Theoretical grounding

1. Creative cluster in a rural region

2. Globalisation

3. Cultural / Creativity

4. Regionalisation/Clustering

Galway a Creative/Cultural City?
Globalisation

- Coinciding factors
  - Technological advances
  - Changes in organisational structures
  - Policy changes

- The most globalized companies become key actors whose strategies will increasingly determine the possibilities for the development of certain regions

- “The meaning of place is becoming defined within the hyperspace of global corporate activity” (Amin, 2002).
Regionalisation and Clustering

• Regions as the places to convene and capitalise on Knowledge flows (Storper).
• Ireland’s success over the Celtic tiger experience – Dublin’s success?
• Contradiction? Medium and long term development of regional economic areas is dependent on a combination of regional and global ties.
• Silicon Valley remains Silicon Valley.

• From Marshall to Perroux to Porter.
• The testable hypothesis: If there is a close network between companies and institutions in a certain region, the competitiveness and economic development of this region will be promoted.
Culture and Creativity

“Most people encounter Ireland today through culture: whether that is Irish dance and music, Irish film, Irish writing or an Irish play on Broadway” (Irish Taoiseach)

- It's about quality of life as much as anything else. It's vibrant and diverse, that will continue to attract people.
- The three ‘Gs’ – Guinness, Golf and Good craic.
- “We know everyone with Irish connections on the Board”. Diaspora.
- More tourists per cm of rainfall
- Tony, Academy, Golden Globes, Mann Booker
- Move towards appreciating Symbolic knowledge over the importing of analytic and synthetic
The creative industries have been cited as having economic and social benefits to local contexts (Fleming, 1999; Myerscough, 1988), as a significant source of export earnings (Griffiths and Williams, 1992), as often being used in locational marketing (Landry, 1995), and as a vital element of integrated urban and regional regeneration strategies (Evans, 2001; Florida, 2002; O'Connor and Wynne, 1996; Parkinson and Bianchini, 1996).

Spatial agglomerations of creative industries are considered to be key elements in the movement from Fordism to post-Fordism, and were seen as central to the economic and symbolic competitiveness of national economies and city-regions and their ability to compete in a globalised ‘knowledge economy’ (Florida, 2002; Scott, 2004).
### Gross Value Added in the Creative Industries

<table>
<thead>
<tr>
<th>Sector</th>
<th>€m</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film and video</td>
<td>71</td>
</tr>
<tr>
<td>Publishing</td>
<td>437</td>
</tr>
<tr>
<td>Advertising</td>
<td>406</td>
</tr>
<tr>
<td>Software</td>
<td>3,317</td>
</tr>
<tr>
<td>Radio and television</td>
<td>347</td>
</tr>
<tr>
<td>Other creative industries: of which</td>
<td>902</td>
</tr>
<tr>
<td>Library, archives, museums, and other cultural activities</td>
<td>75</td>
</tr>
<tr>
<td>Operation of arts facilities</td>
<td>60</td>
</tr>
<tr>
<td>Artistic and literary creation and interpretation</td>
<td>65</td>
</tr>
<tr>
<td>Other creative industries*</td>
<td>701</td>
</tr>
<tr>
<td><strong>Total Creative Industries</strong></td>
<td>5,479</td>
</tr>
</tbody>
</table>

*Source: Indecon analysis of CSO Annual Services Inquiry, Census of Industrial Production and Census of Population*

*This includes music and the visual and performing arts, arts and antiques, advertising and fashion design but excludes crafts and design. It was calculated using a scaling method from the UK Creative Industries data.*

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### Employment in the Creative Industries – Total number of jobs

<table>
<thead>
<tr>
<th>Number of Jobs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct employment</td>
</tr>
<tr>
<td>Multiplier</td>
</tr>
<tr>
<td>Indirect and induced</td>
</tr>
<tr>
<td><strong>Direct, Indirect and Induced employment</strong></td>
</tr>
</tbody>
</table>

*Source: Indecon analysis of CSO Annual Services Inquiry, Census of Industrial Production and Census of Population as well as internal Arts Council data*
Creative West – WDC report
(February 2009)

- 4,779 creative businesses
- Direct employment 11,000 (3%)
- Annual turnover = €535m
- Direct GVA = €270m
- Indirect employment = 3,800 (serv)
- Indirect GVA = €300m

- 1 in 33 jobs compares: London, 1 in 7; NZ 1 in 28
- West: 1 in 20 in public admin; 1 in 15 in hotels and restaurants

<table>
<thead>
<tr>
<th>Country</th>
<th>Top ten movers</th>
<th>Change in HCI index</th>
</tr>
</thead>
<tbody>
<tr>
<td>IE</td>
<td>Border, Midland and Western</td>
<td>30</td>
</tr>
<tr>
<td>IE</td>
<td>Southern and Eastern</td>
<td>26</td>
</tr>
<tr>
<td>ES</td>
<td>Galicia</td>
<td>22</td>
</tr>
<tr>
<td>ES</td>
<td>Aragón</td>
<td>20</td>
</tr>
<tr>
<td>ES</td>
<td>La Rioja</td>
<td>19</td>
</tr>
<tr>
<td>PT</td>
<td>Região Autónoma da Madeira</td>
<td>19</td>
</tr>
<tr>
<td>ES</td>
<td>País Vasco</td>
<td>18</td>
</tr>
<tr>
<td>EL</td>
<td>Kriti</td>
<td>17</td>
</tr>
<tr>
<td>EL</td>
<td>Dytiiki Ellada</td>
<td>17</td>
</tr>
<tr>
<td>ES</td>
<td>Castilla-La-Mancha</td>
<td>17</td>
</tr>
</tbody>
</table>

Centre for Innovation & Structural Change
Geographic Distribution of **TV and Film** Production Companies in Ireland (SPI)

Centre for Innovation & Structural Change
Indreabhán Cluster

- N = 28
- Employing 300 fulltime and up to 400 part time (Main employer of the micro region)
- Larger and older than national average
- Different focus – Documentary making and Animation are the main focus (also dubbing)
- International recognition.
- Nearly two thirds have sold their product internationally – showing a change from dependence on TG4 Over half of companies had staff training in past 2 years.

- “You guys are closer to us that XXXX in Burbank (Hollywood)” Decentralisation
- “You ask people, and they will tell you the real Digital Hub is 15 miles west of Galway”.
- Emergence of a cluster of significance and competence in Documentary making and Animation. Clustering
- “Culture is important to the people of Galway, the language is important to these guys, its and us versus them (Dublin) scenario a lot of the time. We aren’t going anywhere” Rise of the creative class - embeddedness
Galway a Creative City?

• Young, well educated, diverse, services oriented, vibrant arts scene etc.
Carefully constructed image…
Harmonious Mix

- 100+ ‘Hi-tech’ Companies in a city of 80,000
- Activities ranging from wireless solutions to web design to data-processing
- Though not available at a city level, companies involved in R&D are at or above the national average
All facets cited by business leaders in Galway

• “The city has a quality of life second to none, when our CEO asked how we would be able to maintain a workforce of 500 from such a small city we persuaded him that we would have no problem attracting people here from the whole western seaboard with a population of over 500,000. When he came here to open the plant, he agreed” (Company Representative US-owned MNC - Interview September 2008).
Contested ownership

• “You pick up the paper and there are jobs advertised by them [large multinational based in Galway] and half of their ad is a picture of our work, so you see our work being used by them to market themselves, yet we see no money for that”

• “Oh to be sure it’s a cultural capital… so long as you are here for the right three weeks of the year!”

• 1.5% of city re-development allocated to creative spaces

• Contested ‘ownership of culture’. Lack of coherency in the city’s cultural development.
Buyer Beware!

- Creative city strategies are predicated on, and designed for, a neoliberal terrain. We are repackaging urban cultural artefacts as competitive assets (valued in terms of economic utility!).
- Enabling the commodification of space (Latin Quarter) and the endless rehashing of urban vistas along ‘successful’ lines (‘guggenheimering’).
- Ease of adoption of the Creative Industries mantra - panacea
- Potentially we could be uncovering something that Ireland has a competitive and comparative advantage in.
- A new indigenous innovation model combining the unique strengths of Irishness.
- Space transcendence – we could be looking at more spatially diffuse development.
- Global and the local mix in right proportions.
- Place of Policy?
Thank you

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http://www.nuigalway.ie/cisc/people/pcollins.html