

# Lord Mayors Commission on Employment Promoting Cultural and Creative Industries and Innovation in Dublin

## Background Paper :

### Proposal:

To hold a workshop of key stakeholders to examine the importance of promoting Cultural and Creative Industries and Innovation in Dublin and their potential growth as a vibrant economic sector.

The outcomes would inform the work of the Lord Mayors Commission on Employment.

### Workshop Details:

**Tuesday 19<sup>th</sup> January 2010, 9.30a.m – 12.30p.m, Wood Quay Venue, Dublin Civic Offices**

*“The creative sector gives our city its strategic advantage and competitive edge in succeeding in a global economy. The rich and creative environment here not only attracts businesses and people from around the world, it also influences every single thing that we do. It enhances the quality of life of New York a hundred times a day, it creates jobs, it attracts students, it retains businesses, and it transforms neighbourhoods. And you can see all of that being played out on the streets of New York<sup>1</sup>.”* Michael Bloomberg, Mayor of New York City.

## Issues

- How to promote the maximum economic and employment benefits from the synergies between culture, creativity and innovation.
- What is the particular role of the City Council. For the draft Cultural Strategy and the Draft Development Plan.
- How to nurture, attract and retain key people in area of culture, creativity and innovation?
- *Smart Economy* sets out strategy to make Ireland the “Innovation Island”, how do we make Dublin the “Innovation City”.
- What are the links between the considerable public investment in the *Strategy for Science, Technology and Innovation* and cultural and creative industries?
- What are the urban factors that promote cultural activity, creativity and innovation. Density, diversity and proximity.
- What are the opportunities in a recession with vacant land and premises
- Learning from the developed strategies of New York and London
- How can we help implement the recent report and recommendations of cultural tourism report.
- One of the initiatives proposed at the recent Global Irish Economic Forum was a proposal to “Establish a world class centre or University for the performing arts and Irish culture housed in a landmark building in Ireland, to become a global centre for artistic and creative education, innovation and technology.” [www.globalirishforum.ie](http://www.globalirishforum.ie) Dublin could proactively set out to have this facility located in the city centre and suggesting a number of sites.
- One of the key Topics at the Global Irish Economic Forum was ‘*Promoting Brand Ireland through our Global Cultural Profile*’. The economic links between culture, creativity and innovation were stressed and the international image benefits. How can Dublin contribute to this global strategy to its benefit and that of the country.
- How to maximise the cultural, creative and innovative benefits of our multi-cultural population.

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<sup>1</sup> Mayor Michael Bloomberg, addressing the Creative New York Conference, April 2006

- How to gain recognition for Dublin as crucial national innovation resource (with consequent public investment benefits). National Innovation policy, *Innovation in Ireland* (2008, DETE/Forfas [www.entemp.ie](http://www.entemp.ie)) does not refer to Dublin, although general consensus that cities are crucial for innovation.
- How to maximise the benefits of cultural/creative/innovation activity in Regeneration areas.
- How to engage/support the IDA in attracting cultural-type FDI to Dublin?
- How to maximise the synergies between the existing and significant new facilities (e.g. O2 arena, Liebskind theatre, and international events such as City of Science, and Dublin events such as Innovation Week, Open House and Culture Night).
- How to engage with/support younger/less established cultural/creative workers. Or just get out of their way.
- How to benefit more from the great international achievements of Dublin-based Architects e.g. Grafton winning World Architecture Award.

## Background

Ned Costello, CEO Irish Universities Association, has written very interestingly (2007) on the **relationships between culture, creativity and innovation**<sup>2</sup>. He states that 'creativity is the human engine of innovation, breaking down prior assumptions and making new connections for new ideas...'. It is 'Future orientation: that is, not looking backwards, but being concerned with what may happen in the future and dealing with the resulting insecurity and uncertainty'. Key challenges he states are fully supporting diversity in all aspects, and 'ensuring that the overall culture is conducive to creativity and that the aspiration to be "world class" is not allowed to foster a culture that is inimical to risk taking and the associated inevitability of occasional failure'.

Creative and cultural industries are a **subset of the knowledge economy** and have been defined as: "...those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property."<sup>3</sup> The definition of creative industries generally includes eleven creative sectors, comprising basic and applied arts industries, ranging from performing, literary and visual arts to design, advertising and media related activities and architecture<sup>4</sup>.

The various research reports on Dublin of the EU funded **ACRE** project ([www.acre.socsci.uva.nl](http://www.acre.socsci.uva.nl)) with its links with other European cities is a significant resource. Its recent report concludes from the data points towards 'the growing importance of the creative economy as a driver for development within the regional and national economy' (p8).it also identified the importance of clustering, proximity and networks.

This growing importance of creativity and culture is seen in the decision by the European Commission to designate 2009 as European Year of Creativity and Innovation and the adoption in 2007 by the Commission of a Communication on Culture which will define the first European strategy on culture and integrate creativity in the Lisbon agenda. The Creative Industries are significant and growing on a global level. These are internationally traded, high value added, knowledge-intensive sectors<sup>5</sup>.

According to **Creative New York** (Centre for an Urban Future, 2005, [www.nycfuture.org](http://www.nycfuture.org)), that city's creative workforce was more than 300, 000, more than 8% of the total workforce and growing by more than 13% when the overall jobs total grew by only 6.5% in the same period. The

<sup>2</sup> <http://www.iua.ie/publications/index.html#publications-2007>

<sup>3</sup> UK Government Department for Culture, Media and Sport DCMS (1998), Creative Industries Mapping Document

<sup>4</sup> Many other definitions exist, which makes it more difficult to conduct literature reviews and cross-country comparisons.

<sup>5</sup> UK Department for Culture, Media and Sport (2007), Staying ahead: the economic performance of the UK's creative industries.

report states that, 'creative activity may be the closest thing to a natural resource in New York, but it is also a little understood and long-overlooked asset, and one that can no longer be taken for granted'. Twenty years ago, New York was home to half of all advertising agency headquarters in the world. Now it hosts less than one third. 'London has quietly claimed much of what New York has lost.'

For **London**, this sector is the second largest industry after the business services sector and ranges from music, video games to design and fashion. This sector also offers London's second biggest source of job growth, contributing roughly one in every five new jobs. The London Development Agency's (LDA) Creative Industries team works to support and promote key growth sectors.

According to *The Economy of Culture in Europe* (European Commission, 2006<sup>6</sup>), the turnover of the creative and cultural sectors – comprising film and video, radio and television, video games, book and press publishing, music, design, fashion design, architecture and advertising – amounted to €654 billion and contributed 2.6% to EU GDP in 2003. The overall growth of the sector's value added was 19.7% in 1999–2003 – some 12.3% higher than the growth of the European economy as a whole. It employed 5.8 million people. In 2002–04, when employment overall in the EU decreased, employment in the creative and cultural sectors increased by 1.9%. Creative Industry turnover in Ireland is estimated to have been close to €7 billion in 2003. Ireland was ranked 13th out of the 29 countries included in the EU report.

Using a different data set, Richard Florida<sup>7</sup> also came to a very positive conclusion with respect to Ireland. He stated that: "Ireland stands out as an up-and-coming nation, with significant growth in its Creative Class and its underlying creative capabilities since 1995."

In *The Rise of the Creative Class* Richard Florida describes the growing critical importance of the creative economy as a 'great economic shift' and likens it to the shift from an agricultural to an industrial economy<sup>8</sup>. The key resource for this economy is creative people and they are highly mobile internationally. The key dimension of competitiveness is the ability **to attract, retain, cultivate and mobilise this resource**. From his research he found that openness to diversity especially in relation to gay people and people from diverse backgrounds and other countries is critical to success as a creative city. He found that people were drawn to places that are diverse, tolerant and open to new ideas. He writes of 'creative ecosystems – habitats open to new people and ideas'.

Richard Florida also stresses the central importance of **good urban quality** in attracting these key workers. This includes the quality of the built and natural environment, the vibrancy of street life, density and intensity, café culture, arts and music, outdoor activities, public spaces, a choice of quality places to live, child friendly, tolerance and social harmony. The Development Plan has policy in this regard such as urbanism (para. 3.3.0) and 'soft infrastructure' (para.6.1.0). Again this highlights how the quality of our city, its liveability, vibrancy, diversity and general attractiveness (including 'clean, safe, green') is a critical aspect of our economic infrastructure and global competitiveness and this could be set out as a policy in the Plan.

**Creative occupations in Ireland grew by 80%** between 1996 and 2006, compared to the growth in the total labour force of 38%. This indicates that Creative Industries have made a significant contribution to labour force growth and by extension, to the economic success of Ireland over the past decade, according to a recent study of creative industries by DKM Economic Consultants<sup>9</sup>.

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<sup>6</sup> [http://ec.europa.eu/culture/eac/sources\\_info/studies/economy\\_en.html](http://ec.europa.eu/culture/eac/sources_info/studies/economy_en.html)

<sup>7</sup> Florida, Richard and Tinagli, Irene (2004), *Europe in the Creative Age*, page 6

<sup>8</sup> He also profiles the success of Dublin as a model for others.

<sup>9</sup> Creative Industry Analysis of Proposed HKR Headquarters, DKM Economic Consultants (2008).

**Density, proximity, clustering** or agglomeration economies are critical for the success of creative industries. Producers in the creative economy benefit from clustering as the proximity of location within an urban area tends to facilitate the exchange of ideas. Thus the constantly changing demands of the market can be better met which is particularly relevant given the current national and international economic uncertainties. This multidisciplinary characteristic of the Creative Industries is facilitated by clustering. In addition, the constant forming of new teams boosts skills and talent exchange, learning and synergies. To facilitate these fluid work practices and ideas exchanges, the cultural and social infrastructure of the city wishing to compete for Creative Industries is very important. This so-called “creative field”<sup>10</sup> generates positive externalities for a city.

Dublin is set to benefit from an unprecedented level of **investment in its cultural infrastructure** – there are 23 major projects in planning or already underway, including theatres and major extensions to the National Cultural Institutions. Extensions to the Dublin City Gallery, Hugh Lane and the NCAD in Thomas Street have recently been completed. Small, more radical galleries<sup>11</sup> are now being set up particularly in regeneration areas where they can be a significant boost to the regeneration process.

**Popular culture** including sports is equally important. The opening O2 as a state-of-the-art facility providing for up to 14,500 is a great addition to the city’s cultural facilities and economy and also puts Dublin on the map internationally. A new multiplex cinema, The Lighthouse, has opened in Smithfield. The completion of Lansdowne stadium will be a great boost for the city and building on the success of Croke Park which is the 4<sup>th</sup> largest stadium in Europe. The attraction of international sports events (the UEFA cup final) to Croke Park or Lansdowne is a great achievement in itself and a critical way of marketing the city worldwide. Musicians such as U2 have been critically important in promoting the city’s image internationally and there is a need to foster the next wave of musicians.

Updated 18<sup>th</sup> December 09

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<sup>10</sup> See Scott A.J. (2006), Mainsprings of Creative Cities: Lessons for Policy makers, in OECD (2006), Competitive Cities in the Global Economy.

<sup>11</sup> See for example, Thisisnotashop ([thisisnotashop.wordpress.com](http://thisisnotashop.wordpress.com)) on Benburb Street and Mother’s Tankstation ([motherstankstation.com](http://motherstankstation.com)) on Watling Street.