An approach to the distribution of creative activities in Jalisco and Guadalajara

Un acercamiento a la distribución de las actividades creativas en Jalisco y Guadalajara

RODRÍGUEZ-BAUTISTA, Juan Jorge†* & CAMELO-AVEDOY, José Octavio

Universidad de Guadalajara, Centro Universitario de Ciencias Económicas y Admonistrativas

ID 1st Author: Juan Jorge Rodríguez-Bautista / ORC ID: 000-0002-9306-4884, Researcher ID Thomson: H-9386-2018, CVU CONACYT ID: 121319

ID 1st Coauthor: José Octavio Camelo-Avedoy/ ORC ID: 0000-0002-5722-3032, Researcher ID Thomson: H-3981-2018, CVU CONACYT ID: 99469

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Abstract

Creative activities have positioned themselves as an ally to regional and local development, considering that it can contribute to other activities that are in a territory. These activities have been differentiated from cultural activities, because they are developed due to market demand and competition from economic sectors. This is how it is affirmed that cultural activities play a fundamental role for the development of creativity, but creative activities help the development of other activities, being a support such as productive or advanced services. The grouping of these activities in the country and specifically in Jalisco, it is observed that only in some states there is a relative concentration. In the case of Jalisco, the agglomeration is manifested in the metropolitan municipalities, in addition to Puerto Vallarta, where the latter has the effect of the appearance of these activities due to tourism development.

Creative activities, cluster, Guadalajara City

Resumen

Las actividades creativas se han posicionado como aliado al desarrollo regional y local, considerando que puede aportar a otras actividades que se encuentran en un territorio. Estas actividades se han diferenciado de las culturales, debido a que se desarrollan por la demanda del mercado y por la competencia de los sectores económicos. Es así como se afirma que las actividades culturales juegan un papel primordial para el desarrollo de la creatividad, pero las actividades creativas ayudan al desenvolvimiento de otras actividades, siendo un apoyo como han sido los servicios productivos o avanzados. La agrupación de estas actividades en el país y de manera específica en Jalisco, se observa que sólo en algunos estados existe una concentración relativa. Para el caso de Jalisco, la aglomeración se manifiesta en los municipios metropolitanos, además de Puerto Vallarta, donde este último tiene como efecto la aparición de estas actividades por el desarrollo turístico.

Actividades creativas, clúster, ciudad de Guadalajara

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* Correspondence to the Author (Email: jjorge65@gmail.com)

† Researcher contributing as first author.

Introduction

Various investigations consider reviewing creative activities to formulate public policies that facilitate promoting creativity within society, as well as the implementation of creative work both outside and within industries, recognizing that innovation tends to occur in different places, but under characteristics specific (Higgs, Cuningham and Bakhshi, 2008).

The foregoing allows us to consider that productive agglomerations can be spaces of innovation, due to the companies that are concentrated, discovering benefits by taking advantage of external economies, of agglomeration, of knowledge and conditions necessary to boost creativity (Bellandi, 2003; Porter, 1990).

But in other cases, the diversity of activities and not just specialization, allows the development of new knowledge that facilitates creative development. This causes a series of relationships that stimulate trust and the exchange of tacit knowledge, which implies that these groups can shape competitive and innovative regions (De Propriis, Chapain, Cooke, MacNeil and Mateos-García, 2009).

Analyzing creative activities is a relevant topic that has been promoted in developed countries; However, it is necessary to verify this phenomenon between the theoretical process found and empirical research, since these activities are transforming the territory, generating agglomeration processes and forming productive networks that promote certain tertiary activities. Creative clusters play a relevant role in regional innovation, through effective policies that increase the impact on various elements, promoting sector and territorial development. But it is necessary to understand what they are, how they arise and what their effect is on the economy and on the territory (DCMS, 2008).

For this reason, it was considered to address these fundamental questions, explore the distribution of creative industries in Mexico and particularly in Jalisco, configuring a geography of creativity. The objective of this work is to identify the agglomerations of companies that indicate the possible presence of creative clusters and to identify regional and sectoral patterns in the agglomerations.

Theoretical review on creative places

For several decades there has been writing about industrial clusters. Authors such as Piore and Sabel (1990), Porter (1991) and Becattini (2002), have tried to explain this agglomeration process and how it impacts innovation and the territory. These writings have influenced the construction of economic development policies, where clusters are increasingly recognized as a factor of competitiveness and development.

Porter (1998) considers as the main characteristic of the clusters, the geographic concentration of interconnected companies, which supply certain specialized inputs and products; This also identifies others that provide services, including relationships with universities, agencies and business associations, causing competition and cooperation.

Clusters can encompass socio-economic systems and informal relationships between companies and local institutions, backed by the society that live and work in the same place (Lange et al., 2008), so it should not only be considered the relationships formal actors acting in a territory, but also those informal practices which in several cases may be more fruitful than formal. Clusters are places provided by agglomerations of companies involved among themselves, in addition to other actors, such as universities and public organizations, which can create a favorable environment for the development of productivity and competitiveness of the participants in a territory (De Propriis et al., 2009).

The concept of cluster has proliferated so that its use has become widespread; Despite this, it must be considered as a conceptual framework to explain the spatial dynamics of innovation and growth. Taking into account the size of the company, the roots of the place and the management of public affairs.

There are types of clusters, which highlight specific aspects such as governance, knowledge processes or the size of the company. Its evolution and transaction costs are also considered, where they lead to the creation of various types of relationships between companies with the government structure, allowing different benefits for the participants.

Clusters occur in environments where production processes are vertically disintegrated and where there is a participation of companies in the value chain. The latter are grouped around the input and specialized production markets. In this geographical concentration, the creation of knowledge can be started, that is, learning and innovation, as well as generating a transfer, through diffusion and synergies, that capture new ideas and new knowledge, which is represented in the mobility of force. of work, which is transmitted between them or through new companies (De Propriis et al., 2009).

Exchanges and interactions between companies and institutions are due to an accumulation of trust that reduces transaction costs and favors new ties. This process is thanks to geographical proximity, generating efficiency that does not necessarily occur within the company, but because of the agglomeration economies; which not only benefit individual companies, but all those that interact in the cluster. This phenomenon is what Marshall called "industrial atmosphere", where knowledge and information are in the air (De Propriis et al., 2009).

This is how the proximity of various companies can explain an increase in productivity and long-term growth in some places. This variety favors the exchange of ideas, technologies and knowledge, this pattern being a source of innovation. This is how there are proposals related to the variety of activities, where they argue that positive externalities are more important in places where different sectors are capable of developing intense relationships (Asheim, Boschma and Cooke, 2007). In these cases, the dissemination of knowledge and the absorption capacity among companies have high side effects. So it could be considered that the place is more significant than a sector.

This new vision in territorial studies presents a more nuanced perception of the advantages provided by specialization and diversification. For some, variety is a source of competitive advantage for companies located in one place, but as long as the various sectors that are there reflect the complementary capabilities and resources. This implies that companies have secondary effects, through different mechanisms, depending on the nature of their activities and inter-institutional links (Boschma and Iammarino, 2007).

Creativity and creative activities

In various investigations, the importance of industrial concentration in achieving regional development is highlighted. Likewise, in the discourse on economic development and competitiveness, emphasis is placed on the aspect of creativity and forms of innovation. This is associated with the interest generated by the creative industries in innovation and growth (UNDP / UNCTAD, 2008). Before examining the geographical dimensions of this impact, some existing definitions of creativity and creative activities will be briefly shown.

Creativity has been understood in several ways, for Boden it is "the ability to generate ideas and artifacts that are new, surprising and valuable" (Boden, 2004, p. 1). For his part, Cox defines creativity in business as "the generation of new ideas, new ways of looking at existing problems, or seeing new opportunities, perhaps due to the exploitation of new technologies or changes in the markets" (HMT, 2005). On the other hand, Florida indicates that creative work is often frankly subversive, since it disturbs patterns of thinking and life (Florida, Mellander & Stolarick, 2008). The variety of definitions and concepts related to Creativity demonstrates the complex multidisciplinary nature of these constructions, so according to UNCTAD (2008), there is no single definition of the creative economy, which could be considered as a subjective concept that is in the process of being modeled.

On the other hand, there is a debate on the role of creativity and creative activities in the economy, considering that cultural and creative industries are instruments of regional economic development, urban regeneration and economic diversification.

For the UK Department for Culture, Media and Sport (DCMC), creative industries are defined as those industries based on individual creativity, skill and talent. They also have the potential to create wealth and jobs through the development and exploitation of intellectual property. Creative industries include advertising, architecture, arts and antiques markets, video games and computer games, crafts, design, fashion, film and video, music, performing arts, publishing, software, television and radio (DCMS, 2008).

It is important to differentiate between cultural activities and those classified as creative, the former can be considered as cultural industries and services that generate public goods offered by the State, while the latter are guided by market demand and driven by competition from the economic sectors (Mendez, Michelini, Prada and Tébar, 2012). This is how the cultural economy refers to the activities offered by the State to promote culture and traditions, while creative activities, produce symbolic goods aimed at increasingly broad economic sectors that require positioning in the market or seek to have an adequate image before society.

Various institutions such as the United Nations (UN) consider that the cultural economy has a wide coverage of activities, which have been developed in recent years. In this sense, it distinguishes between main activities those of an artistic nature or related to cultural heritage and secondary activities those related to design, advertising, publishing, audiovisual and multimedia products.

Based on the above, the cultural and creative sectors could be divided into four groups:

- Activities related to heritage, those that administer or offer heritage resources or cultural spaces, such as libraries, museums, archaeological sites, etc. In addition to traditional cultural activities, such as crafts, traditions and festivities.
- Activities related to the arts, which are related to exhibitions, artistic and show events.
- Activities concerning creative products, aimed at a wide market, such as book, magazine and newspaper publications; as well as audiovisual products, such is the case of cinema, television and radio.
- Activities related to functional creations, which are closer to the general market demand such as software design, or highly creative content services such as architecture, advertising and design.

This classification allows us to understand how cultural and creative activities are carried out in Mexico, and particularly in Jalisco and the city of Guadalajara, to see their territorial behavior and identify possible productive agglomerations.

Creative clusters

There is more evidence from studies on productive clusters than creative ones; however, creative industries have been shown to be as geographically cluster prone as any other sector (Lazzeretti, Boix & Capone, 2008). So several definitions have emerged about creative clusters, due to the general way in which the concept is used.

The DCMS (2008) defines creative clusters as groups of competitors and company co-operations, which increase the demand for specialized labor and supply networks in a given location. The infrastructure that is built for its conformation, not only depends on the vitality of the creative sector, but is also backed by public policy, as well as government investment.

For De Propriis et al., (2009), the creative cluster brings together a community of people who share an interest in creating something new, but not necessarily on the same topic. You can also consider it as a place where people intensify relationships, ideas, and talents that can spark innovations and new insights. In the same way, it is an environment that offers diversity, stimuli and freedom of expression, in addition to building a network of interpersonal exchanges that nurture the uniqueness and identity of individuals.

It could be considered that creative clusters can promote advantages for companies, taking advantage of agglomeration economies, which occur when a concentration of specific socioeconomic sectors and institutional activities are carried out in a certain place (De Propriis et al., 2009). So the most relevant benefits with the localization of creativity are: a specialized and grouped job market, the diffusion of knowledge, sustained relationships between individuals and companies, as well as an institutional thickening.

The specialized and clustered labor market is relevant for the creative industries, since activities are organized in autonomous projects with teams tailored to the needs and in a limited time. Creative activities require developing different tasks and skills, so talent is harnessed from specific projects managed by entrepreneurs and managers of creative companies.

The exchange of specialized labor, in certain places, reduces the search and selection costs, so that those responsible for these creative projects are able to find creative professional individuals who intend to maintain job stability through their results (Florida, Mellander and Stolarick, 2008).

The diffusion of knowledge is difficult to quantify, as Krugman (1991) points out, it is invisible, leaving no evidence that can be manifested and tracked; However, it generates positive externalities, when companies exchange goods and services with others. This is explained by the presence of a group of companies, in a place that manages to stimulate ideas, making other companies attractive; reason why creative activities stimulate innovation in companies in general, through their relationships, considering the role they play, their location and the place they have in the value chain (Bakhshi, McVittie and Simmie, 2008).

To maintain capital accumulation and trust, it is necessary to maintain relationships between individuals and firms in a cluster, as well as helping companies find the right partner and avoid uncertainty in transaction costs. The accumulation of social capital makes interaction and collaboration between the members of the cluster easier (De Propriis et al., 2009). The fear of being excluded from exchanges fosters trust and cooperation incentives, so social networks that emerge in clusters can improve access to valuable participants with tacit knowledge or available talent with information about new business opportunities (Storper and Venables 2004). The agglomeration of specialized companies in a certain sector allows institutional thickening. This is accomplished with the emergence of a specialized infrastructure that provides a wide range of services to support businesses. These services can be from educational, institution building, organization management, development agencies or business groups.

Creative activities are capable of generating favorable environments for various sectors (Lorenzen and Frederiksen 2008). Although the emphasis has been given to cities as places of creativity and innovation; It is considered that regardless of the spatial dimension, the presence of the "creative class" is necessary, which is why it is necessary to articulate different mechanisms, where the impact of these activities causes innovation and growth. This action can be achieved through geographical proximity between the various sectors, facilitating the transmission of knowledge, ideas and technologies to a sector, so creativity can be a source of innovation.

On the other hand, Florida, Mellander and Stolarick, (2008), argue that "creative professionals" tend to be drawn to cities that share a rich cultural life and tolerance for alternative lifestyles. Although in a conglomerate of economic activities the dissemination of knowledge occurs across sector boundaries in the same area, the creative class sees diversity as an axis of rich professional knowledge and innovative companies that require their services.

Referential studies on creative places

There are several studies on creative places that use the cluster methodology; as well as other ways in which they are conceptualized: cultural circles or creative cities. These investigations reveal the different ways in which the geographic concentration of creative companies generates externalities and potentiates innovation in places where they are located (De Propriis et al., 2009).

Inquiries raise how creative activities constitute a relationship with various instances in cities, such as universities and innovative institutions (Wu, 2005).

In others, the cultural identity of the place and its community is defined as a key element for the creation of clusters; they refer to it as a cultural resource that allows achieving regional development, taking advantage of local conditions and interaction with creative activities to promote, develop and consolidate traditional and modern economic activities.

In other analyzes, creative goods can be a commodity where complementary activities are required to produce it. So a network of companies could be configured, where the participants make external conditions increase the returns in the construction of the creative good. Geographical proximity supports the creativity of this asset and is achieved through the conjunction of the ideas of each activity involved, forming the creative cluster of a particular asset or group of goods (Belussi and Sedita, 2008).

Studies have also been done where the structure and management of relationships within companies and creative individuals mix their formal and informal relationships with other companies, and even the formation of the new company with government intervention (Mossig, 2004; Bathelt, 2002; Lange et al., 2008; Turok, 2003).

The emergence of new companies and the dissemination of knowledge between these and those already established are drivers of creative clusters, where complex networks of organizations are formed that take advantage of social capital, knowledge and creativity to build innovative goods and services, (Wenting, 2008). In other studies, on creative clusters, it has been found that creative activities are grouped and developed over time following different paths.

Despite this, their location has been close to each other, taking advantage of the differences and similarities between the infrastructure they require for their operation, as well as the formal and informal interactions on their social and economic networks. This means that the existence of specificities and complementarities between the creative sectors, causes an influence on the grouping patterns (De Propriis et al., 2009).

There are also investigations where hybrid clusters are identified, with solid agglomeration economies and strong global connections (Scott, 2002). This is how creative clusters can be combined with a series of activities that are not necessarily specialized, but complementary and that are carried out not only in a local or intra-urban space, but also at a national and even international level.

Studies have been conducted examining international dimensions of creative venues, including the fashion, music and media industries. These have found findings where creative activities employ a higher proportion of people in creative occupations, which implies a strong concentration in specific places, although the goods and services linked to creativity expand nationally and globally (De Propriis et al., 2009).

Studies of creative clusters in the UK, Italy and Spain show that creative activities tend to be concentrated in certain places, especially in cities. In addition, they find that the different areas present divergences in their patterns of specialization in certain creative sectors, some have a strong presence of what the authors define as traditional (architecture or music), while others focus on creative activities not traditional (software, advertising, research and development) (Lazzeretti, Boix and Capone, 2008).

Creative Activities Classification.

To classify creative activities, different authors were considered, who include creative and cultural activities, as well as some industries that are linked to creativity, and some services related to culture (Mercado, 2016; Méndez, Michelini, Prada and Tébar, 2012 ; Sánchez-Moral, Méndez and Arellano, 2014; Power and Nielsén 2010; Torres, 2013; Scott, 2002; De Propriis et al., 2009; Lazzeretti, Boix and Capone, 2008; Musterd, Bontje, Chapain, Kovács, and Murie , 2007 and Bontje and Pethe, 2008).

The creative activities considered in this research are classified into commercials, where the antiques and works of art trade are located; information in the mass media, where you can find the edition of newspapers, magazines and books, as well as the design of software and content on the internet, also the film, video and television program industry, and finally the radio and television industry and news agencies.

Another creative activity is related to professional and technical services, where architecture and drawing services are identified; industrial, interior, graphic and fashion design; advertising agencies, public relations, media representation, market research, and finally photography and recording services.

Within the educational services, they considered art schools. In the recreational, sports and recreational services, theater, dance and musical groups are cataloged; as well as other companies of artistic shows; Also included are promoters of artistic, cultural, and sports performances, agents of artist representatives, as well as independent artists, writers, and technicians.

Each of these activities are reviewed in terms of their territorial distribution, within the country and at the state level, to identify, in the first instance, the states that have the greatest representation of these creative activities. This will help to debug regions where creative clusters are identified; as well as observing the position that Jalisco has, in relation to the rest of the states of the country, regarding a possible specialization of creative clusters or the agglomeration of these activities, taking into account the conditions offered by the state or in a particular way the city from Guadalajara.

In a second moment, the existing distribution of these activities in the Guadalajara Metropolitan Area is reviewed to identify certain distribution patterns or certain factors that motivate concentration.

In order to analyze the territorial aspect of creative clusters, it is necessary to return to two currents that have studied productive agglomerations: economic geography and urban studies. The first emphasizes functional aspects and economic specialization, the second focuses on the uneven concentration of companies, infrastructure, and creative professionals within cities. Territorially speaking, these two currents differ in terms of the analysis of scale: the first analyzes the urban and inter-urban level and the second reviews the intra-urban scale (Mercado, 2016).

These differences between the multi-scalar analysis of the territory, make the agglomerations be classified between districts and cluster, the first linked to urban studies and the second to economic geography. The districts focus on reviewing the density of economic activities in a specific place in the city that makes it different from the rest, in addition to generating a transformation, affecting land values, through the generation of urban infrastructure and equipment.

Clusters are classified as agglomerated economic systems or labor markets, where their territorial scale is the city or the metropolitan region.

However, it is clear that there is an interrelation with these two types of agglomeration analysis; reason why these differences, instead of being opposed, may be complementary (Mercado, 2016), so this study will review the agglomeration observed in relation to the city of Guadalajara with the state and the concentration of creative activities in some areas of the city.

Distribution of creative activities in Mexico

Creative activities show a high concentration in Mexico City, since 50 percent of employed personnel are concentrated there, followed by Jalisco with less than seven percent, Nuevo León and the State of Mexico with more than four percent each one, Puebla with less than four percent, Guanajuato close to 3 percent and Sinaloa with just over two percent (table 1 and map 1). These seven states of the country account for almost 75 percent of the employed population, these being located in the center and north of the country, which implies that in these regions of Mexico some productive agglomerations related to these activities could be generated.

State	Total OP	Percentage
National	144,701	100.00
Mexico City	72,482	50.09
Jalisco	10,000	6.91
New Lion	6,822	4.71
Mexico state	6,107	4.22
Puebla	5,632	3.89
Guanajuato	4,163	2.88
Sinaloa	3,122	2.16
Subtotal	108,328	74.86

Table 1 Distribution of the population engaged in creative activities by state
Source: own elaboration based on the 2014 Economic Censu

Figure 1 Percentage of creative activities by state
Source: self-made

Among the types of activities examined in this study are the antique and art trade, the publishing and film industry, professional architecture and design services, advertising and marketing; and artistic creation activities. Of each of these types, professional advertising and marketing services are highlighted at the national level, which account for about 54 percent of the employed personnel (Table 2).

Type of creative activities	OP	Percentage
Professional services in advertising and marketing	97,616	53.88
Activities related to artistic creation	36,001	19.87
Professional services in architecture and design	26,852	14.82
Film industry	10,216	5.64
Editorial industry	9,220	5.09
Antique trade	1,261	0.70

Table 2 Distribution of employed personnel (OP) by type of creative activities nationwide
Source: own elaboration based on the 2014 Economic Census

The distribution of creative activities in each of the states has an agglomeration behavior in only a few states. The case of Mexico City accounts for the highest percentage of employed personnel of all creative activities. Jalisco ranks second in three types of creative activities: antiques and arts trade, publishing industry, and advertising and marketing (Table 3).

The State of Mexico appears in second place in two activities, the film industry, video and internet, and architectural services.

Finally, other relevant states appear in some of the creative activities, as in the case of artistic creation, where Puebla occupies second place and Chiapas and Sinaloa are found to be relevant. In the case of the publishing industry, Campeche and Hidalgo appear as significant in their participation (Table 3).

Federal entities	CA y A	I E	IF V I	A y D	M K T	A C A
Mexico City	33%	49%	84%	31%	53%	13%
Jalisco	15%	7%	3%	8%	8%	
Mexico state	6%		7%	11%	4%	8%
Campeche	0.5%	6%	3%	0.4%	0.2%	
gentleman	1%	5%	0.2%	1%	1%	
Puebla	5%		1%	4%	2%	9%
Chiapas	1%		0.2%	1%	1%	7%
Sinaloa	2%	1%	0.4%	2%	1%	7%

Note: CAyA = Antiques and Arts Trade, IE = Publishing Industry, IFVI = Film, Video and Internet Industry, AyD = Architecture and Design Services, MKT = Advertising and Marketing, ACA = Artistic creation activities

Table 3 Distribution of personnel employed by state for each type of creative activity
Source: own elaboration based on the 2014 Economic Census

Based on the distribution of creative activities, it can be seen that Jalisco occupies a relevant position in them, excelling the antique and art trade, the publishing industry, and the advertising and marketing service, so it is now appropriate to analyze the behavior of these activities in the different municipalities of the state to highlight their importance.

In Jalisco, the metropolitan municipalities monopolize three quarters of the creative activities, with Guadalajara and Zapopan standing out, who control 60 percent of the employed personnel, Tlaquepaque is another municipality that stands out with 10 percent, Tlajomulco with almost 4 percent, While Tonalá and El Salto do not exceed 3 percent, even these two municipalities are surpassed by Puerto Vallarta, the only municipality outside the metropolitan area and which concentrates 3.49 percent of the state's total employed personnel in this type of activities (table 4).

Municipalities	Total OP	Percentage
Jalisco	14,897	100.00
Guadalajara	6,232	41.83
Zapopan	3,072	20.62
Tlaquepaque	1,514	10.18
Tlajomulco	592	3.97
Tonalá	358	2.40
The jump	78	0.52
Total metropolitan municipalities	11,846	79.51
Vallarta Port	520	3.49
Rest of state	2,531	16.98

Table 4 Distribution of personnel engaged in creative activities in Jalisco, by municipality
Source: own elaboration based on the 2014 Economic Census

Regarding the distribution by type of creative activities in the municipalities of Jalisco, it can be seen that Guadalajara monopolizes the largest number of personnel employed in almost all activities, except in the video and internet film industry, where Zapopán has the highest percentage ; In the rest of the activities, this municipality occupies the second place, except in the case of the antique and art trade, where Zapotlanejo occupies the second place and in the advertising and marketing activities it is occupied by Tlaquepaque.

The latter also excels in architectural and design services, as well as in the antique and art trade. Similarly, Tlajomulco appears with a notable percentage in the antiques and art trade, as well as in the film industry and in architectural and design services. Finally, Tonalá has a presence in this type of antique trade, as well as in the publishing industry.

Other municipalities that have creative activities are: Zapotlanejo, Tala and Puerto Vallarta. In the latter, it is important to highlight that it is the only one that is outside the influence of the Guadalajara metropolitan area and that its tourist impulse has led to the development of this type of activities.

Municipalities	C A Y A	I E	I F V I	A y D	M K T	A C A
Guadalajara	10%	22%	57%	43%	49%	51%
Zapopan	8%	26%	28%	22%	18%	20%
Tlaquepaque	8%			11%	21%	
Tonalá	7%	9%				
Tlajomulco	6%		10%	9%		
Zapotlanejo	9%					
Felling	7%					
Vallarta Port	6%	11%				
Rest of the State	6%					14%

Note: CAyA = Antiques and Arts Trade, IE = Publishing Industry, IFVI = Film, Video and Internet Industry, AyD = Architecture and Design Services, MKT = Advertising and Marketing, EA = Arts Schools, ACA = Artistic creation activities

Table 5 Distribution of employed personnel by municipality in each type of creative activities
Source: own elaboration based on the 2014 Economic Census

In summary, it can be confirmed that creative activities tend to agglomerate, both nationally and at the state level, it is observed that Mexico City and Guadalajara monopolize these activities, in their respective areas of influence, this is due to the need that It has these activities in specialized and qualified labor, in addition to a certain environment to drive innovation and develop new ideas.

Likewise, the city is undergoing a transformation that is causing certain activities to relocate to peripheral or conurbed areas of the city, causing the abandonment of some areas due to low economic and demographic dynamics, but creative activities require an agglomeration of various activities, infrastructure, services and equipment that revive these urban spaces which are modernized and renewed for the development of the same and some others that are complementary, such are the cases of shopping centers, restaurants and bars that facilitate and create an environment conducive to the development of creativity.

This dynamic will be reviewed in the following section for the case of Guadalajara, where the behavior of these activities is analyzed in an intraurban way, considering that they tend to generate creative districts in some European and American cities, so it will be reviewed how much is being done. drawing something similar for the capital of Jalisco.

Distribution of creative activities in the metropolitan area of Guadalajara

In order to carry out the intra-urban analysis of creative activities in the Guadalajara Metropolitan Area, information was taken from the National Directory of Economic Units (DNUE), which identifies the number of companies and the range of employees that each.

The municipality of Guadalajara accounts for almost 60 percent of creative companies, Zapopan ranks second, with a little more than a quarter, while the rest of the municipalities do not exceed five percent (Table 6), so Only two municipalities in the city account for 86 percent of the companies (Table 7), and if this distribution is reviewed by AGEB, in the case of Guadalajara, 26 of 289 AGEB have creative companies, they account for 37 percent of them. This implies that the concentration is manifested in only some areas of the city and in a very specific way in the west of the city.

Municipalities	Business	Percentage
ZMG	1,603	100.00
Guadalajara	961	59.95
Zapopan	424	26.45
Tlaquepaque	77	4.80
Tonalá	71	4.43
Tlajomulco	32	2.00
Zapotlanejo	19	1.19
The jump	15	0.94
Ixtlahuacán de los Membrillos	3	0.19
Juanacatlan	1	0.06

Table 6 Distribution of creative companies in metropolitan municipalities

Source: own elaboration based on the DNUE 2017

Based on the above, it can be identified that these activities have a specific location in the Guadalajara Metropolitan Area, where there are good conditions, such as adequate urban infrastructure, efficient roads and accessibility to different areas of the city, which favors access to services and people seeking these activities, as a product or input and for business development or professional development.

Zone	Business	Percentage
ZMG	1,603	
GDL y ZAP	1,385	86.40
Ladrón de Guevara	137	9.89
Americana	95	6.86
Vallarta	84	6.06
Downtown Guadalajara	83	5.99
Sub total	399	28.81

Table 7 Distribution of creative companies by areas of the city

Source: own elaboration based on the DNUE 2017

In the rest of the metropolitan municipalities, it is observed that the central area of each of them is where creative activities are concentrated, which shows that they tend to cluster in the most dynamic area of the municipal capitals. However, it would be interesting to see what kind of creative activities they develop.

While in the centers of the peripheral municipalities activities such as the antiques and arts trade and the photography service are established, in the case of the western part of the city, architectural, design and advertising services predominate, which implies that a specialization is manifesting in the process of concentration of these activities in the different areas of the city.

Regarding company size, 90 percent of these are micro, 9 percent are small, and 2 percent are medium and large (Table 8).

Its distribution by municipality corresponds to that 59 percent of the micro-enterprises are located in Guadalajara and 26 percent in Zapopan, the small ones are concentrated in 73 percent in Guadalajara, the medium-sized ones are only located in the municipalities of Guadalajara and Zapopan, while the large 50 percent are located in Guadalajara and the rest in Zapopan and Tlaquepaque. Particularly large companies are concentrated in the city's speaker, one in the center of Zapopan and one further south of Tlaquepaque, although very close to the limits with Zapopan, which is the area with the greatest dynamism of these activities.

Size Of Company	Z M G	G D L	Z A P	T L A	T O N	T L A J
Total	1603	961	424	77	71	32
Micro 0-10	1436	843	380	74	71	30
Small 11-50	143	104	35	2		2
Medium 51-100	12	8	4			
Big 101 and more	12	6	5	1		

Table 8 Distribution of creative companies by employee number
Source: own elaboration based on the DNUE 2017

This analysis by company confirms the concentration that occurs in the west of the city, considering that these are the ones with the most jobs. Although not all the personnel are dedicated to creativity, since they correspond to the field of advertising, marketing and television program productions, which require low-skilled personnel for some functions within these companies; however, this agglomeration of personnel can spill innovation and creativity, which could at the time be thought of as a favorable atmosphere for the development of a creative district.

The impact of recreational activities on urban development in the Guadalajara metropolitan area.

As reviewed throughout this paper, the proximity of various companies would lead to increased productivity and long-term growth in some places. This diversity favors the exchange of ideas, technologies and knowledge between the various sectors, this pattern being a source of innovation. Therefore, it could be considered that the agglomeration of these activities is due to the need to be close to potential competitors who do things differently and the approach with creative people, they can exchange knowledge, understanding that creativity is not done in isolation but under a scheme of technical and professional collectivity.

This trend of the agglomeration, presents a perception of the advantages of specialized places, which seek to create new ways of doing things causing an improvement in the way of producing, but also the diversity allows to know the requirements that certain activities have to improve their conditions.

For some, variety is a source of competitive advantage for companies located in one place, but as long as the various sectors that are there complement their capabilities and resources.

This implies that concentrated companies generate beneficial side effects for them, depending on their activities and inter-institutional links (Boschma and Iammarino, 2007).

With what has been found in Mexico and Jalisco, it can be considered that the diversification of metropolitan areas may be a potential for the development of creativity, especially if one considers that several of the activities that are located in cities, such as manufacturing, they require incorporating new forms of production, but also different strategies to penetrate markets, obviously considering the issue of product or service presentation. It is there where the different creative activities can intervene, without neglecting the cultural activities that help to create and develop new ideas.

Creative activities are considered in different investigations as an instrument of economic development in the regions, because they begin to be linked to other activities that require, not only to develop new products and take advantage of technology and knowledge, but also require creativity, to enter new markets, look for marketing strategies and market penetration, which are more diverse and complex.

That is why, creative activities interact no longer only in the cultural economy, as has been traditionally handled, but with the rest of the economic activities.

On the other hand, creative activities are involved in urban regeneration, so there is a trend that cities should be more friendly to human development and sustainability; so creativity, through new architectural designs and the use of urban spaces, can be used for its transformation, so these activities play an important role in bringing us closer to sustainable, healthy and friendly cities with society and groups. vulnerable.

Finally, the role of creativity and creative activities in the economy can be used as instruments for economic diversification, since it could support the development of a diversity of activities not only in the field of commercialization, but also in the search for new tangible and intangible products to such a degree that a product that is commonly consumed in a way, creativity can help to diversify the forms of consumption or even create activities that instead of offering a product provide a service, perfecting the ways of creating, diversifying and expand markets in a specific space such as the city.

All these impacts that creative activities have on the regional and urban economy, is visualized as an activity that has the potential to create wealth and jobs, taking advantage of the market, diversifying activities and regenerating urban space, achieving higher quality. of life of the territories.

However, for Guadalajara, creative activities, despite having a presence in the city, have not been taken advantage of, or even given the role they may have in urban development. These activities begin to figure in the aspect of marketing, although several companies still do not see this tool as something necessary for its growth. Likewise, the image and perception that consumers and inhabitants have towards companies is still little explored by the latter, if perhaps some shopping malls and hotel complexes are turning to visualize creativity as something that allows them to enter a highly competitive market, and where advertising, image and the perception of consumers and inhabitants towards these spaces is increasingly relevant for commercial positioning.

Creative activities thrive in a place where people take advantage of relationships, ideas and talents that can be triggered by innovations and new knowledge.

These places where they are located are related to an environment that offers diversity, stimuli and freedom of expression; in addition to promoting interpersonal exchanges that nurture the uniqueness and identity of individuals; at the same time, it fosters tacit knowledge or available talent that provides information to create new business opportunities.

In this sense, creative people look for places that have a cultural life, where there is tolerance and bohemia, looking for alternative lifestyles. It is there where it can be identified that certain conditions help to generate an environment where cultural spaces, creative corridors are built, as well as restaurant areas, bars and spaces for collective coexistence, which facilitate the exchange of ideas and discussions on the things that should be done. to do in a different way. So also those places or activities take advantage of this creative and innovative knowledge to be different and offer new products or services to their consumers.

In this case, cities play that role, a space that develops cultural expressions that help creativity. But they also generate a diversity of activities, conditions and knowledge that help those who have the ability to create a perfect setting for their avant-garde vision, without neglecting that these urban spaces somehow develop tolerance and cultural diversification, allowing development differentiated knowledge that makes creativity richer.

In the case of Guadalajara, the area that has these characteristics is the speaker of the city, there is an economic diversification and the population mostly interacts, seeking professional and personal development. Although the city in general is not characterized by being tolerant, it can be identified that there are spaces where they are opening up to new expressions, but what can be rescued is that the city was born from the migration of inhabitants from different parts of the country, which has allowed the development of activities such as commerce and services, mainly the restaurant sector, where gastronomy has a variety at national and international level.

The creation of a cluster has to do with the relationship of various activities and complement with other actors such as universities and innovative institutions. But it is also essential the cultural identity of the place and its community, which are key to achieving regional development.

Another way of understanding a cluster is that complementary activities are required to produce a merchandise, so in Guadalajara a network of activities could be configured, where participants can take advantage of the external advantages of the agglomeration and promote the construction of creative goods. Geographical proximity helps communication to promote favorable conditions that combine ideas from each of the activities involved, forming the creative cluster of a particular asset or group of goods.

The way in which the agglomeration of creative activities in Guadalajara has been shaped is through a specialization in the technological sector, specifically computing and software. But this is aimed at the development of local activities, where creative services such as architecture, advertising and photography are used by local or regional companies that seek to position themselves in the market or design their image in a different way, seeking to be more competitive.

There is a cultural identity that is used in gastronomy, crafts and in some events, but it has been further enhanced in other regions of the state such as tourist areas or magical towns, which have promoted a traditional culture that has been lost in the city, if at all it stays a bit in the center of Tlaquepaque and in Tonalá.

The complementarity of activities is being promoted in the city, more and more commerce and hotel and restaurant services, they seek this creativity, to position themselves in the market and have an image in their environment, but it is necessary to go deeper into the development of fashion and jewelry, where in other places it has been used to position itself in an external market; however, it seems that these industries are more inclined to be competitive by reducing production costs and not by generating original products with new and better designs.

The agglomerations that are identified in Guadalajara and that extend to the traditional centers of Zapopan, Tlaquepaque and Tonalá, tend more to an agglomeration to take advantage of an urban infrastructure, already consolidated and due to the concentration of a market, there is no formal interaction or informal social and economic networks.

Finally, the consolidation of an agglomeration economy in the city that tends to impact nationally or internationally is not reflected in Guadalajara, first because the competition that exists with Mexico City is very strong, which has relations with international markets, and second, the only relationship that Guadalajara can have in the international arena would be the production of software; however, the information that was consulted is not seen as a predominant activity. It would be relevant to analyze this activity in more detail, with the purpose of the relevance that this branch is having in the development of creativity in this city, doing a review with other sources of information and carrying out some field work among the electronics companies. and about the cluster system that is being developed throughout this activity.

Conclusions and reflections

Creative activities have been positioned as an option for regional and local development, considering that this activity can contribute to the rest of the activities that are in a certain place. At the time, industrial activity had this position, since it transformed raw materials and gave added value to a product. With the third industrial revolution, knowledge and innovations were the key part for the success of several companies, which not only related it to the technological field, but also in the way they organized to produce or distribute their production. In this case, support activities began to take on relevance and producer services were the key to this new trend of industrial development.

Now you are exposed to a new trend in the development of services, where how to organize to be more competitive is no longer enough, but rather ideas to create in order to position yourself in the market, including what is the image you have with the groups. of interest by companies. This is how creative activities are highlighted. These activities have been differentiated from cultural activities, taking into account what some experts have mentioned about the fact that they are services offered mainly by the government, while creative activities are developed based on market demand and demanded by competition. of the economic sectors (Méndez, Michelini, Prada, and Tébar, 2012).

Under this distinction, it could be affirmed that cultural activities play a primary role for the development of creativity, but creative activities help the development of other activities, being a support as at the time were productive or advanced services.

The cluster of creative activities is made up of the union of various people who promote creativity, who are not necessarily dedicated to the same thing, but who can contribute to the same good or service. In this sense, a cluster could be formed in Guadalajara, although this should be created under an instance that facilitates development, where relationships, ideas and talents that can be triggered by innovations and new knowledge that are used by the rest of the existing activities are combined. in the city. The environment must be under a scheme of diversity, stimuli and freedom of expression, where interpersonal exchanges are the structure that nurtures the identity of each individual.

Creative people are attracted to cities that have a cultural life and tolerance is manifested to achieve alternative lifestyles. In Mexico in general and Guadalajara in particular, it has a cultural wealth and diverse lifestyles develop; however, the issue of tolerance has been hampered. Although great advances have been made in the particular case of Guadalajara, creative work must be allowed regardless of social and cultural diversity and belief.

For the identification of clusters in Mexico and specifically in Jalisco, it is observed that only in some states do they have a relative concentration of creative activities, in which they are linked to the development of industrial and service activities. Such is the case of Mexico City, due to its role as the country's capital and the great economic and cultural development it presents, it shows the favorable conditions for the promotion of creative activities at the national level.

In the case of Nuevo León, there is a high concentration of these activities in the metropolitan area of Monterrey, and like what happens in Guadalajara, its agglomeration occurs in the central part of the city, leaving out the periphery, which implies that these activities tend to be concentrated in places where urban development and the agglomeration of other activities is manifested.

The case of the other states of the country where creative activities are agglutinated, there is a trend towards concentration in urban or tourist areas, such is the case of the State of Mexico, Guanajuato and Puebla. So there is a tendency to form productive clusters of these activities in the central part of the country and some parts of the north, mainly in Nuevo León and Sinaloa.

In the case of Jalisco, the agglomeration of creative activities manifests itself in the metropolitan municipalities, in addition to Puerto Vallarta, where the latter has as an effect the appearance of these activities with tourism development. In this sense, there is no doubt about the relevance that Guadalajara has with these activities, due to the agglomeration of the rest of the activities that tend to require the services of creative activities. Thus, even its intra-urban location is linked to these commercial and service activities, which requires creativity to achieve better conditions in the market, but the doubt is that it is so much related to manufacturing activities, considering that they also need creativity. for better technological, organizational development and market positioning.

It is a fact that creative activities tend to focus, but that they are so much made up in a cluster or district. Similarly, the concentration is manifested in an intra-urban space, where nearly 37 percent of creative companies are located in 29 AGEBS, which shows high centrality, impacting the economic and urban dynamics of the city.

The foregoing allows us to know the relevance that these creative activities have or may have in cities and regions, from a simple transformation in the economic base of the territories, to a change in lifestyles and restructuring of places, where areas of housing are transformed into workshops or offices or better yet into public spaces for the development of creativity.

This allows us to highlight the potential that exists in Guadalajara to generate a creative cluster, which is oriented to the fourth industrial revolution, considering that there is infrastructure, with a high concentration of technological industries, which together with the government and universities could generate an interesting strategic alliance.

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