

# Creative Industry Clusters

Creative Computing Profession  
COMP 07060

# The Creative City

- The concept of the creative economy is one where creativity contributes to economic growth and this idea has been applied to cities which are described as “creative cities”
- Creative cities are places where cultural activities contribute in real terms to the prosperity of the city in terms of economic output, incomes and employment

Landry, C . London as a Creative City, 2001, p235

# The Creative City

- Throsby describes the concept of the creative city as:  
“an urban complex where cultural activities of various sorts are an integral component of the city’s economic and social functioning. Such cities tend to be built upon strong social and cultural infrastructure; to have relatively high concentrations of creative employment; and to be attractive to inward investment because of their well-established arts and cultural facilities.” Throsby, D. (2010)
- An example of a creative city is London which is a centre of culture where the creative industries employ 20% of the workforce. London has 40% of the UK’s arts infrastructure, 70% of the UK’s recording studios, 70% of the UK’s film and TV production and 85% of UK’s fashion designers.  
Landry, C . London as a Creative City, 2001, p235

# The Creative City

- Creative cities leverage their cultural assets in a variety of ways:
  - media and cultural companies provide employment and generate income;
  - presentation of cultural heritage or via cultural activities in performing and visual arts;
  - to promote social cohesion and regeneration of urban areas. UN Creative Economy Report 2010
- Nurturing of creative industries/cultural heritage strengthens the creative economy in terms of the direct contribution of the sector to output, value added and incomes and employment. UN Creative Economy Report 2010

# UNESCO – Creative Cities Network

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## Creative Cities Network

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### Creativity

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#### Creative Industries

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- ▶ [Crafts and Design](#)
- ▶ [Copyright](#)

#### Arts Education

#### Aschberg Bursaries for Artists

#### International Fund for the Promotion of Culture

## What is the Creative Cities Network?

A network of creative cities, working together towards a common mission for cultural diversity and sustainable urban development.

Member cities are recognised as:

- **“Creative hubs”** that promote socio-economic and cultural development in both the developed and the developing world through creative industries
- **“Socio-cultural clusters”** connecting socio-culturally diverse communities to create a healthy urban environment.

The Network aims at developing international cooperation among cities and encouraging them to drive joint development partnerships in line with UNESCO's global priorities of “culture and development” and “sustainable development”.

Once a city is appointed to the Network, it can share experiences and create new opportunities with other cities on a global platform, notably for activities based on the notions of creative economy and [creative tourism](#) (PDF)

[Download the brochure \(PDF\)](#)

### RESOURCES

#### The Creative Cities Network

- ▶ [What is the Creative Cities Network?](#)
- ▶ [Why Cities?](#)
- ▶ [Why Join the Network?](#)
- ▶ [Who are the Members?](#)
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#### Network Activities

- ▶ [Literature](#)
- ▶ [Film](#)
- ▶ [Music](#)
- ▶ [Crafts and Folk Art](#)
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# UNESCO – Why Cities?

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## Creative Cities Network

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Aschberg Bursaries for Artists  
International Fund for the Promotion of Culture

### Why Cities ?

Cities are increasingly playing a vital role in harnessing creativity for economic and social development:

- Cities harbor the entire range of cultural actors throughout the creative industry chain, from the creative act to production and distribution.
- As breeding grounds for creative clusters, cities have great potential to harness creativity, and connecting cities can mobilize this potential for global impact.
- Cities have a strong effect on the establishment of public/private partnership that helps unlock the creative entrepreneurial potential and plays an important role in the new economy.
- Cities are small enough to affect local cultural industries but also large enough to serve as gateways to international markets.


Nowadays more than half of the world population lives in cities. The concept of 'Creative Cities' is based on the belief that culture can play an important role in urban renewal. Policy makers are increasingly taking account of the role of creativity when planning economic policy. As creative industries contribute to a city's social fabric, cultural diversity and enhance the quality of life, it also strengthens a sense of community and helps define a shared identity.

**RESOURCES**  
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▶ Gastronomy

# UNESCO – Why Join the Network?

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### Creativity

Creative Cities Network

#### Creative Industries

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- ▶ Crafts and Design
- ▶ Copyright

Arts Education

Aschberg Bursaries for Artists

International Fund for the Promotion of Culture

### Why Join the Network ?

Are you looking for a means to:

- highlight your city's cultural assets on a global platform?
- make creativity an essential element of local economic and social development?
- build local capacity and train local cultural actors in business skills?
- share knowledge across cultural clusters around the world?
- cultivate innovation through the exchange of know-how, experiences and best practices?
- promote diverse cultural products in national and international markets?
- create new opportunities for cooperation and partnership with other cities?

If you are looking for an innovative way to showcase your city's cultural pedigree, exchange know-how and develop local creative industries on a global platform, join the Network! The new economy is quickly taking shape, giving rise to production and consumption of unique cultural experiences, and cities that can effectively harness human creativity are at the heart of this evolution.

### RESOURCES

#### The Creative Cities Network

- ▶ What is the Creative Cities Network?
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#### Network Activities

- ▶ Literature
- ▶ Film
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- ▶ Crafts and Folk Art
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- ▶ Gastronomy


# UNESCO – Who are the Members?

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## Creative Cities Network

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### Creativity

Creative Economy Report  
2013 Special Edition

UNESCO Creative Cities  
Beijing Summit

#### Creative Cities Network

- Application FAQ
- About Creative Cities
- External Evaluators
- Why cities ?
- Why join the Network?
- **Who are the Members?**
- Network Activities

UNESCO-Ruby Partnership


Creative Industries

### Who are the Members ?

Cities as systems of local governance and their wide range of partner communities, including public/private sectors, professional organizations, civil societies, cultural institutions etc.

**There are currently 41 member cities around the world in seven creative industry fields.**

- **Literature** : Edinburgh, Melbourne, Iowa City, Dublin, Reykjavik, Norwich and Krakow
- **Cinema**: Bradford and Sydney
- **Music**: Sevilla, Bologna, Glasgow, Ghent, Bogota and Brazzaville
- **Craft and Folk Arts**: Santa Fe, Aswan, Kanazawa, Icheon , Hangzhou, Fabriano and Paducah
- **Design**: Buenos Aires, Berlin, Montreal, Nagoya, Kobe, Shenzhen, Shanghai, Seoul, Saint-Étienne, Graz and Beijing
- **Media Arts**: Lyon, Enghien-les-Bains and Sapporo
- **Gastronomy**: Popayán, Chengdu , Östersund, Jeonju and Zahle



### RESOURCES







#### The Creative Cities Network

- Evaluation and Studies
- Interviews and Articles
- Contact us

#### Thematic Networks



- Literature
- Film
- Music
- Crafts and Folk Art
- Design
- Media Arts
- Gastronomy


**Map caption:**


-  Literature
-  Film
-  Music
-  Media Arts
-  Design
-  Gastronomy



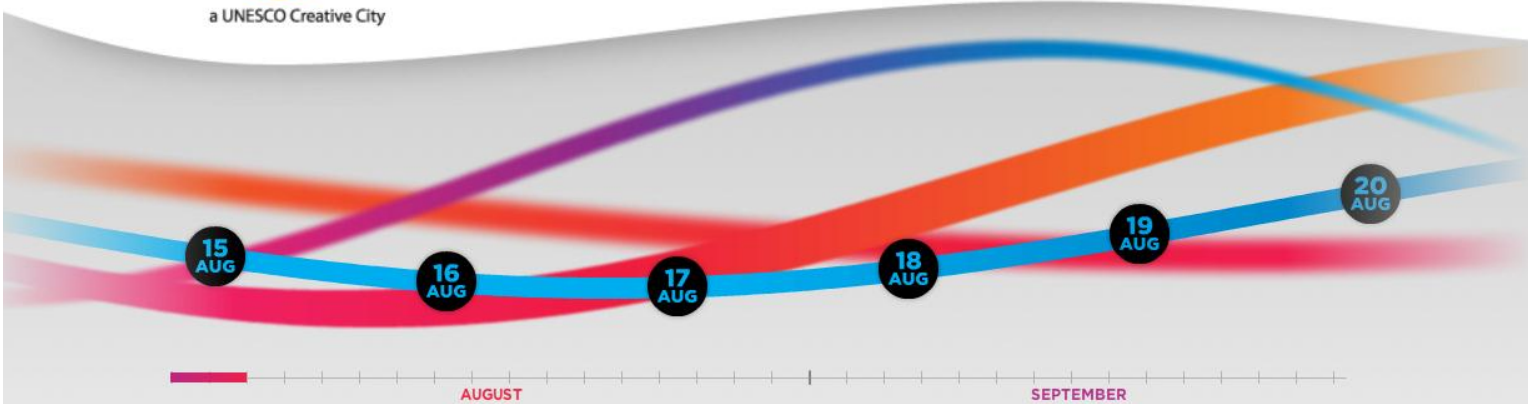
# Glasgow – UNESCO Creative City

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 GLASGOW CITY OF MUSIC  
a UNESCO Creative City


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AUGUST | SEPTEMBER

### VIDEOS

 **Big Big Sing Day - Glasgow**  
from Glasgow UNESCO City of Music  
02:20 HD :: vimeo

### WHAT'S ON

VIEW MORE   

Date & Time	Venue	Artist
14 AUG 2014 AT 18:30	Mackintosh Church	Feergus
14 AUG 2014 AT 18:30	Audio	Poison Idea
14 AUG 2014 AT 18:30	Mackintosh Church	Feergus

### MUSIC GENRES

- Acoustic (4)
- Alternative (5)
- Americana (9)
- Cabaret (7)
- Choral (2)
- Classical (113)
- Community (1)

# Glasgow – UNESCO Creative City

## Music in Glasgow:

- Classical
- Pop
- Traditional
- Live Sound
- Recording Studios
- In a typical week, 130 events take place across the city (more than any other Scottish city) and music generates an estimated £75m to Glasgow's economy each year. (2009 figures)
- Glasgow has the highest density of higher education institutions offering courses in music, and the largest population of music students in Scotland.

# Clusters

- Porter introduced the concept of industrial clusters in 1990 and since then this concept has been instrumental in the analysis of innovation and the forming supporting policy.
- Porter (2000) defines industrial clusters as “geographic concentrations of interconnected companies, specialised suppliers and service suppliers, firms in related industries and associated institutions (e.g. Universities, trade associations) in particular fields that compete but also cooperate”

Source: Bayliss, D. Dublin's Digital Hubris, 2007 , p1261

# Clusters

- Industrial clusters can contribute to “agglomeration economies” – the close geographical proximity of companies leads to collective benefits – adding to local competitiveness and economic growth Source: NESTA 2010 p8
- In addition to geographical agglomeration firms who are close by need to be “related as competitors or collaborators and be embedded in social and institutional ecosystems including universities Source: NESTA 2010 p16
- Geographical proximity or co-location brings benefits to companies competing in similar markets but cooperating to development similar knowledge. Hartley, J., Potts, J., Cunningham, S., Flew, T., Keane, M. & Banks, J. (2013)

# Clusters

- Benefits accrue from the pooling of skilled labour. An example is Hollywood where technical workers (programmers, animators), IP creators (artists, writers) and cultural intermediaries (entrepreneurs) are geographically proximate. The ability of the cluster to attract workers with specialised skills lowers companies recruitment costs
- The presence of similar companies within the cluster provides incentives for other businesses to establish specialist services to these companies. This complements the value chain of production and facilitates marketing and distribution.

Hartley, J., Potts, J., Cunningham, S., Flew, T., Keane, M. & Banks, J. (2013)

# Clusters

- This enables companies to concentrate on core capabilities leading to improvement in the productivity and competitive advantage of all companies in the cluster.
- In terms of economies of scale infrastructure, utilities and transport can be more efficiently supplied to a cluster and this lowers costs. Hartley, J., Potts, J., Cunningham, S., Flew, T., Keane, M. & Banks, J. Key (2013)
- Important also are advantages such as, social networks and informal knowledge sharing. Davies, R and Sigthorsson, G (2013)

# Clusters

- The cluster environment and creative workers within it are characterised by De Propriis (2008) AS:
  - A catalysing place where people, relationships, ideas and talents can spark each other
  - An environment that offers diversity, stimuli and freedom of expression
  - A community of “creative people” who share an interest in novelty but not necessarily in the same subject.
  - A thick, open and ever-changing network of inter-personal exchanges that nurture individuals’ uniqueness and identity

Source: NESTA 2010 p8

# Media Clusters

- Media clusters are a form of cluster designed to produce content such as films, TV programmes/video, broadcasts, recordings, books, newspapers, magazines, games, photography and designs, websites and mobile content for clients often based elsewhere.
- Media clusters exist where there are a large number of media and associated companies in a city or urban area
- Companies in the cluster, share resources, like labour, contract services information and knowledge and interact directly or indirectly for mutual benefit.
- Companies also interact with businesses outside the cluster and in separate locations.

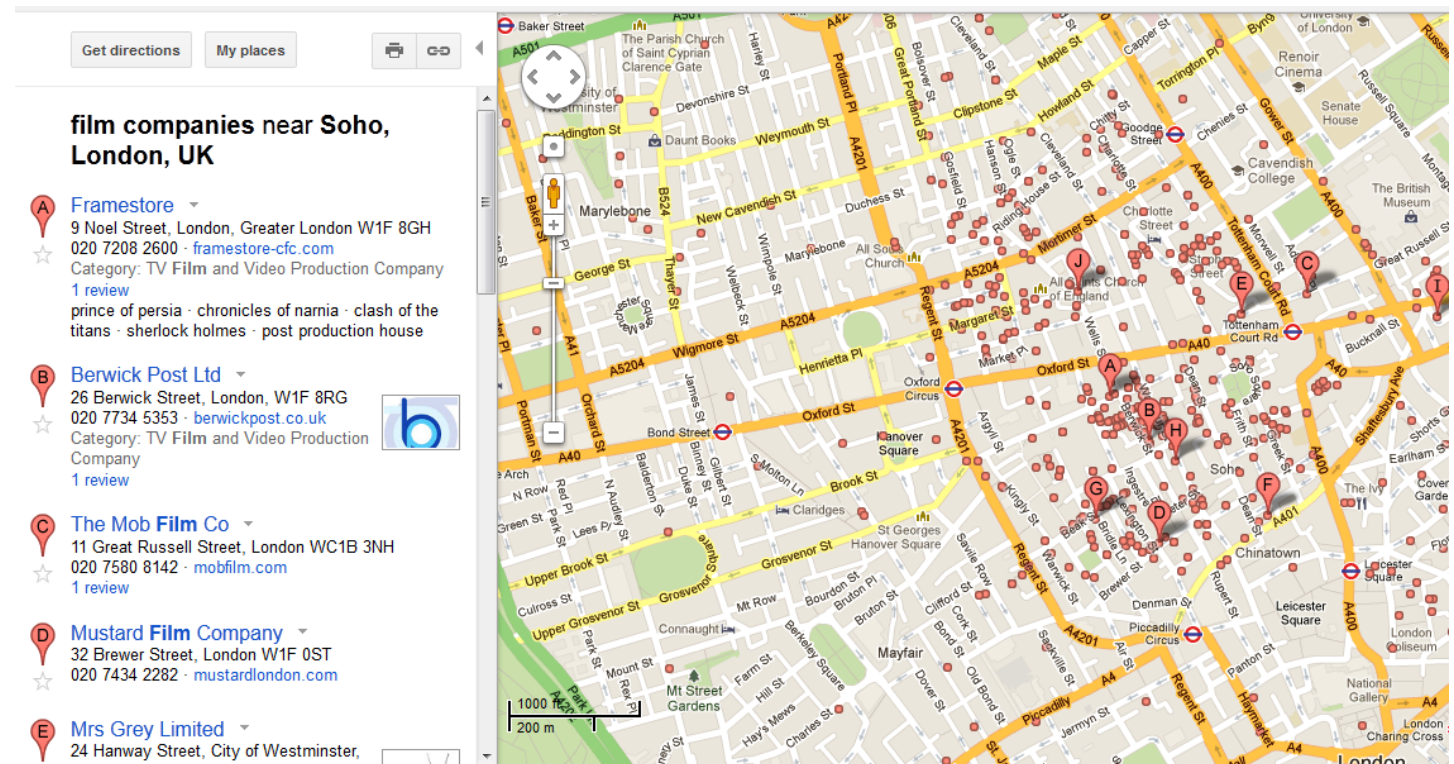


# Media Clusters

- Media clusters are characterised as having informal networks based on frequent face-to-face interaction
- Analysts stress the importance of trust-based relationships between large and small companies and the rapid dissemination of knowledge and ideas that co-location facilitates.
- Media clusters exist in Cape Town, Dubai, Hilversum (The Netherlands), London, Munich, Singapore, Toronto, Sydney.

# Soho Film Cluster

NESTA (2010) undertook a study of particular business clusters within the UK and the table that follows shows the findings relating to the study of Film in Soho



Nesta (2010) Creative clusters and innovation: Putting creativity on the map

# Soho Film Cluster

## Soho Film & Video Case Study Summary

- Soho film & video cluster is well-established
- Cluster has developed state of the art technological capabilities in post-production and visual effects stages of the value chain
- Cluster supported by strong networking relationships – commercial and informal – between businesses and other sector businesses

Source: Nesta (2010) op cit

Cluster	Description	Drivers of Clustering	Innovation Within the cluster	Cooperation /information sharing	Linkages to the wider economy
Film in Soho	Strong cluster of film and video firms in distribution, postproduction and visual effects.	Strong awareness of the Soho film cluster.	Highly innovative, technology-intensive firms.	High levels of networking.	Strong linkages to other sectors such as optical instruments and photographic equipment, TV and historical sites.
	London hosts most of the sector's support institutions and professional associations	The cluster is seen to support the business objectives of Soho film and video firms.	Diversified portfolio of innovation sources: internal, external and interstitial (such as freelancers).	Local availability of information about technology and markets play an important role in supporting innovation.	Cluster is main source of innovation for some of these sectors. Inter-sector collaboration focuses on innovation, design and information sharing.
		Proximity to clients and suppliers, a critical mass of businesses and social networks make Soho an attractive location for firms.	Innovation sources both local and international.	Professional association meetings help companies to "keep up to speed" with technological trends in the sector.	

# Montevideo – an emerging creative cluster

## CASE STUDY

### 1.2

#### **Emerging creative localities: The case of creative-industry clusters in Montevideo**

The development of a creative industries cluster was initiated in Montevideo in 2007 for the audio-visual sector, followed in 2009 for the design sector and later by initiatives for music and book publishing. These clusters have progressed in different ways. The music cluster involved a highly participative development process, with public-private partnerships, and now generates an annual turnover of about US\$ 5.6 million for sound recording and US\$ 7.2 million for live performances. In the audio-visual sector, firms have been involved in producing content or delivering services for film, television, advertising, animation and video games. They have partnered with a wide range of suppliers and have begun to interact with other sectors, such as the hospitality, transport and apparel sectors. They are estimated to provide 7 per cent of all jobs in the city. The design cluster is made up principally of small and medium-sized enterprises and has an annual turnover of US\$ 19.2 million.

– **Hector Schargorodsky**

# Clusters

- In a recent speech David Willets MP, Minister of State for Universities and Science said:  
I'm a firm believer in clusters – best defined as a low-risk environment for high-risk activity. I think of places like Dundee, where, according to the city council, some 350 computer game and creative industries companies are based around Abertay University. The area around Dundee is now home to about three quarters of all British jobs in computer game development. At the same time, Dundee has made a name for itself in life sciences, where first-rate research has attracted significant investment from multi-national businesses. Source: Willets, D (2010) “Science to drive economic growth”
-

# Creative Class

- Concept of the creative class is derived from Richard Florida's work and is applied to workers who “add economic value through their creativity”
- Creative workers sell a “creative capacity” as opposed to defined skills or products and this capacity is “an intangible because it is literally in their heads”.
- Creative class includes people from science and engineering, business and management, architecture and design, education, arts, music and entertainment
- Their function is to create new ideas, new technology or new creative content
- They embrace a creative ethos valuing “creativity, individuality, difference and merit”

Florida, R (2002) The Rise of the Creative Class,

# Creative Class

- Florida characterises the *soft control* of the “no-collar” workplace of the creative class as one where “traditional hierarchical systems of control” are replaced with “new forms of self-management, peer recognition and pressure and intrinsic forms of motivation” Florida, R (2002) op cit
- Work is done independently and “job security is traded for autonomy” in an environment where workers decide on the “shape and content” of their work and control their production schedules Florida, R (2002) op cit
- Florida argues that, in addition to paying well, companies, cities and clusters must consider how to attract and retain creative workers and this involves offering an attractive environment to live in. Florida, R. (2010) The Density of Artistic and Cultural Creatives The Atlantic
- This environment includes good transport, communication infrastructure, cultural and entertainment variety and access to a creative community Florida, R. (2010) op cit



# Creative Class

- Florida has been criticised because without adequate good transport, communication infrastructure and economic opportunities, the creative class will not improve a local economy.
- Pratt, A. (2008) Creative Industries: the Cultural Industries and the Creative Class
- Further criticism, centres around his ideas about the autonomy and freedom enjoyed by creative workers since reality can often be casual, insecure and poorly paid work. Banks, M. (2009) Fit and Working Again? The Instrumental Leisure of the 'Creative Class'

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<http://www.bis.gov.uk/news/speeches/david-willetts-science-innovation-and-the-economy>