	http://coda.com.tr/
39	Active	No	Not suggested to add	Hazır Ofis	https://www.hazirofis.com.tr/
40	Active	No	Not suggested to add	Erai Turkey	https://eraiturkey.com/
41	Active	No	Not suggested to add	Turnkey	https://www.turnkeyoficespace.com/

APPENDIX-2, Survey Questions

1. Platformunuzun adını belirtebilir misiniz?

2. Platformunuzun çıkış noktasını kısaca paylaşabilir misiniz? Nasıl bir hikayeye yola çıkıldı?

3. Topluluğunuzun büyüme ve yayılım stratejisi aşağıdakilerden hangileriyle eşleşmektedir?

- Ücretsiz etkinlikler yoluyla üye kazanma yaklaşımı
- Akademisyen ve sektör profesyonellerini kanaat önderi olarak konumlandırma
- Öğrencilere özel uygulamalarla WOM etkisi yaratmak
- Referans sistemi (Mevcut üyelerin önerdiği adaylara sunulan avantajlar)
- Üye kazanmak için yapılan dönemsel kampanyalar
- Platform temsilcilerinin çeşitli etkinliklere konuşmacı olarak katılması
- Geleneksel PR faaliyetleri (sektörel röportajlar.vb)
- Influencer işbirlikleri
- Büyüme ve yayılım stratejimiz bulunmamaktadır
- Diğer (lütfen belirtin)

4. Platformunuza üye olunabilmesi için belirli kriterler var mıdır? Kısaca bahsedebilir misiniz?

5. Üye profiliniz hakkında bilgi verebilir misiniz?

- Kadın (%)
- Erkek (%)

- Hangi disiplinlerde faaliyet gösteriyorlar? (Yüzde olarak belirtiniz. Örneğin Tasarım %10, Teknoloji %5 gibi)

6. Üyelerinize özel hizmet ve uygulamalarınız var mıdır? Evetse aşağıdakilerden hangilerini kapsıyor?

- Yeni üyelere özel hizmetler (ilk ay ücretsiz sunulan hizmetler vb)
- Hobi&yaşam tarzı etkinlikleri (ücretsiz yoga, kahvaltı organizasyonu, hobi kursları vb)
- Mesleki/profesyonel atölye ve eğitimler
- Dijital iletişim araçları (Slack, Basecamp gibi proje yönetimi ve iç iletişimi kolaylaştıran uygulama kullanımları)
- Veri tabanları, dijital kütüphanelere erişim
- Sadakat programı (anlaşmalı markalardan üyelere özel fiyat avantajı sağlanması vb)
- Mentörlük hizmeti
- Diğer (lütfen belirtin)

7. Platformunuzda topluluk yönetiminden sorumlu bir departman ya da kişi var mıdır? Evetse hangi departmana bağlı olarak çalışmaktadır?

- Müşteri ilişkileri
- İç iletişim
- İnsan kaynakları
- Pazarlama
- Etkinlik & organizasyon
- Kurumsal iletişim & halka ilişkiler
- Ürün yönetimi
- Bilgi teknolojisi (IT)
- Bilgi yönetimi
- Üyeler
- Topluluk yönetimi ekibimiz ayrı bir departmandır
- Topluluk yönetimi sorumlumuz bulunmamaktadır

- Diğer (lütfen belirtin)

8. Sizce üyeleriniz kendilerine ne tür faydalar sağlayabilmek için platformunuz çatısı altında yer alıyor?

- Müşteri ilişkileri & yeni iş geliştirme potansiyeli
- Fikir, proje ve ürünlerinin test edebilecekler bir ortam
- İnovasyon
- Öğrenme, uzmanlaşma ve kişisel /kurumsal gelişime katkı
- Ağ oluşturma (networking)
- Ortak ilgi alanlarına sahip kişilerle aynı ortamı paylaşma
- İşbirlikçi (collaboration) modele dayalı çalışma ortamından faydalanma
- Ofis ve insan kaynağı maliyetlerinin azaltılması
- Operasyonel konularda iş yükünün azaltılması (sekreteryaya, posta hizmeti vb)
- Diğer (lütfen belirtin)

9. Üyeleriniz arasında etkileşimi nasıl sağlıyorsunuz?

- Dijital iletişim araçlarla (Slack, Basecamp vb uygulamalar)
- E-mail ortamında (duyuru, newsletter vb)
- Kapalı sosyal medya gruplarıyla
- Ağ oluşturma (networking) etkinlikleriyle
- Mekanda yer alan özel duyuru alanlarıyla
- Diğer (lütfen belirtin)

10. Üyelerinizin ürün ve projelerini platformunuz dışında duyurmak, daha geniş kitlelere ulaştırmak için destekleyici faaliyetleriniz var mıdır? Evetse aşağıdakilerden hangileriyle örtüşüyor?

1. Platform sosyal medya kanallarından duyuru
2. PR desteği
3. Satış desteği (Üyelerin proje ve ürünlerinin satışı için gerekli ortamın oluşturulması)

4. Destek faaliyetimiz bulunmamaktadır

5. Diğer (lütfen belirtin)

11. Platformunuzu ifade eden, diğerlerinden ayırtıran özel bir sembol ya da topluluğunuza ait ritüele sahip misiniz? Evetse kısaca paylaşabilir misiniz? (Örneğin rutin üyelik motivasyonunu artıran etkinlikler/sinema günleri vb)

12. Platformunuzun finansal sürdürülebilirliğini nasıl sağlıyorsunuz?

- Fonlar
- Sponsorluklar
- Mekan kiralama
- Üyelik ücretleri
- Biletli etkinlikler
- Hiçbiri
- Diğer (lütfen belirtin)

13. Platformunuza üyelik ücretli midir?

- Evet
- Hayır
- Diğer (lütfen belirtin)

14. Platformunuzun/topluluğunuzun başarısını hangi kriterler doğrultusunda ölçümlüyorsunuz?

- Finansal sürdürülebilirlik
- Çeşitlilik (demografik & disipliner)
- Üyeler arası etkileşim (işbirlikçi çalışma ortamı)
- Yıllık/dönemsel üretim (üyelerin kestiği fatura sayısı, gerçekleşen proje sayısı, üretim miktarı vb)
- Yaratıcılık (platformun ya da üyelerin kazandığı ödüller, gerçekleşen yaratıcı projeler)

- Coğrafi etki (platformun bulunduğu bölgenin toplumsal gelişimine ve kentsel dönüşümüne katkısı)
- Sektörel ya da akademik kaynak yaratımı
- Üyelere maliyet avantajı sağlanması (mekan kirası, insan kaynakları maliyeti vb azaltılması)
- Yaratıcı endüstrilerin gelişimine katkı
- Yayılım (birden fazla lokasyonda faaliyet gösterme)
- Topluluğun büyümesi (üye sayısında artış)
- Freelance iş gücüne çalışma ortamı sağlanması
- Kurumsal firmalara/markalara inovasyon, yaratıcı proje üretimi vb alanlarda katkı sağlanması
- Genç profesyoneller ve yeni mezunlar için kurumsal hayata alternatif bir kariyer ortamı yaratılması
- Diğer (lütfen belirtin)

APPENDIX-3, Survey Answers

Archerson Survey Answers

Q1 Platformunuzun adını belirtebilir misiniz?

Archerson

Q2 Platformunuzun çıkış noktasını kısaca paylaşabilir misiniz? Nasıl bir hikayeye yola çıkıldı?

Hizmet ve Gayrimenkul sektörlerinde iş tecrübelerimizi birleştirerek, Türkiye'deki dönemsel kriz ortamında sunduğumuz hizmetlerin genç girişimcilere fayda sağlayacağını düşünerek yola çıktık.

Q3 Topluluğunuzun büyüme ve yayılım stratejisi aşağıdakilerden hangileriyle eşleşmektedir?

Ücretsiz etkinlikler yoluyla üye kazanma, yaklaşımı Referans sistemi (Mevcut üyelerin önerdiği adaylara sunulan avantajlar), Geleneksel PR faaliyetleri (sektörel röportajlar vb)

Q4 Platformunuza üye olunabilmesi için belirli kriterler var mıdır? Kısaca bahsedebilir misiniz?

Genç girişimciler için herhangi bir kriter bulunmamakla beraber, geleneksel ofis anlayışından geçiş yapanlar için heyecanını yitirmemiş olanları tercih ediyoruz.

Q5 Üye profiliniz hakkında bilgi verebilir misiniz?

Kadın (%) 35

Erkek (%) 65

Hangi disiplinlerde faaliyet gösteriyorlar? (Yüzde olarak belirtiniz. Örneğin Tasarım %10, Teknoloji %5 gibi)

Yazılım %40

Tasarım %20

Ticaret %30

Hukuk %10

Q6 Üyelerinize özel hizmet ve uygulamalarınız var mıdır? Evetse aşağıdakilerden hangilerini kapsıyor?

Hobi&yaşam tarzı etkinlikleri (ücretsiz yoga, kahvaltı organizasyonu, hobi kursları vb), Mesleki/profesyonel atölye ve eğitimler, Mentörlük hizmeti.

Q7 Platformunuzda topluluk yönetiminden sorumlu bir departman ya da kişi var mıdır? Evetse hangi departmana bağlı olarak çalışmaktadır?

Müşteri ilişkileri

Q8 Sizce üyeleriniz kendilerine ne tür faydalar sağlayabilmek için platformunuz çatısı altında yer alıyor?

Fikir, proje ve ürünlerinin test edebilecekler bir, ortam Ağ oluşturma (networking), Ortak ilgi alanlarına sahip kişilerle aynı ortamı paylaşma, Ofis ve insan kaynağı maliyetlerinin, azaltılması. Operasyonel konularda iş yükünün azaltılması (sekreteryaya, posta hizmeti vb)

Q9 Üyeleriniz arasında etkileşimi nasıl sağlıyorsunuz?

E-mail ortamında (duyuru, newsletter, vb)
Ağ oluşturma (networking) etkinlikleriyle

Q10 Üyelerinizin ürün ve projelerini platformunuz dışında duyurmak, daha geniş kitlelere ulaştırmak için destekleyici faaliyetleriniz var mıdır? Evetse aşağıdakilerden hangileriyle örtüşüyor?

Platform sosyal medya kanallarından, duyuru PR desteği, Satış desteği (Üyelerin proje ve ürünlerinin satışı için gerekli ortamın oluşturulması)

Q11 Platformunuzu ifade eden, diğerlerinden ayırtıran özel bir sembol ya da topluluğunuza ait ritüele sahip misiniz? Evetse kısaca paylaşabilir misiniz? (Örneğin rutin üyelik motivasyonunu artıran etkinlikler/sinema günleri vb)

Bahçemizde düzenlediğimiz iş sonrası etkinliklerimiz.

Q12 Platformunuzun finansal sürdürülebilirliğini nasıl sağlıyorsunuz?

Mekan kiralama, Üyelik ücretleri

Q13 Platformunuza üyelik ücretli midir?

Evet

Q14 Platformunuzun/topluluğunuzun başarısını hangi kriterler doğrultusunda ölçümlüyorsunuz?

Finansal sürdürülebilirlik, Üyeler arası etkileşim (işbirlikçi çalışma, ortamı) Üyelere maliyet avantajı sağlanması (mekan kirası, insan kaynakları maliyeti vb azaltılması), Yaratıcı endüstrilerin gelişimine, katkı Topluluğun büyümesi (üye sayısında, artış) Freelance iş gücüne çalışma ortamı, sağlanması. Genç profesyoneller ve yeni mezunlar için kurumsal hayata alternatif bir kariyer ortamı yaratılması

Arta Kalan Survey Answers

Q1 Platformunuzun adını belirtebilir misiniz?

Artakalan

Q2 Platformunuzun çıkış noktasını kısaca paylaşabilir misiniz? Nasıl bir hikayeye yola çıkıldı?

Kendim dahil olmak üzere genç sanatçıların networklerini, birikimlerini, malzemelerini birleştirmek adına düşüncelerim vardı ve kendi üretimimi açık kaynaklı hale getirerek paylaşmak istedim ve bir mekanla başladım.

Q3 Topluluğunuzun büyüme ve yayılım stratejisi aşağıdakilerden hangileriyle eşleşmektedir?

Öğrencilere özel uygulamalarla WOM etkisi, yaratmak. Referans sistemi (Mevcut üyelerin önerdiği adaylara sunulan avantajlar)

Q4 Platformunuza üye olunabilmesi için belirli kriterler var mıdır? Kısaca bahsedebilir misiniz?

Sanatsal vizyonda yeterlilik ve samimiyet temelleri.

Q5 Üye profiliniz hakkında bilgi verebilir misiniz?

Kadın (%) 20

Erkek (%) 80

Hangi disiplinlerde faaliyet gösteriyorlar? (Yüzde olarak belirtiniz. Örneğin Tasarım %10, Teknoloji %5 gibi)

Tasarım %50

Üretim %50

Q6 Üyelerinize özel hizmet ve uygulamalarınız var mıdır? Evetse aşağıdakilerden hangilerini kapsıyor?

Mesleki/profesyonel atölye ve, eğitimler, Veri tabanları, dijital kütüphanelere, erişim, Mentörlük hizmeti.

Q7 Platformunuzda topluluk yönetiminden sorumlu bir departman ya da kişi var mıdır? Evetse hangi departmana bağlı olarak çalışmaktadır?
Üyeler.

Q8 Sizce üyeleriniz kendilerine ne tür faydalar sağlayabilmek için platformunuz çatısı altında yer alıyor?

Müşteri ilişkileri & yeni iş geliştirme potansiyeli, Fikir, proje ve ürünlerinin tes edebilecekler bir, ortam İnovasyon, Öğrenme, uzmanlaşma ve kişisel /kurumsal gelişime katkı, Ağ oluşturma (networking), Ortak ilgi alanlarına sahip kişilerle aynı ortamı paylaşma, İşbirlikçi (collaboration) modele dayalı çalışma ortamından faydalanma, Ofis ve insan kaynağı maliyetlerinin, azaltılması Operasyonel konularda iş yükünün azaltılması (sekreteryaya, posta hizmeti vb)

Q9 Üyeleriniz arasında etkileşimi nasıl sağlıyorsunuz?

Mekanda yer alan özel duyuru alanlarıyla.

Q10 Üyelerinizin ürün ve projelerini platformunuz dışında duyurmak, daha geniş kitlelere ulaştırmak için destekleyici faaliyetleriniz var mıdır? Evetse aşağıdakilerden hangileriyle örtüşüyor?

Destek faaliyetimiz bulunmamaktadır.

Q11 Platformunuzu ifade eden, diğerlerinden ayırtıran özel bir sembol ya da topluluğunuza ait ritüele sahip misiniz? Evetse kısaca paylaşabilir misiniz? (Örneğin rutin üyelik motivasyonunu artıran etkinlikler/sinema günleri vb)

Henüz bu tarz bir alışkanlık edinemedik.

Q12 Platformunuzun finansal sürdürülebilirliğini nasıl sağlıyorsunuz?

Mekan kiralama, Üyelik, ücretleri
Diğer (lütfen belirtin): Gruba dışardan gelen işler

Q13 Platformunuza üyelik ücretli midir?

Hayır

Q14 Platformunuzun/topluluğunuzun başarısını hangi kriterler doğrultusunda ölçümlüyorsunuz?

Çeşitlilik (demografik &, disipliner) Üyeler arası etkileşim (işbirlikçi çalışma, ortamı) Yaratıcılık (platformun ya da üyelerin kazandığı ödüller, gerçekleşen yaratıcı projeler), Coğrafi etki (platformun bulunduğu bölgenin toplumsal

gelişimine ve kentsel dönüşümüne katkısı), Üyelere maliyet avantajı sağlanması (mekan kirası, insan kaynakları maliyeti vb azaltılması)

ATÖLYE Survey Answers

Q1 Platformunuzun adını belirtebilir misiniz?

ATÖLYE

Q2 Platformunuzun çıkış noktasını kısaca paylaşabilir misiniz? Nasıl bir hikayeye yola çıkıldı?

Platformumuz insan mekandan öncedir felsefesiyle kuruluyor. Platformumuzun kurucularının yüksek lisans projesi aslında. Ekip çalışması ihtiyacından (yüzyüze iletişim& fiziksel etkileşim) yola çıkılarak kuruluyor.

Q3 Topluluğunuzun büyüme ve yayılım stratejisi aşağıdakilerden hangileriyle eşleşmektedir?

Büyüme ve yayılım stratejimiz bulunmamaktadır

Q4 Platformunuza üye olunabilmesi için belirli kriterler var mıdır? Kısaca bahsedebilir misiniz?

Evet. Üyelerimizin 4 farklı alandan (creative industries, technology& engineering , business development&strategy , social sciences) birinden gelmesi ilk kriterimiz. Form doldurmadan başvuru kabul etmiyoruz. Form değerlendirildikten sonra yüzyüze görüşmeye çağırıyoruz. Çünkü görüşme esnasındaki etkileşim bizim için oldukça değerli. Tasarımcıların portfolyosunu değerlendiriyoruz. Form üzerinden belirlediğimiz ek olarak da yüzyüze görüşmeyi de içerisine dahil ettiğimiz puanlama sistemimiz var. Puan barajını geçen adayların üyelik başvurularını kabul ediyoruz.

Q5 Üye profiliniz hakkında bilgi verebilir misiniz?

Kadın (%) 56

Erkek (%) 44

Hangi disiplinlerde faaliyet gösteriyorlar? (Yüzde olarak belirtiniz. Örneğin Tasarım %10, Teknoloji %5 gibi)

Yüzde sırasına göre azalan şekilde sıralama creative industries, technology&engineering, business, development, social sciences

Q6 Üyelerinize özel hizmet ve uygulamalarınız var mıdır? Evetse aşağıdakilerden hangilerini kapsıyor?

Hobi&yaşam tarzı etkinlikleri (ücretsiz yoga, kahvaltı organizasyonu, hobi kursları vb), Mesleki/profesyonel atölye ve eğitimler, Dijital iletişim araçları (Slack, Basecamp gibi proje yönetimi ve iç iletişimi kolaylaştıran uygulama kullanımları)

Q7 Platformunuzda topluluk yönetiminden sorumlu bir departman ya da kişi var mıdır? Evetse hangi departmana bağlı olarak çalışmaktadır?
Topluluk yönetimi ekibimiz ayrı bir departmandır

Q8 Sizce üyeleriniz kendilerine ne tür faydalar sağlayabilmek için platformunuz çatısı altında yer alıyor?

Müşteri ilişkileri & yeni iş geliştirme potansiyeli, Fikir, proje ve ürünlerinin test edebilecekler bir ortam, İnovasyon, Öğrenme, uzmanlaşma ve kişisel /kurumsal gelişime katkı, Ağ oluşturma (networking), Ortak ilgi alanlarına sahip kişilerle aynı ortamı paylaşma, İşbirlikçi (collaboration) modele dayalı çalışma ortamından faydalanma, Ofis ve insan kaynağı maliyetlerinin azaltılması, Operasyonel konularda iş yükünün azaltılması (sekreteryaya, posta hizmeti vb)

Q9 Üyeleriniz arasında etkileşimi nasıl sağlıyorsunuz?

Dijital iletişim araçlarla (Slack, Basecamp vb uygulamalar), E-mail ortamında (duyuru, newsletter, vb) Ağ oluşturma (networking) etkinlikleriyle, Mekanda yer alan özel duyuru , alanlarıyla

Diğer (lütfen belirtin):
İş için whatsapp kullanmıyoruz

Q10 Üyelerinizin ürün ve projelerini platformunuz dışında duyurmak, daha geniş kitlelere ulaştırmak için destekleyici faaliyetleriniz var mıdır? Evetse aşağıdakilerden hangileriyle örtüşüyor?

Platform sosyal medya kanallarından , duyuru PR desteği, Satış desteği (Üyelerin proje ve ürünlerinin satışı için gerekli ortamın oluşturulması)

Diğer (lütfen belirtin):
Newsletter (PR anlayışı)

Q11 Platformunuzu ifade eden, diğerlerinden ayırtıran özel bir sembol ya da topluluğunuza ait ritüele sahip misiniz? Evetse kısaca paylaşabilir misiniz? (Örneğin rutin üyelik motivasyonunu artıran etkinlikler/sinema günleri vb)

Evet. Birkaç örnek vermek gerekirse. Cuma günleri şamanik ritim çemberi etkinliği düzenliyoruz. 'ekip' demiyoruz 'ekib' diyoruz. Çöplerimizi ayırıştırıyoruz. Mekanı kullanan herkes Beylikdüzü adlı efsaneleşmiş bir köşemiz var. Herkes kendi bulaşğını makineye koymaz zorunda gibi özgün kurallarımız var.

Q12 Platformunuzun finansal sürdürülebilirliğini nasıl sağlıyorsunuz?

Mekan kiralama, Üyelik ücretleri, Biletli etkinlikler

Diğer (lütfen belirtin):

Fonlar projeler için kullanılıyor, platformun bekası için, studio nun sağladığı gelir (ana gelir oradan geliyor)

Q13 Platformunuza üyelik ücretli midir?

Evet

Diğer (lütfen belirtin):

2 çeşit üyelik tipi var (resident üyelik /30 giriş hakkı ayda, toplantı odalarını belirli bir saate kadar kullanma, etkinliklere katılım, genelde cam kenarında oturuyorlar) flex 10 giriş hakkı 3 saat toplantı odası kullanma etkinlik hakkı,

Q14 Platformunuzun/topluluğunuzun başarısını hangi kriterler doğrultusunda ölçümlüyorsunuz?

Finansal sürdürülebilirlik, Çeşitlilik (demografik &, disipliner) Üyeler arası etkileşim (işbirlikçi çalışma ortamı), Yıllık/dönemsel üretim (üyelerin kestiği fatura sayısı, gerçekleşen proje sayısı, üretim miktarı vb), Yaratıcı endüstrilerin gelişimine katkı, Freelance iş gücüne çalışma ortamı sağlanması, Kurumsal firmalara/markalara inovasyon, yaratıcı proje üretimi vb alanlarda katkı sağlanması, Genç profesyoneller ve yeni mezunlar için kurumsal hayata alternatif bir kariyer ortamı yaratılması

Diğer (lütfen belirtin):

Aslında gençlere alternatif kariyer ortamı yaratmıyoruz, kariyer kültürü sunuyoruz.

Atölye Pasaport Survey Answers

Q1 Platformunuzun adını belirtebilir misiniz?

Atölye Pasaport

Q2 Platformunuzun çıkış noktasını kısaca paylaşabilir misiniz? Nasıl bir hikayeye yola çıkıldı?

Yeni deneyimler yaşamak ve farklı insanlar tanımanın hayatıma inanılmaz katkılarını gördüğümde arkadaşlarımla konuşup onların da buna ihtiyaç duyduğunu anladım.

Q3 Topluluğunuzun büyüme ve yayılım stratejisi aşağıdakilerden hangileriyle eşleşmektedir?

Akademisyen ve sektör profesyonellerini kanaat önderi olarak konumlandırma

Q4 Platformunuza üye olunabilmesi için belirli kriterler var mıdır? Kısaca bahsedebilir misiniz?

Atölyemizde 1 workshopa gelen katılımcılar atölyemize özel pasaport sahibi oluyor. 5 etkinlik tamamladıklarındaysa 1 workshop hediye ediyoruz.

Q5 Üye profiliniz hakkında bilgi verebilir misiniz?

Kadın (%) 60

Erkek (%) 40

Hangi disiplinlerde faaliyet gösteriyorlar? (Yüzde olarak belirtiniz. Örneğin Tasarım %10, Teknoloji %5 gibi)

Oyunculuk %20

Reklam pazarlama %10

Çalışmayanlar %20

Öğrenci %20

Teknoloji %10

Bakım ve güzellik %10

İlaç sektörü %10

Moda tasarım %10

Q6 Üyelerinize özel hizmet ve uygulamalarınız var mıdır? Evetse aşağıdakilerden hangilerini kapsıyor?

Hobi&yaşam tarzı etkinlikleri (ücretsiz yoga, kahvaltı organizasyonu, hobi kursları vb) Mesleki/profesyonel atölye ve eğitimler.

Q7 Platformunuzda topluluk yönetiminden sorumlu bir departman ya da kişi var mıdır? Evetse hangi departmana bağlı olarak çalışmaktadır?

Etkinlik & organizasyon

Q8 Sizce üyeleriniz kendilerine ne tür faydalar sağlayabilmek için platformunuz çatısı altında yer alıyor?

Müşteri ilişkileri & yeni iş geliştirme potansiyeli, Fikir, proje ve ürünlerinin test edebilecekler bir, ortam, Öğrenme, uzmanlaşma ve kişisel kurumsal gelişime katkı, Ağ oluşturma (networking), Ortak ilgi alanlarına sahip kişilerle aynı ortamı paylaşma

Q9 Üyeleriniz arasında etkileşimi nasıl sağlıyorsunuz?

E-mail ortamında (duyuru, newsletter, vb), Ağ oluşturma (networking) etkinlikleriyle.

Q10 Üyelerinizin ürün ve projelerini platformunuz dışında duyurmak, daha geniş kitlelere ulaştırmak için destekleyici faaliyetleriniz var mıdır? Evetse aşağıdakilerden hangileriyle örtüşüyor?
Platform sosyal medya kanallarından duyuru.

Q11 Platformunuzu ifade eden, diğerlerinden ayırtıran özel bir sembol ya da topluluğunuza ait ritüele sahip misiniz? Evetse kısaca paylaşabilir misiniz?
(Örneğin rutin üyelik motivasyonunu artıran etkinlikler/sinema günleri vb)

Pasaport sahibi katılımcılarımıza her ay ücretsiz söyleşi, oyun gecesi gibi etkinlikler düzenliyoruz.

Q12 Platformunuzun finansal sürdürülebilirliğini nasıl sağlıyorsunuz?

Biletli etkinlikler ile.

Q13 Platformunuza üyelik ücretli midir?
Hayır

Q14 Platformunuzun/topluluğunuzun başarısını hangi kriterler doğrultusunda ölçümlüyorsunuz?

Finansal sürdürülebilirlik, Çeşitlilik (demografik &, disipliner) Yaratıcılık (platformun ya da üyelerin kazandığı ödüller, gerçekleşen yaratıcı projeler), Coğrafi etki (platformun bulunduğu bölgenin toplumsal gelişimine ve kentsel dönüşümüne katkısı), Yaratıcı endüstrilerin gelişimine, katkı Topluluğun büyümesi (üye sayısında, artış) Freelance iş gücüne çalışma ortamı, sağlanması. Genç profesyoneller ve yeni mezunlar için kurumsal hayata alternatif bir kariyer ortamı yaratılması

İ.D.E.A. Kadıköy Survey Answers

Q1 Platformunuzun adını belirtebilir misiniz?

İ.D.E.A. Kadıköy

Q2 Platformunuzun çıkış noktasını kısaca paylaşabilir misiniz? Nasıl bir hikayeye yola çıkıldı?

Moda Khalkedon Restaurant, proje sorumluları ve ilgililer tarafından dönüştürülerek İ.D.E.A. Kadıköy halini almıştır.

Q3 Topluluğunuzun büyüme ve yayılım stratejisi aşağıdakilerden hangileriyle eşleşmektedir?

Büyüme ve yayılım stratejimiz bulunmamaktadır.

Diğer (lütfen belirtin):

Platformun ana amacı kamu faydasını gözetmek olduğu için, diğer co-working spaces'lerden farklı bir duruşu var bu anlamda.

Q4 Platformunuza üye olunabilmesi için belirli kriterler var mıdır? Kısaca bahsedebilir misiniz?

Evet. Kriterlerimiz şu şekilde;

Adayın halihazırda bir ofisi olup olmamasına dikkat ediyoruz

Meslek çeşitliliğine önem veriyoruz

Bireysel başvuru olmasına dikkat ediyoruz

Uzmanlık alanıyla bize destek olması ve birlikte proje geliştirmeye açık olması

Teoriden ziyade pratiğe yönelik çalışan insanlara öncelik veriyoruz

Q5 Üye profiliniz hakkında bilgi verebilir misiniz?

Kadın (%) 40

Erkek (%) 60

Hangi disiplinlerde faaliyet gösteriyorlar? (Yüzde olarak belirtiniz. Örneğin Tasarım %10, Teknoloji %5 gibi)

Yazılım %60

Çevirmen %10

Mimar %10

Hukukçu %10

Endüstriyel tasarımcı(girişimci)%10

Q6 Üyelerinize özel hizmet ve uygulamalarınız var mıdır? Evetse aşağıdakilerden hangilerini kapsıyor?

Mesleki/profesyonel atölye ve eğitimler, Dijital iletişim araçları (Slack gibi proje yönetimi ve iç iletişimi kolaylaştıran uygulama kullanımları)

Q7 Platformunuzda topluluk yönetiminden sorumlu bir departman ya da kişi var mıdır? Evetse hangi departmana bağlı olarak çalışmaktadır?

Topluluk yönetimi sorumlumuz bulunmamaktadır

Q8 Sizce üyeleriniz kendilerine ne tür faydalar sağlayabilmek için platformunuz çatısı altında yer alıyor?

Müşteri ilişkileri & yeni iş geliştirme potansiyeli, Öğrenme, uzmanlaşma ve kişisel /kurumsal gelişime katkı, Ağ oluşturma (networking), Ortak ilgi alanlarına sahip kişilerle aynı ortamı paylaşma, İşbirlikçi (collaboration) modele dayalı çalışma ortamından faydalanma, Ofis ve insan kaynağı maliyetlerinin azaltılması

Q9 Üyeleriniz arasında etkileşimi nasıl sağlıyorsunuz?

Dijital iletişim araçlarla (Slack, Basecamp vb uygulamalar), E-mail ortamında (duyuru, newsletter, vb) Kapalı sosyal medya gruplarıyla, Ağ oluşturma (networking) etkinlikleriyle, Mekanda yer alan özel duyuru alanlarıyla

Q10 Üyelerinizin ürün ve projelerini platformunuz dışında duyurmak, daha geniş kitlelere ulaştırmak için destekleyici faaliyetleriniz var mıdır? Evetse aşağıdakilerden hangileriyle örtüşüyor?

Diğer (lütfen belirtin)

Q11 Platformunuzu ifade eden, diğerlerinden ayırtıran özel bir sembol ya da topluluğunuza ait ritüele sahip misiniz? Evetse kısaca paylaşabilir misiniz? (Örneğin rutin üyelik motivasyonunu artıran etkinlikler/sinema günleri vb)

Evet, her yıl sezon açılış partisi düzenlenmektedir.

Q12 Platformunuzun finansal sürdürülebilirliğini nasıl sağlıyorsunuz?

Diğer (lütfen belirtin):

Belediyenin bütçesinden karşılanıyor

Q13 Platformunuza üyelik ücretli midir?

Evet

Q14 Platformunuzun/topluluğunuzun başarısını hangi kriterler doğrultusunda ölçümlüyorsunuz?

Üyeler arası etkileşim (işbirlikçi çalışma ortamı) Yaratıcılık (platformun ya da üyelerin kazandığı ödüller, gerçekleşen yaratıcı projeler), Coğrafi etki (platformun bulunduğu bölgenin toplumsal gelişimine ve kentsel dönüşümüne katkısı), Üyelere maliyet avantajı sağlanması (mekan kirası, insan kaynakları maliyeti vb azaltılması), Yaratıcı endüstrilerin gelişimine katkı, Freelance iş gücüne çalışma ortamı , sağlanması, Genç profesyoneller ve yeni mezunlar için kurumsal hayata alternatif bir kariyer ortamı yaratılması

İskele47 Survey Answers

Q1 Platformunuzun adını belirtebilir misiniz?

iskele47

Q2 Platformunuzun çıkış noktasını kısaca paylaşabilir misiniz? Nasıl bir hikayeye yola çıkıldı?

Farklı atölyeleri olan arkadaşların beraber bir atölye açması diyebiliriz.

Q3 Topluluğunuzun büyüme ve yayılım stratejisi aşağıdakilerden hangileriyle eşleşmektedir?

Büyüme ve yayılım stratejimiz bulunmamaktadır

Q4 Platformunuza üye olunabilmesi için belirli kriterler var mıdır? Kısaca bahsedebilir misiniz?

Genelde arkadaşlarımız dahil oluyor, dışarıya açık bir yapı yok.

Q5 Üye profiliniz hakkında bilgi verebilir misiniz?

Kadın (%) 50

Erkek (%) 50

Hangi disiplinlerde faaliyet gösteriyorlar? (Yüzde olarak belirtiniz. Örneğin Tasarım %10, Teknoloji %5 gibi)

Tasarım%60

Yazılım%50

Sanat%50

Eğitim %40

Genelde herkes birden çok alanda çalışıyor.

Q6 Üyelerinize özel hizmet ve uygulamalarınız var mıdır? Evetse aşağıdakilerden hangilerini kapsıyor?

Özel bir uygulama yok ama isteyen istediği etkinliği düzenleyebiliyor.

Q7 Platformunuzda topluluk yönetiminden sorumlu bir departman ya da kişi var mıdır? Evetse hangi departmana bağlı olarak çalışmaktadır?

Topluluk yönetimi sorumlumuz bulunmamaktadır.

Q8 Sizce üyeleriniz kendilerine ne tür faydalar sağlayabilmek için platformunuz çatısı altında yer alıyor?

Müşteri ilişkileri & yeni iş geliştirme potansiyeli, Fikir, proje ve ürünlerinin test edebilecekleri bir, ortam İnovasyon, Öğrenme, uzmanlaşma ve kişisel /kurumsal gelişime katkı, Ağ oluşturma (networking), Ortak ilgi alanlarına sahip kişilerle aynı ortamı paylaşma, İşbirlikçi (collaboration) modele dayalı çalışma ortamından faydalanma, Ofis ve insan kaynağı maliyetlerinin azaltılması, Operasyonel konularda iş yükünün azaltılması (sekreteryas, posta hizmeti vb)

Q9 Üyeleriniz arasında etkileşimi nasıl sağlıyorsunuz?

Dijital iletişim araçlarla (Slack, Basecamp vb uygulamalar), E-mail ortamında (duyuru, newsletter, vb)

Diğer (lütfen belirtin):

Mekan pek bölünmüş olmadığı için bu doğal olarak da sağlanıyor.

Q10 Üyelerinizin ürün ve projelerini platformunuz dışında duyurmak, daha geniş kitlelere ulaştırmak için destekleyici faaliyetleriniz var mıdır? Evetse aşağıdakilerden hangileriyle örtüşüyor?

Destek faaliyetimiz bulunmamaktadır

Q11 Platformunuzu ifade eden, diğerlerinden ayırtıran özel bir sembol ya da topluluğunuza ait ritüele sahip misiniz? Evetse kısaca paylaşabilir misiniz? (Örneğin rutin üyelik motivasyonunu artıran etkinlikler/sinema günleri vb)

Coderdojo, kutu oyunu günleri, mangal partisi

Q12 Platformunuzun finansal sürdürülebilirliğini nasıl sağlıyorsunuz?

Üyelik ücretleri

Diğer (lütfen belirtin):

Yapı maliyetlerin bölüşülmesi üzerine kurulu.

Q13 Platformunuza üyelik ücretli midir?

Evet

Q14 Platformunuzun/topluluğunuzun başarısını hangi kriterler doğrultusunda ölçümlüyorsunuz?

Finansal sürdürülebilirlik,Çeşitlilik (demografik &, disipliner) Üyeler arası etkileşim (işbirlikçi çalışma, ortamı) Yıllık/dönemsel üretim (üyelerin kestiği fatura

sayısı, gerçekleşen proje sayısı, üretim miktarı vb), Yaratıcılık (platformun ya da üyelerin kazandığı ödüller, gerçekleşen yaratıcı projeler), Coğrafi etki (platformun bulunduğu bölgenin toplumsal gelişimine ve kentsel dönüşümüne katkısı), Üyelere maliyet avantajı sağlanması (mekan kirası, insan kaynakları maliyeti vb azaltılması), Yaratıcı endüstrilerin gelişimine katkı, Freelance iş gücüne çalışma ortamı sağlanması, Kurumsal firmalara/markalara inovasyon, yaratıcı proje üretimi vb alanlarda katkı sağlanması, Genç profesyoneller ve yeni mezunlar için kurumsal hayata alternatif bir kariyer ortamı yaratılması

İTÜ MAGNET Survey Answers

Q1 Platformunuzun adını belirtebilir misiniz?

İTÜ MAGNET

Q2 Platformunuzun çıkış noktasını kısaca paylaşabilir misiniz? Nasıl bir hikayeye yola çıkıldı?

İTÜ Çekirdek kuluçka merkezinden mezun olan startup'ların veya benzer seviyede dışarıdan gelen startupların girişimcilik ekosistemi içerisinde yatırımcılarla, diğer startuplarla bir arada bulunabileceği prestijli bir ofis ortamı sunma motivasyonu ile yola çıkıldı.

Q3 Topluluğunuzun büyüme ve yayılım stratejisi aşağıdakilerden hangileriyle eşleşmektedir?

Ücretsiz etkinlikler yoluyla üye kazanma, yaklaşımı, Akademisyen ve sektör profesyonellerini kanaat önderi olarak konumlandırma, Referans sistemi (Mevcut üyelerin önerdiği adaylara sunulan avantajlar), Platform temsilcilerinin çeşitli etkinliklere konuşmacı olarak katılması, Geleneksel PR faaliyetleri (sektörel röportajlar vb)

Q4 Platformunuza üye olunabilmesi için belirli kriterler var mıdır? Kısaca bahsedebilir misiniz?

Hızlı büyüme potansiyeline sahip teknoloji odaklı bir ürün olması ve bu ürünün ticarileşmiş olması gerekiyor.

Q5 Üye profiliniz hakkında bilgi verebilir misiniz?

Kadın (%) 30

Erkek (%) 70

Hangi disiplinlerde faaliyet gösteriyorlar? (Yüzde olarak belirtiniz. Örneğin Tasarım %10, Teknoloji %5 gibi)

Yazılım %45

Donanım %20

Tasarım%10

Satış pazarlama iş geliştirme %25

Q6 Üyelerinize özel hizmet ve uygulamalarınız var mıdır? Evetse aşağıdakilerden hangilerini kapsıyor?

Yeni üyelere özel hizmetler (ilk ay ücretsiz sunulan hizmetler vb) Hobi&yaşam tarzı etkinlikleri (ücretsiz yoga, kahvaltı organizasyonu, hobi kursları vb), Mesleki/profesyonel atölye ve, eğitimler.

Sadakat programı (anlaşmalı markalardan üyelere özel fiyat avantajı sağlanması vb), Mentörlük hizmeti.

Q7 Platformunuzda topluluk yönetiminden sorumlu bir departman ya da kişi var mıdır? Evetse hangi departmana bağlı olarak çalışmaktadır?

Pazarlama

Q8 Sizce üyeleriniz kendilerine ne tür faydalar sağlayabilmek için platformunuz çatısı altında yer alıyor?

Müşteri ilişkileri & yeni iş geliştirme potansiyeli, Fikir, proje ve ürünlerinin test edebilecekler bir, ortam İnovasyon, Ağ oluşturma (networking), Ortak ilgi alanlarına sahip kişilerle aynı ortamı paylaşma, Ofis ve insan kaynağı maliyetlerinin, azaltılması

Operasyonel konularda iş yükünün azaltılması (sekreteryaya, posta hizmeti vb)

Q9 Üyeleriniz arasında etkileşimi nasıl sağlıyorsunuz?

E-mail ortamında (duyuru, newsletter, vb) Kapalı sosyal medya, gruplarıyla. Ağ oluşturma (networking) etkinlikleriyle, Mekanda yer alan özel duyuru alanlarıyla.

Q10 Üyelerinizin ürün ve projelerini platformunuz dışında duyurmak, daha geniş kitlelere ulaştırmak için destekleyici faaliyetleriniz var mıdır? Evetse aşağıdakilerden hangileriyle örtüşüyor?

Platform sosyal medya kanallarından, duyuru PR desteği, Satış desteği (Üyelerin proje ve ürünlerinin satışı için gerekli ortamın oluşturulması)

Q11 Platformunuzu ifade eden, diğerlerinden ayırtıran özel bir sembol ya da topluluğunuza ait ritüele sahip misiniz? Evetse kısaca paylaşabilir misiniz? (Örneğin rutin üyelik motivasyonunu artıran etkinlikler/sinema günleri vb)

Üniversite içerisinde, teknoloji geliştirme bölgesi içerisinde yer alan tek ortak çalışma alanı.

Q12 Platformunuzun finansal sürdürülebilirliğini nasıl sağlıyorsunuz?
Mekan kiralama, Üyelik ücretleri

Q13 Platformunuza üyelik ücretli midir?

Evet

Q14 Platformunuzun/topluluğunuzun başarısını hangi kriterler doğrultusunda ölçümlüyorsunuz?
Finansal sürdürülebilirlik, Üyeler arası etkileşim (işbirlikçi çalışma, ortamı)
Topluluğun büyümesi (üye sayısında artış)

Joint Idea Survey Answers

Q1 Platformunuzun adını belirtebilir misiniz?

Joint Idea

Q2 Platformunuzun çıkış noktasını kısaca paylaşabilir misiniz? Nasıl bir hikayeye yola çıkıldı?

Platformumuz kendi iş yaşam algımızdaki değişim ve ihtiyaç neticesinde iş veren ve çalışan ilişkisindeki verimsizliği gidermek üzere herkesin yaşamının işini ve kendinden değer kattığı bir sistem arayışı ile hayata geçti. Hayatının işine geçiş sürecinde bizlerin yolculuğuna ışık tutan bilgileri #exponentialhumanity kavramı ile bireylere ve kurumlara aktardığımız Life Works Labs ise bu şekilde yaşam buldu.

Q3 Topluluğunuzun büyüme ve yayılım stratejisi aşağıdakilerden hangileriyle eşleşmektedir?

Akademisyen ve sektör profesyonellerini kanaat önderi olarak konumlandırma, Öğrencilere özel uygulamalarla WOM etkisi, yaratmak Referans sistemi (Mevcut üyelerin önerdiği adaylara sunulan avantajlar) Platform temsilcilerinin çeşitli etkinliklere konuşmacı olarak katılması, Influencer işbirlikleri.

Diğer (lütfen belirtin):

İnsan algoritması ile büyümek bizim başından beri stratejimiz. Birey ne kadar kendi gerçeğine uyanır, maskelerinden arınmış daha kendine dürüst bir yaşama geçer, mesajını o platformdan iletirse, o kadar doğru insanların doğru zamanda yaşamımıza çekileceği kanaatindeyiz.

Q4 Platformunuza üye olunabilmesi için belirli kriterler var mıdır? Kısaca bahsedebilir misiniz?

Gönlümüzden geçen hayatının işine geçmiş olan, topluma fayda sağlayacak yenilikçi ve sürdürülebilir iş modelleri ve iş yaşam algısında olan bireylerden oluşması yönünde.

Q5 Üye profiliniz hakkında bilgi verebilir misiniz?

Kadın (%) 65

Erkek (%) 45

Hangi disiplinlerde faaliyet gösteriyorlar? (Yüzde olarak belirtiniz. Örneğin Tasarım %10, Teknoloji %5 gibi)

Mimari, Gayrimenkul Proje Geliştirme ve Danışmanlık %40,

Sosyal Medya ve Fotoğrafçılık %10,

STK %20,

Üssel Teknoloji %20,

Diğer %10

Q6 Üyelerinize özel hizmet ve uygulamalarınız var mıdır? Evetse aşağıdakilerden hangilerini kapsıyor?

Hobi & yaşam tarzı etkinlikleri (ücretsiz yoga, kahvaltı organizasyonu, hobi kursları vb), Mesleki/profesyonel atölye ve eğitimler.

Sadakat programı (anlaşmalı markalardan üyelere özel fiyat avantajı sağlanması vb) Mentörlük hizmeti.

Q7 Platformunuzda topluluk yönetiminden sorumlu bir departman ya da kişi var mıdır? Evetse hangi departmana bağlı olarak çalışmaktadır?

Diğer (lütfen belirtin):

Sistemimizde minimum çalışan ile ilerlemekteyiz. firmamız ve misyonumuz hepimizin bebeği, herkes hikayenin aktif parçası olarak yer almakta.

Q8 Sizce üyeleriniz kendilerine ne tür faydalar sağlayabilmek için platformunuz çatısı altında yer alıyor?

Müşteri ilişkileri & yeni iş geliştirme potansiyeli, Fikir, proje ve ürünlerinin test edebilecekler bir, ortam İnovasyon, Öğrenme, uzmanlaşma ve kişisel /kurumsal gelişime katkı, Ağ oluşturma (networking), Ortak ilgi alanlarına sahip kişilerle aynı ortamı paylaşma, İşbirlikçi (collaboration) modele dayalı çalışma ortamından faydalanma, Ofis ve insan kaynağı maliyetlerinin, azaltılması Operasyonel konularda iş yükünün azaltılması (sekreteryä, posta hizmeti vb)

Q9 Üyeleriniz arasında etkileşimi nasıl sağlıyorsunuz?

E-mail ortamında (duyuru, newsletter, vb) Mekanda yer alan özel duyuru, alanlarıyla.

Diğer (lütfen belirtin): Whatsapp günümüzün en etkin iletişim platformu kanımca

Q10 Üyelerinizin ürün ve projelerini platformunuz dışında duyurmak, daha geniş kitlelere ulaştırmak için destekleyici faaliyetleriniz var mıdır? Evetse aşağıdakilerden hangileriyle örtüşüyor?

Platform sosyal medya kanallarından, duyuru.

Diğer (lütfen belirtin):

3. parti işbirlikçilerimiz ile ana misyonun duyurulmasında sürdürülebilir bir platform yaratımındayız.

Q11 Platformunuzu ifade eden, diğerlerinden ayırtıran özel bir sembol ya da topluluğunuza ait ritüele sahip misiniz? Evetse kısaca paylaşabilir misiniz? (Örneğin rutin üyelik motivasyonunu artıran etkinlikler/sinema günleri vb)

Bizim ana ritüelimiz üssel insanlık kavramına dair bütünsel gelişimi destekleyen eğitimlerimiz ve düzenli olarak yapmakta olduğumuz birliktelikler, jam sessionlar etc.

Q12 Platformunuzun finansal sürdürülebilirliğini nasıl sağlıyorsunuz?

Mekan kiralama, Üyelik ücretleri, Biletli etkinlikler

Q13 Platformunuza üyelik ücretli midir?

Evet

Q14 Platformunuzun/topluluğunuzun başarısını hangi kriterler doğrultusunda ölçümlüyorsunuz?

Çeşitlilik (demografik &, disipliner) Üyeler arası etkileşim (işbirlikçi çalışma, ortamı) Yaratıcılık (platformun ya da üyelerin kazandığı ödüller, gerçekleşen yaratıcı projeler), Coğrafi etki (platformun bulunduğu bölgenin toplumsal gelişimine ve kentsel dönüşümüne katkısı), Yaratıcı endüstrilerin gelişimine, katkı topluluğun büyümesi (üye sayısında, artış) Freelance iş gücüne çalışma ortamı, sağlanması. Kurumsal firmalara/markalara inovasyon, yaratıcı proje üretimi vb alanlarda katkı sağlanması

Kolektif House Survey Answers

Q1 Platformunuzun adını belirtebilir misiniz?

Kolektif House

Q2 Platformunuzun çıkış noktasını kısaca paylaşabilir misiniz? Nasıl bir hikayeye yola çıkıldı?

3 genç girişimcinin kendine rahat ve yaratıcı bir çalışma ortamı arayışından ortaya çıkan bir hikayemiz var.

Q3 Topluluğunuzun büyüme ve yayılım stratejisi aşağıdakilerden hangileriyle eşleşmektedir?

Referans sistemi (Mevcut üyelerin önerdiği adaylara sunulan avantajlar), Üye kazanmak için yapılan dönemsel, kampanyalar, Platform temsilcilerinin çeşitli etkinliklere konuşmacı olarak katılması, Geleneksel PR faaliyetleri (sektörel, röportajlar. vb) Influencer işbirlikleri.

Q4 Platformunuza üye olunabilmesi için belirli kriterler var mıdır? Kısaca bahsedebilir misiniz?

Üreten, insane, doğaya saygılı olmaya çalışan, farkındalık yaratmak için uğraşan bir ekibiz, aileyiz. Üyelerimizden de aynı farkındalığı rica ediyor, ya da bu gibi farkındalıklara sıcak bakmalarını sağlamaya çalışıyoruz. Komüniteye hizmet ediyor olmak bizim için önemli. Tercih ve yönlendirmelerimiz bu yönde oluyor.

Q5 Üye profiliniz hakkında bilgi verebilir misiniz?

Hangi disiplinlerde faaliyet gösteriyorlar? (Yüzde olarak belirtiniz. Örneğin Tasarım %10, Teknoloji %5 gibi)

Kurumsal % 40

Girişimci % 20

Teknoloji %15

Dijital marketing %15

Q6 Üyelerinize özel hizmet ve uygulamalarınız var mıdır? Evetse aşağıdakilerden hangilerini kapsıyor?

Hobi&yaşam tarzı etkinlikleri (ücretsiz yoga, kahvaltı organizasyonu, hobi kursları vb), Dijital iletişim araçları (Slack, Basecamp gibi proje yönetimi ve iç iletişimi kolaylaştıran uygulama kullanımları), Sadakat programı (anlaşmalı markalardan üyelere özel fiyat avantajı sağlanması vb), Mentörlük hizmeti

Q7 Platformunuzda topluluk yönetiminden sorumlu bir departman ya da kişi var mıdır? Evetse hangi departmana bağlı olarak çalışmaktadır?

Üyeler.

Q8 Sizce üyeleriniz kendilerine ne tür faydalar sağlayabilmek için platformunuz çatısı altında yer alıyor?

İnovasyon, Öğrenme, uzmanlaşma ve kişisel /kurumsal gelişime katkı, Ağ oluşturma(networking), Ortak ilgi alanlarına sahip kişilerle aynı ortamı paylaşma, İşbirlikçi (collaboration) modele dayalı çalışma ortamından faydalanma, Ofis ve insan kaynağı maliyetlerinin, azaltılması. Operasyonel konularda iş yükünün azaltılması (sekreteryaya, posta hizmeti vb)

Q9 Üyeleriniz arasında etkileşimi nasıl sağlıyorsunuz?

Dijital iletişim araçlarla (Slack, Basecamp vb.)

Q10 Üyelerinizin ürün ve projelerini platformunuz dışında duyurmak, daha geniş kitlelere ulaştırmak için destekleyici faaliyetleriniz var mıdır? Evetse aşağıdakilerden hangileriyle örtüşüyor?

Platform sosyal medya kanallarından duyuru

Q11 Platformunuzu ifade eden, diğerlerinden ayırtıran özel bir sembol ya da topluluğunuza ait ritüele sahip misiniz? Evetse kısaca paylaşabilir misiniz? (Örneğin rutin üyelik motivasyonunu artıran etkinlikler/sinema günleri vb)

Pazartesi günleri yaptığımız aile kahvaltılarımız.

Q12 Platformunuzun finansal sürdürülebilirliğini nasıl sağlıyorsunuz?

Mekan kiralama, Üyelik ücretleri

Q13 Platformunuza üyelik ücretli midir?

Evet

Q14 Platformunuzun/topluluğunuzun başarısını hangi kriterler doğrultusunda ölçümlüyorsunuz?

Üyeler arası etkileşim (işbirlikçi çalışma, ortamı) Yayılım (birden fazla lokasyonda faaliyet, gösterme) Topluluğun büyümesi (üye sayısında, artış) Freelance iş gücüne

çalışma ortamı, sağlanması. Kurumsal firmalara/markalara inovasyon, yaratıcı proje üretimi vb alanlarda katkı sağlanması

Koperatiff İstanbul Surveys Answers

Q1 Platformunuzun adını belirtebilir misiniz?

Koperatiff İstanbul

Q2 Platformunuzun çıkış noktasını kısaca paylaşabilir misiniz? Nasıl bir hikayeye yola çıkıldı?

Hayatın birlikteliğinden ilham alarak ortaya çıkan koperatiff, hayatın ihtiyaçlarını karşılamayı hedeflemektedir. Latince co(ile birlikte), opus (iş), operavi(çalışmak) kelimelerinden türetilmiş olan cooperation, dilimize de ortak iş yapmak anlamıyla kullanılmaktadır. Koperatiff ise hayatımızın her alanında yer alan ortaklaşa yaşamının ve üretmenin tiff hali yani şıkıştırma yapılmamış şekli olarak hayata geçmiştir.

Q3 Topluluğunuzun büyüme ve yayılım stratejisi aşağıdakilerden hangileriyle eşleşmektedir?

Ücretsiz etkinlikler yoluyla üye kazanma yaklaşımı, Akademisyen ve sektör profesyonellerini kanaat önderi olarak konumlandırma, Öğrencilere özel uygulamalarla WOM etkisi yaratmak, Referans sistemi (Mevcut üyelerin önerdiği adaylara sunulan avantajlar), Platform temsilcilerinin çeşitli etkinliklere konuşmacı olarak katılması, Geleneksel PR faaliyetleri (sektörel, röportajlar vb) Influencer işbirlikleri

Q4 Platformunuza üye olunabilmesi için belirli kriterler var mıdır? Kısaca bahsedebilir misiniz?

Üye sistemimiz yer almaktadır. Daha çok işbirlikleri ve paydaşlık sistemi yer almaktadır. Üyelerimiz yerine kullanıcılarımız yer almaktadır.

Q5 Üye profiliniz hakkında bilgi verebilir misiniz?

-

Q6 Üyelerinize özel hizmet ve uygulamalarınız var mıdır? Evetse aşağıdakilerden hangilerini kapsıyor?

Mesleki/profesyonel atölye ve eğitimler, Dijital iletişim araçları (Slack, Basecamp gibi proje yönetimi ve iç iletişimi kolaylaştıran uygulama kullanımları), Mentörlük hizmeti

Q7 Platformunuzda topluluk yönetiminden sorumlu bir departman ya da kişi var mıdır? Evetse hangi departmana bağlı olarak çalışmaktadır?

Üyeler

Q8 Sizce üyeleriniz kendilerine ne tür faydalar sağlayabilmek için platformunuz çatısı altında yer alıyor?

Müşteri ilişkileri & yeni iş geliştirme potansiyeli, Fikir, proje ve ürünlerinin test edebilecekler bir ortam, İnovasyon, Öğrenme, uzmanlaşma ve kişisel /kurumsal gelişime katkı, Ağ oluşturma (networking), Ortak ilgi alanlarına sahip kişilerle aynı ortamı paylaşma, İşbirlikçi (collaboration) modele dayalı çalışma ortamından faydalanma, Ofis ve insan kaynağı maliyetlerinin azaltılması

Q9 Üyeleriniz arasında etkileşimi nasıl sağlıyorsunuz?

Dijital iletişim araçlarla (Slack, Basecamp vb uygulamalar), Kapalı sosyal medya gruplarıyla Ağ oluşturma (networking) etkinlikleriyle

Q10 Üyelerinizin ürün ve projelerini platformunuz dışında duyurmak, daha geniş kitlelere ulaştırmak için destekleyici faaliyetleriniz var mıdır? Evetse aşağıdakilerden hangileriyle örtüşüyor?

Platform sosyal medya kanallarından, duyuru Satış desteği (Üyelerin proje ve ürünlerinin satışı için gerekli ortamın oluşturulması)

Q11 Platformunuzu ifade eden, diğerlerinden ayırtıran özel bir sembol ya da topluluğunuza ait ritüele sahip misiniz? Evetse kısaca paylaşabilir misiniz? (Örneğin rutin üyelik motivasyonunu artıran etkinlikler/sinema günleri vb)

-

Q12 Platformunuzun finansal sürdürülebilirliğini nasıl sağlıyorsunuz?

Sponsorluklar, Mekan kiralama

Q13 Platformunuza üyelik ücretli midir?

Hayır

Q14 Platformunuzun/topluluğunuzun başarısını hangi kriterler doğrultusunda ölçümlüyorsunuz?

Finansal sürdürülebilirlik, Üyeler arası etkileşim (işbirlikçi çalışma, ortamı) Yaratıcılık (platformun ya da üyelerin kazandığı ödüller, gerçekleşen yaratıcı projeler), Yaratıcı endüstrilerin gelişimine katkı, Freelance iş gücüne çalışma ortamı sağlanması, Genç profesyoneller ve yeni mezunlar için kurumsal hayata alternatif bir kariyer ortamı yaratılması

O1 Startups Survey Answers

Q1 Platformunuzun adını belirtebilir misiniz?

O1 Startups

Q2 Platformunuzun çıkış noktasını kısaca paylaşabilir misiniz? Nasıl bir hikayeye yola çıkıldı?

Önceki çalışma sürecimizde işbirliği içerisinde olduğumuz veya çalıştığımız insanların iş geliştirme, girişimcilik vb. konularda taleplerinin olduğunu, startuplarının maliyetlerini kısma yollarını aradığını gözlemledik, ve projeler aldık. Bundan yola çıkarak bir kuluçka merkezi, aynı zamanda bir paylaşımlı ofis ve bu ofisi canlı ve yaratıcı tutacak bir topluluk oluşturduk, yerimize "Yaratıcılık Yuvası" dedik ve buna göre dizayn ettik. Bu doğrultuda faaliyet gösteriyoruz ve topluluğa önem veriyoruz. Topluluğun ekosistemde ve girişimcilikte katma değer yaratacağını biliyoruz ve bu yönde çaba gösteriyoruz.

Q3 Topluluğunuzun büyüme ve yayılım stratejisi aşağıdakilerden hangileriyle eşleşmektedir?

Ücretsiz etkinlikler yoluyla üye kazanma, yaklaşımı. Akademisyen ve sektör profesyonellerini kanaat önderi olarak konumlandırma, Öğrencilere özel uygulamalarla WOM etkisi, yaratmak, Referans sistemi (Mevcut üyelerin önerdiği adaylara sunulan avantajlar), Üye kazanmak için yapılan dönemsel kampanyalar.

Q4 Platformunuza üye olunabilmesi için belirli kriterler var mıdır? Kısaca bahsedebilir misiniz?

Herhangi bir kriter bulunmamaktadır, kendini geliştirmek ve smart çözümler arayan herkes katılabilir.

Q5 Üye profiliniz hakkında bilgi verebilir misiniz?

Kadın (%) 0

Erkek (%) 100

Hangi disiplinlerde faaliyet gösteriyorlar? (Yüzde olarak belirtiniz. Örneğin Tasarım %10, Teknoloji %5 gibi)

Yazılım - Teknoloji %70

Danışmanlık %15

Tasarım %15

Q6 Üyelerinize özel hizmet ve uygulamalarınız var mıdır? Evetse aşağıdakilerden hangilerini kapsıyor?

Yeni üyelere özel hizmetler (ilk ay ücretsiz sunulan hizmetler vb), Mesleki/profesyonel atölye ve, eğitimler. Dijital iletişim araçları (Slack, Basecamp gibi proje yönetimi ve iç iletişimi kolaylaştıran uygulama kullanımları), Veri tabanları, dijital kütüphanelere erişim, Sadakat programı (anlaşmalı markalardan üyelere özel fiyat avantajı sağlanması vb), Mentörlük hizmeti

Q7 Platformunuzda topluluk yönetiminden sorumlu bir departman ya da kişi var mıdır? Evetse hangi departmana bağlı olarak çalışmaktadır?

Proje Yönetimi

Q8 Sizce üyeleriniz kendilerine ne tür faydalar sağlayabilmek için platformunuz çatısı altında yer alıyor?

Müşteri ilişkileri & yeni iş geliştirme potansiyeli, Fikir, proje ve ürünlerinin test edebilecekler bir ortam. İnovasyon, Öğrenme, uzmanlaşma ve kişisel /kurumsal gelişime katkı, Ağ oluşturma (networking), Ortak ilgi alanlarına sahip kişilerle aynı ortamı paylaşma, İşbirlikçi (collaboration) modele dayalı çalışma ortamından faydalanma, Ofis ve insan kaynağı maliyetlerinin azaltılması, Operasyonel konularda iş yükünün azaltılması (sekreteryas, posta hizmeti vb)

Q9 Üyeleriniz arasında etkileşimi nasıl sağlıyorsunuz?

Dijital iletişim araçlarla (Slack, Basecamp vb uygulamalar) E-mail ortamında (duyuru, newsletter, vb) Kapalı sosyal medya, gruplarıyla Ağ oluşturma (networking) etkinlikleriyle, Mekanda yer alan özel duyuru alanlarıyla

Q10 Üyelerinizin ürün ve projelerini platformunuz dışında duyurmak, daha geniş kitlelere ulaştırmak için destekleyici faaliyetleriniz var mıdır? Evetse aşağıdakilerden hangileriyle örtüşüyor?

Platform, sosyal medya kanallarından duyuru

Q11 Platformunuzu ifade eden, diğerlerinden ayırtıran özel bir sembol ya da topluluğunuza ait ritüele sahip misiniz? Evetse kısaca paylaşabilir misiniz? (Örneğin rutin üyelik motivasyonunu artıran etkinlikler/sinema günleri vb)

-

Q12 Platformunuzun finansal sürdürülebilirliğini nasıl sağlıyorsunuz?

Mekan kiralama, Üyelik, ücretleri Biletli etkinlikler

Q13 Platformunuza üyelik ücretli midir?

Evet

Q14 Platformunuzun/topluluğunuzun başarısını hangi kriterler doğrultusunda ölçümlüyorsunuz?

Çeşitlilik (demografik &, disipliner) Üyeler arası etkileşim (işbirlikçi çalışma, ortamı) Yaratıcılık (platformun ya da üyelerin kazandığı ödüller, gerçekleşen yaratıcı projeler), Coğrafi etki (platformun bulunduğu bölgenin toplumsal gelişimine ve kentsel dönüşümüne katkısı) , Üyelere maliyet avantajı sağlanması (mekan kirası, insan kaynakları maliyeti vb azaltılması), Freelance iş gücüne çalışma ortamı, sağlanması.

Kurumsal firmalara/markalara inovasyon, yaratıcı proje üretimi vb alanlarda katkı sağlanması,

Genç profesyoneller ve yeni mezunlar için kurumsal hayata alternatif bir kariyer ortamı yaratılması

Olmadık Ofis Survey Answers

Q1 Platformunuzun adını belirtebilir misiniz?

Olmadık Ofis

Q2 Platformunuzun çıkış noktasını kısaca paylaşabilir misiniz? Nasıl bir hikayeyeyle yola çıkıldı?

'Olmaz olmaz deme; olmaz olmaz' dedik ve birbirini destekleyen 1 den çok girişimi hayat geçirdik. Bu minvalde ekip arkadaşlarımızın da çalıştığı Balat adresimizi önce Olmadık Projeler Atölyesi ile Coworking Space olarak konumladık ve çalışma alanımızı herkesle paylaşmaya karar verdik. Akabinde ihtiyaçlar ve şartlar gelişti ve mekanımızı Olmadık Ofis adı ile hazır ve sanal ofis konseptine çevirdik.

Q3 Topluluğunuzun büyüme ve yayılım stratejisi aşağıdakilerden hangileriyle eşleşmektedir?

Referans sistemi (Mevcut üyelerin önerdiği adaylara sunulan avantajlar), Üye kazanmak için yapılan dönemsel, kampanyalar Geleneksel PR faaliyetleri (sektörel röportajlar..vb)

Q4 Platformunuza üye olunabilmesi için belirli kriterler var mıdır? Kısaca bahsedebilir misiniz?

Olmadık Ofis' e üyelik için tek kriterimiz birlikte çalışmaya saygılı olunması.

Q5 Üye profiliniz hakkında bilgi verebilir misiniz?

Kadın (%) 50

Erkek (%) 50

Hangi disiplinlerde faaliyet gösteriyorlar? (Yüzde olarak belirtiniz. Örneğin Tasarım %10, Teknoloji %5 gibi)

Teknoloji %50

Startup %50

Q6 Üyelerinize özel hizmet ve uygulamalarınız var mıdır? Evetse aşağıdakilerden hangilerini kapsıyor?

Sekreteryaya, kargoların takibi ve yönlendirilmesi, Ofis Araçlarının ücretsiz kullanımını vb.

Q7 Platformunuzda topluluk yönetiminden sorumlu bir departman ya da kişi var mıdır? Evetse hangi departmana bağlı olarak çalışmaktadır?

Topluluk yönetimi ekibimiz ayrı bir departmandır.

Q8 Sizce üyeleriniz kendilerine ne tür faydalar sağlayabilmek için platformunuz çatısı altında yer alıyor?

İnovasyon, Ofis ve insan kaynağı maliyetlerinin, azaltılması

Operasyonel konularda iş yükünün azaltılması (sekreteryaya, posta hizmeti vb)

Q9 Üyeleriniz arasında etkileşimi nasıl sağlıyorsunuz?

Dijital iletişim araçlarla (Slack, Basecamp vb uygulamalar), Ağ oluşturma (networking) etkinlikleriyle, Mekanda yer alan özel duyuru alanlarıyla

Q10 Üyelerinizin ürün ve projelerini platformunuz dışında duyurmak, daha geniş kitlelere ulaştırmak için destekleyici faaliyetleriniz var mıdır? Evetse aşağıdakilerden hangileriyle örtüşüyor?

Platform sosyal medya kanallarından, duyuru PR desteđi

Q11 Platformunuzu ifade eden, diđerlerinden ayrıştıran özel bir sembol ya da topluluđunuza ait ritüele sahip misiniz? Evetse kısaca paylaşabilir misiniz? (Örneđin rutin üyelik motivasyonunu artıran etkinlikler/sinema günleri vb)

-

Q12 Platformunuzun finansal sürdürülebilirliğini nasıl sağlıyorsunuz?

Fonlar, Mekan kiralama, Üyelik ücretleri, Biletli etkinlikler

Q13 Platformunuza üyelik ücretli midir?

Evet

Q14 Platformunuzun/topluluđunuzun başarısını hangi kriterler doğrultusunda ölçümlüyorsunuz?

Çeşitlilik (demografik &, disipliner) Üyelere maliyet avantajı sağlanması (mekan kirası, insan kaynakları maliyeti vb azaltılması), Topluluđun büyümesi (üye sayısında, artış) Freelance iş gücüne çalışma ortamı, sağlanması Kurumsal firmalara/markalara inovasyon, yaratıcı proje üretimi vb alanlarda katkı sağlanması, Genç profesyoneller ve yeni mezunlar için kurumsal hayata alternatif bir kariyer ortamı yaratılması