Networks and Clusters in Creative Industries and their Impact on Regional Innovation Ecosystems

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Organization and Management Faculty

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Genesis of the research

- research project „Models of knowledge management in clusters and networks in creative industries in Poland and EU countries”
- role of creativity and networks in value generation
- horizontal impact of creative industries on other sectors

Purpose of the paper

investigate the impact of local and regional networks and clusters existing in creative industries on regional innovation ecosystems

Methodology

- Case studies of clusters/networks
Proposition

P1. Local cultural and creative businesses operating in networks, cooperate with other industries in the region

Research question:

- What is the impact of creative networks on regional sectors in the aspect of innovation?
Challenges of exploring Creative industries

- Myth and reality of cooperation in creative clusters - B. van Heur 2009
- „Nobody knows principle” for CCI – Caves 2000
- Limits of the creative industries („cultural heritage”, „digital industries”)
Action nets in creative clusters

Action net - "a network of interdependent activities carried out by the actors of the socio-institutional network creating value for the environment." (Czarniawska 2010)

Action Nets Creating Emotional Values (ANCEV)

a network that creates emotional values, such as:

• **artistic and cultural values** – artists’ creations made available in the form of services in culture facilities: concert halls, theatres, cinemas, museums;

• **design values** – one of the important types of innovation in creative industries is design-driven innovations (Verganti 2009, Simonson & Schmitt, 1997);

• **ethical and moral values** – included in the obeyed norms and values relating to the rules of running an organisation: respect for human rights and dignity, respect for natural resources, sustainable development or the Corporate Social Responsibility (CSR), which comprehensively encompasses all the issues;

• **sentimental values** – e.g. sentimental tourism, collector’s products.
Creative Sectors by DCMS:


Clusterobservatory - over forty classes of activities defined by the European Classification of Activities represented by general sectors: advertising, artistic creation and literary creation, museums and preservation of historical sites and buildings, printing and publishing, radio and television, retail distribution, software

clusterobservatory.eu

“creative enterprise” is any company for which the primary value of its products or services is rooted in their emotional or aesthetic appeal to the customer.

(Rosenfeld, 2011, p. 3)
Creative clusters

“a group of cooperating organizations and individuals originating from local and regional societies, representing business, science, the arts, culture, education, health, entertainment and leisure activities. The cluster dynamics come from the creation of a regional identity, the innovative utilization of resources and a talent search with the protection and development of local and regional values. The creative clusters are the reservoir of creative resources and skills for other clusters and innovative environments.”

Knop, Stachowicz, Krannich and Olko; 2013

„Creative cluster is a place that brings together:
1. A community of ‘creative people’ who share an interest in novelty but not necessarily in the same subject.
2. A catalysing place where people, relationships, ideas and talents can spark each other.
3. An environment that offers diversity, stimuli and freedom of expression.
4. A thick, open and ever-changing network of inter-personal exchanges that nurture individuals’ uniqueness and identity.”

De Propris and Hypponen 2008
Selecting cases – creative clusters in EU

- EU countries
- Dilemma of selecting „cluster organization“ or cluster as an agglomeration

<table>
<thead>
<tr>
<th>No</th>
<th>Country</th>
<th>Number of clusters indicating „creative industries“ as one of specialisation</th>
<th>consistent with priority S3 UE “Creative, arts &amp; entertainment”</th>
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### Characteristics of cases – creative clusters

<table>
<thead>
<tr>
<th>Case no</th>
<th>Cluster name</th>
<th>Country</th>
<th>established</th>
<th>number of partners</th>
<th>Specialization</th>
<th>impact on regional sectors</th>
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<tr>
<td>1</td>
<td>Silesian Design Cluster/ Zamek Cieszyn</td>
<td>Poland</td>
<td>2011</td>
<td>38</td>
<td>Design</td>
<td>furniture, architecture, appliances sector</td>
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<td>2</td>
<td>Cultural Creative Industry Cluster (CCIC)</td>
<td>Hungary</td>
<td>2007</td>
<td>34</td>
<td>culture, regional heritage</td>
<td>tourism, art&amp;culture,</td>
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<tr>
<td>3</td>
<td>Plain Image</td>
<td>France</td>
<td>2010</td>
<td>104</td>
<td>media, 3D films</td>
<td>marketing, wholesale &amp; retail trade, design</td>
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<tr>
<td>4</td>
<td>Betahaus Berlin</td>
<td>Germany</td>
<td>2008</td>
<td>n/a</td>
<td>no specialization</td>
<td>ICT (social media and social application development)</td>
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<td>5</td>
<td>Media&amp;Design network/ Clusterland Upper Austria</td>
<td>Austria</td>
<td>2007</td>
<td>n/a</td>
<td>production, product development</td>
<td>other clusters in Upper Austria: automotive, plastics, medicine, furniture</td>
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</tbody>
</table>
Silesian Design Cluster

Impact on other sectors:

- furniture, architecture, appliances sector
- public spaces, public services

Milan Ventura Lambrate 2015

Wroclaw Design Festival
Creative and Cultural Industries Cluster
*Kreative Ipari Klaszter*

Impact on other sectors:

- Tourism

*Source: Pirisi–Stefán–Trócsányi, 2008.*
Creative and Cultural Industries Cluster

Kreative Ipari Klaszter

Source: Michele Tubaldi, October 2013.
Impact on other sectors:
- marketing,
- wholesale & retail trade,
- design

www.ankama.com
Impact on other sectors:

- ICT
- social media and social application development
Impact on other sectors:
Other clusters in the region:
automotive, mechatronics, cleantech, medical technology, ICT, furniture & timber construction, plastics
Limitations

Limitation of research:

- Low number of cases to generalize
- Similar cases – similar culture (Europe) and social and economic environment
Conclusions

1. In each of the cases at least one cooperating sector – proposition P1 was confirmed

2. Horizontal role of networks in CCI – potential impact on every sector but focus on selected sectors (ex. Media&design network supports other clusters in Upper Austria region)

3. Public support: lack of cohesion between supporting culture and entrepreneurship, lack of cross-sectoral support

4. Crucial role of civil society (fourth helix) in each case – social networks, civic associations

5. Clusters in CCI support soft innovations, design driven innovations; complementary to other types of innovation

6. Fostering smart specialisations – new role of CCI clusters and networks

7. Cases – similar problems of cooperation in CCI despite the differences in socio-economic environment

8. Long term externality (challenge): to educate open-minded, ethical and creative society
Thank You for Your attention!

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