

# Experience the Creative Economy

# ECE

JUNE 22-25, 2010



MARTIN  
**Prosperity***Institute*

MaRS Heritage Building,  
101 College Street, Suite 420





### General “rules” for the conference

- Be open; be direct; be helpful; be on time; be polite.
- You can quote anything you hear; but you cannot attribute a quote to a specific person.
- Get to know the other people and understand and appreciate what they are doing.

### What you need to do as a participant

#### As Presenter:

Prepare a good presentation

- Time yourself because you’ll only have **15 minutes!**
- Focus on why your topic is so extremely interesting
- Don’t be afraid to expose the weakness of your work
- Send your (preliminary) slides and drafts to your discussants, session chair and [creativityconference@martinprosperity.org](mailto:creativityconference@martinprosperity.org) by Friday June 11<sup>th</sup>

#### As Discussant:

Prepare for your role as a discussant

- Make contact with the person whose work you’ll discuss
- Understand their work before arriving at the conference
  - Get their (preliminary) slides
  - Get a draft version of their paper
- Prepare some questions and suggestions
- During the session your job is to facilitate the discussion
  - Not to go through the paper
  - Not necessarily to criticize

#### As Session Chair:

- Read the abstracts and slides to be presented in your session
- Identify common themes/challenges/ideas so that you can facilitate a group discussion

TUESDAY JUNE 22

8:30	Breakfast
9:30	Welcome
10:00	Speed Dating
12:30	Lunch
1:30	Setting the Agenda for the Creative Economy
2:30	Session 1
3:45	Session 2
Let the Games Begin!	
5:15	Creative Competition 1
7:00	Dinner

WEDNESDAY JUNE 23

8:30	Breakfast
9:30	Session 3
11:45	MPI Session
12:30	Lunch
1:30	Session 4
3:15	Creative Competition 2
4:15	Session 5
5:15	Meet Your Tour Guide
6:00	Transit Tour
7:30	Dinner

THURSDAY JUNE 24

8:30	Breakfast
9:30	Session 6
11:15	Creative Competition 3
12:15	Lunch
1:15	Session 7
2:15	Creative Competition 4
3:30	Professional Development
4:30	Feedback Session
5:00	Closing Reception

FRIDAY JUNE 25

8:30	Breakfast
9:30	Toronto Walking Tour
1:00	Lunch

 15 minute break



## List of Regular Sessions

### Session 1 Chair: Brain Hracz

2:30–2:45 **Doreen Jakob:** *From Place in Product to Product in Place? Constructing Creative Place Identities*

2:45–2:50 Discussant: Heather McLean

2:50–3:00 General Discussion

3:00–3:15 **Irene Tinagli:** *Antecedents and Mechanisms of Opportunity Beliefs in a Place*

3:15–3:20 Discussant: Dagmar Abfalter

3:20–3:30 General Discussion

### Session 2 Chair: Brian Hracz

3:45–4:00 **XinXiang Chen:** *Tolerance and Economic Performance in American Metropolitan Areas: An Empirical Investigation*

4:00–4:05 Discussant: Karen King

4:05–4:15 General Discussion

4:15–4:30 **Dieter Kogler:** *Sectoral Regional Knowledge Spillover Trajectories – The Case of the Canadian Pharmaceutical and IT Industry Sectors, 1983–2007*

4:30–4:35 Discussant: Elizabeth Mack

4:35–4:45 General Discussion

### Session 3 Chair: Karen King

9:30–9:45 **Brian Hracz:** *'Just-in-Time' Networking? The Changing Network Ecologies of Musicians in Toronto*

9:45–9:50 Discussant: Franz Huber

9:50–10:00 General Discussion

10:00–10:15 **Jennifer Kondo:** *Arts in Place: The Spatial Inequality of the Arts in New York City*

10:15–10:20 Discussant: Melanie Fasche

10:20–10:30 General Discussion

10:30–10:45 **Pacey Foster:** *Understanding the Film and Television Industry in Massachusetts: Footloose Production or an Important New Creative Industry*

10:45–10:50 Discussant: Isaac Arthur

10:50–11:00 General Discussion

11:00–11:15 **Heather McLean:** *Add 'Top-tier' Culture and Stir: Policy Mobilities and Toronto's Luminato Arts and Culture Festival*

11:15–11:20 Discussant: Doreen Jakob

11:20–11:30 General Discussion

### Session 4 Chair: Doreen Jakob

1:30–1:45 **Elizabeth Mack:** *Knowledge Intensive Regions: Big Cities, University Towns, and Other Places*

1:45–1:50 Discussant: Dieter Kogler

1:50–2:00 General Discussion

2:00–2:15 **Franz Huber:** *On the Role and Interrelationship of Spatial, Social and Cognitive Proximity: Personal Knowledge Networks of R&D Workers in the Cambridge IT Cluster*

2:15–2:20 Discussant: Brian Hracz

2:20–2:30 General Discussion

2:30–2:45 **Karen King:** *Technology, Talent and Tolerance and the Inter-regional Migration of the Creative Class: Evidence from the 2001 Census of Canada*

2:45–2:50 Discussant: XinXiang Chen

2:50–3:00 General Discussion

### Session 5 Chair: Dieter Kogler

4:15–4:30 **Thorsten Grohsjean:** *The What, the Who, and the How: Coordination Experience and Team Performance in the Electronic Game Industry*

4:30–4:35 Discussant: Namji Jung

4:35–4:45 General Discussion

4:45–5:00 **Atle Hauge:** *The Geography of Quality*

5:00–5:05 Discussant: Richard Ocejo

5:05–5:15 General Discussion

### Session 6 Chair: Brian Hracz

9:30–9:45 **Namji Jung:** *High Performance HR Practice Innovation in the Digital Content Industry*

9:45–9:50 Discussant: Thorsten Grohsjean

9:50–10:00 General Discussion

10:00–10:15 **Isaac Arthur:** *When Cultural Economy and the Experience Economy Converge in the Food Sector: Analyses of Implications for Economic Growth in Rural Regions*

10:15–10:20 Discussant: Pacey Foster

10:20–10:30 General Discussion

10:30–10:45 **Richard Ocejo:** *Craft Production, Creative Regression, and the Cocktail Industry*

10:45–10:50 Discussant: Atle Hauge

10:50–11:00 General Discussion

### Session 7 Chair: Karen King

1:15–1:30 **Melanie Fasche:** *The Creative Economy: Beyond Gold Rush and Protest*

1:30–1:35 Discussant: Jennifer Kondo

1:35–1:45 General Discussion

1:45–2:00 **Dagmar Abfalter:** *At the Funny Side of the City*

2:00–2:05 Discussant: Irene Tinagli

2:05–2:15 General Discussion

## List of Irregular Sessions

### Academic Speed Dating

This session allows you to get to know all of your fellow conference participants and their fields of research in only two and a half hours. Following a clever system everyone is introduced to everyone instantaneously. Prepare a two minute presentation of your research focus and competencies—no time for chit chat!

### Setting the Agenda for the Creative Economy

In this session participants will have the opportunity to engage with Richard to discuss the future research agenda for the creative economy.

### Creative Competition

During the conference participants will be assigned to teams who will do battle in four creative competitions. The scores will be cumulative over the three days and during the last session we will announce the winning team and prizes.

### MPI Session

Ever wonder what happens in a think tank? This session will give you an overview of our vision and mission, what makes us unique as a think tank, and a review of current projects and future goals. This session will be in pecha kucha style (10 automatically advancing slides in 5 minutes) presentations from members of the MPI research team.

### Meet your Tour Guide

The MPI research team has been challenged to create walking tours to introduce conference participants to various elements of Toronto. Each researcher will present their tour, and you get to decide which one to join. Remember that your choice could be the deciding vote for the most popular tour! The tour guide with the most participants will receive an award, so remember that your choice could be the deciding vote! Warning: our research team members are highly competitive, and are known for their persuasive tactics. Discover the Toronto you never knew existed, led by native Torontonians.

### Transit Tour

Building on the huge success of last year's historic streetcar tour, Kevin will lead the group on a tour of Toronto, touching on key views of landmark neighbourhoods, culminating in a delicious dinner in Toronto's celebrated Greektown.

### Feedback Session

After experiencing the conference we would like to hear your comments on how we might improve the sessions going forward. This session will also serve as a forum to announce future projects and seek out collaborators for conferences, conference sessions, edited books and special issues of journals.

### Professional Development

One of the aims of the conference is to encourage the sharing of experiences and strategies related to careers in academia. This year, the conference organizers have invited a variety of affiliates to provide mentorship in the areas of job hunting, research and publishing, and building your portfolio of experience and expertise.

### Toronto Walking Tour

Once you've made your choice, your tour guide will take you on a discovery of a Toronto you never knew existed. Transit passes will be provided for everyone. The tours are designed to be approximately 3 hours and are guaranteed to be some of the best fun ever. All tours groups will rendez-vous for lunch.



## Biographies



**Dagmar Abfalter** is an assistant professor at the Department of Strategic Management, Marketing & Tourism at the University of Innsbruck, Austria. She is currently on leave as a visiting scholar at HEC Montréal. Dagmar has finished her PhD in 2008, the book on “Measuring the Unmeasurable: The perception of success in music theatre” has been published in German. Her research interests are mainly situated

on the interface between culture and economy, focusing on customer value and innovation in media-enhanced entertainment experiences and the phenomenon of brand communities (with special consideration of Richard Wagner communities). New research projects investigate business model innovations, focusing on (radical) experience innovation and hybrid experiences.

### Presentation: At the Funny Side of the City

Humor is an essential part of well-being for many people, although it can occasionally hurt. Physiologically, humor contributes positively to a person's maintenance of health (Fry, 1994). Whether individuals share a certain sense of humor influences communication, integration (Morreall, 1991), partner selection (Kaufman et al., 2008), but also effective workplace relations (Holmes, 2007), creativity and innovation (Ekvall, 1996; Sutton, 2002). Humor has been considered an important organizational resource as it “enhances trust, facilitates change and encourages plurality of vision” (Barsoux, 1996), has been integrated into leadership considerations (Avolio et al., 1999; Holmes & Marra, 2006) and is frequently partnered with creativity and intelligence (Hauck & Thomas, 1972).

Whereas humor seems to be well-acknowledged and investigated in the workplace, it is less so on the level of cities, regions or countries. Despite an acknowledgement of psychological environments and psychological capital of a city or region—humor being integrated into this concept—(Sutter et al., 2008), the importance of humor as a soft location factor and, probably, regional competitive advantage, remains merely unexplored. Why should humor only be a sexy attribute for humans, but not for cities? The (anti-cipated) well being of creative workers and their families influences a city's capability to attract an attractive workforce (Florida, 2005). Even if the existence of humor may perhaps not be decisive, a perceived absence of it could.

It is difficult to “measure” a subjective thing such as humor. Manifestations of humor in our everyday life are manifold—they include city marketing material, official speeches, pictures and other publicly available material. These manifestations will be screened and analyzed qualitatively for selected cases in order to derive the factors driving the “funny side of a city” and, ultimately, arrive at a “city humor index” for a city/region/country. Additionally, forums and blogs of and for tourists as well as (future) residents of a city will be content-analyzed using the GABEK methodology (Zelger & Oberprantacher, 2002).



**Isaac K. Arthur**: I am a PhD Candidate in economic geography at Aalborg University, Denmark. My background is in World Heritage studies (BTU Cottbus), and Urban Planning and management (Aalborg University). My research interest includes economic development, regeneration of cities/places of historical and cultural significance, and the cultural economy of rural regions. In my on-going PhD research, I am engaged with an

exploratory study on the experience economy concept as possible catalyst to enhance competitiveness in food enterprises located in Danish rural regions. In my master's research in World Heritage studies, I examined the extent to which gender was integrated in the conservation and regeneration project of the historic core of Elmina, Ghana in 2005. Also in my master's research in Urban Planning and Management, I analysed the dynamics and effects of urban developments and governance in two Danish municipalities in the Copenhagen metropolitan area (Albertslund and Ørestad).

### Presentation: When Cultural Economy and the Experience Economy Converge in the Food Sector: Analyses of Implications for Economic Growth in Rural Regions

Cultural economy and the experience economy concepts characterize one of the unique qualities of today's capitalism. These concepts are embedded with growing endeavours of businesses to infuse utilitarian products with idiosyncratic aestheticism, semiotic and experiential features (Lorentzen et. al, 2008; Pine & Gilmore, 1999). Although this phenomenon has inspired several academic studies, research on how cultural economy and the experience economy converge particularly in the food sector of rural regions is lacking. The key aim of this paper is to examine the convergence between cultural products and experience creations in the food sector, and to explore their consequences for economic growth. The latter is inspired by research emphasis on cultural economy, and the experience economy as potential stimulants for economic growth in rural regions (see, Kneafsey, 2001; Markusen, 2007; Fiore, et al., 2007; Lorentzen, 2009).

In this paper, I draw on findings from qualitative interviews with owners and managers of food enterprises in Danish rural regions to examine how cultural products are exploited as ‘add-ons’ to food offerings to create experiences for consumers. Through this analysis the spaces of creativity and innovative competencies of food enterprises in these regions will be demonstrated. Subsequently, I will analyse findings to determine their implications to stimulate economic growth in these regions. In all, these findings contribute to a broader research (PhD project) on investigations of the experience economy as possible catalyst to enhance the competitiveness of food enterprises in Danish rural regions.





**Xinxiang Chen** is a research associate III in the National Strategic Planning & Research Center at Mississippi State University. I received my Ph.D. in sociology from the University of Minnesota. My research interests are in the areas of economic sociology (including creative economy), social organization, social networks, and urban sociology. My dissertation is about state intervention and business group performance in China's

transitional economy. I have been working on the social and cultural factors in attracting talent (or creative class) and their role in the creative economy. A paper about the topic of tolerance, diversity and talent distribution, and their effects on economic performance in American metropolitan areas has been accepted for publication in *the Sociological Forum*. In addition, Market for medicine is also one of my main areas. By linking market for medicine and creative economy, I would like to examine the relationship of medical market/hospital quality, health, and creative economy.

#### **Presentation: Tolerance and Economic Performance in American Metropolitan Areas: An Empirical Investigation**

This paper exploits differences in the Gay Index representing diversity and tolerance to estimate the effect of talent on economic performance in American metropolitan areas, and proposes a theory of mechanism of talent distribution and its economic consequences. The index shows there were different degrees of tolerance in early years in different metropolitan areas, with different associated talent. In areas which had high tolerance in early years, they were more likely tolerant and diverse currently, and they could attract more talent. Exploiting differences in the Gay Index as an instrument for current talent, this study estimates large effect of talent on income per capita. Findings also suggest that other factors, such as high technology and amenities, not directly affect regional development but indirectly by attracting talent.



**Melanie Fasche:** Geographer; lives and works in Berlin; research areas: creative economy, visual arts, urban and regional development, economic and cultural policies; doctoral student "The Making of Value: Contemporary Art in Berlin, New York City and Los Angeles" (working title) supervised by Professor Gernot Grabher (Hafen-City University Hamburg) and Professor Gerhard O. Braun (Free University Berlin); completed projects as

freelance consultant: "Creative Industries in Berlin-Friedrichshain-Kreuzberg" (2007-08) and "Value of Arts" (2009-10); Guest Lecturer at Theoretical, Empirical and Applied Urban Studies, Free University Berlin (2007-09); Visiting Scholar Department of Art History and Archeology, Columbia University, NYC (2007); Associate Fellow at Center for Metropolitan Studies, TU Berlin (2006-2007), Diploma thesis University of Bonn "Glocalization, Gentrification and Creative Business Services: A Case Study of Newtown, Sydney" (2004), honored with Young Researchers Award by Association for Australian Studies (2006); latest

publication: "Creative Industries in Berlin-Friedrichshain-Kreuzberg", Berlin: Aperiçu 2008 (with Marco Mundelius, in German).

#### **Presentation: The Creative Economy: Beyond Gold Rush and Protest**

In recent years the creative economy has been celebrated as employment and image booster all over the places. There is no doubt about the actual relevance of the creative economy but regarding its praise social scientists differ. Take spatial implications: art, culture and the creative industries play an important role in urban regeneration, community development, place branding and the competition between cities, but the same processes also trigger spatial inequalities and gentrification. Research findings from a just completed study about artists and urban regeneration in the Reuter-quarter, a current up-and-coming neighborhood in Berlin, showed that the conventional line of argumentation "artists discover a neighborhood and put it on the map, other creative people and yuppies follow, finally the industry takes over and there goes the neighborhood" needs to be reassessed. The study revealed that the concept of artists as a homogenous group is challenged.

Three different categories of artist types according to their spatial attitudes were identified: *Community artists* are committed to the local community; *nomads* primarily connect to the citywide arts scene rather than to the local community and *temporary artists* adapt an artistic habitus for the moment before they move on to other professions and places. The heuristic framework has to be extended by age, individual life style choices and career building steps. This idea for a future research project aims to reach beyond black-and-white criticism and polarizing arguments. It is expected that a much more nuanced picture of the relationship between artists and neighborhood development will evolve.



**Richard Florida** is Director of the Martin Prosperity Institute at the University of Toronto, and Professor of Business and Creativity at the university's Rotman School of Management.

Florida is one of the world's leading urbanists, best known for his pioneering theory of the creative class and its social and economic impact on business, society, and cities.

Florida earned his BA from Rutgers College in New Jersey in 1979 and his PhD from Columbia University in 1986. Before joining the University of Toronto he held tenure-track appointments at George Mason University's School of Public Policy (2005-2007), Carnegie Mellon University's Heinz School of Public Policy and Management (1987-2005), and Ohio State University (1984-1987). He has also been a visiting professor at Harvard and MIT, and a non-resident fellow of both the Brookings Institution and the American Institute. He is the founder of the Creative Class Group, a media and advisory services company.

Florida is author of six books including his ground-breaking, *The Rise of the Creative Class*, which has been translated into more than twenty languages and received the Washington Monthly's Political Book Award and

was cited as a major breakthrough idea by the Harvard Business Review. He has written over one-hundred scholarly papers and book chapters, and has written commentary for the New York Times, Wall Street Journal, USA Today, Washington Post, Boston Globe, The Atlantic, the Globe and Mail, and Financial Times. His research has been supported by major grants from the National Science Foundation, Alfred P. Sloan Foundation, Ford Foundation, Knight Foundation, Mellon Foundation and Heinz Endowments. Florida's other honors include the Inaugural Parnes Creativity Award from the Creative Problem-Solving Institute in 2005, being named one of Esquire magazine's Best and Brightest in 2005, and in 2006, being named a Voice of Innovation by Business Week magazine.



**Pacey Foster** is a third year assistant professor in the management department at the University of Massachusetts, Boston. His research focuses on social networks and gatekeeping processes in creative industries. His dissertation explored how nightclub talent buyers at local rock clubs used their social networks to search for and select musical acts. He has also explored citation networks in rap music

production and recently published a history of the rap music industry in Boston. In collaboration with Professor David Terkla (UMass), Pacey recently completed an economic impact study on the film and television industry in Massachusetts and is currently working on a similar analysis of the local electronic gaming industry. A lifelong musician, Pacey is also DJ and guitar player with a deep love of music and vinyl records that he documents at his blog: [www.libraryofvinyl.org](http://www.libraryofvinyl.org)

#### **Presentation: Understanding the Film and Television Industry in Massachusetts: Footloose Production or an Important New Creative Industry**

Over the last 10 years, the film and television industry has undergone a dramatic transformation in its production practices. Since the late 1990s, the film and television productions have been leaving traditional centers like Hollywood and New York to capture regional tax incentive programs designed to lure them to new locations. While a number of studies of these programs have been done, their findings and methods vary widely. As a result, the practical and theoretical implications of these changes have not been well understood by academics or policy makers. Because these programs have been successful in generating large numbers of new high paying creative jobs, supporters claim that they are well worth the investment. However, because film and television production is project-based and highly mobile, critics suggest the programs only generate temporary jobs and that a large proportion of the benefits are captured by highly paid actors and other non-resident employees. Our paper presents the results of a study on film and television production in Massachusetts. We find that although the Massachusetts film tax incentive program has dramatically increased production activity and employment in the state, numerous questions remain about the long term costs and benefits of these programs. We discuss the implications of these findings for future research on film tax incentive and for economic impact studies of creative economies more generally.



**Thorsten Grohsjean** is a PhD student and a teaching and research assistant at the Institute for Communication Economics at the University of Munich. He is also a guest lecturer in Strategy at Hong Kong University. In 2009 he spent three months as a visiting scholar at the University of Maryland. Previously he worked as research and teaching assistant at the University of Mannheim. He holds a Master of Business Research from University of

Munich and an M.Sc. in Management from the University of Mannheim. His research covers topics in strategy and organization in the video game and movie industries. He has received several awards for his academic and teaching achievements.

#### **Presentation: The What, the Who, and the How: Coordination Experience and Team Performance in the Electronic Game Industry**

Team design significantly impacts organizational performance in knowledge and creative industries, in which products are developed by project-based teams. Team members' expertise in what they do, that is, in the tasks they perform and the hierarchical roles they fulfill, is critical to teams' success. Equally important is the ability to coordinate complementary expertise and interdependent activities, which may become easier when team members are familiar with *who* is on their team. Most project teams are fluid, however, hampering the development of team familiarity and raising the question of how team members coordinate effectively. In this paper we propose and investigate the performance consequences of two alternative coordination mechanisms: shared experience with firm-specific coordination routines, and general experience interacting and coordinating within teams. Using data on development teams working on electronic games released in the U.S. between 1995 and 2007, we find that shared firm experience and teaming experience are positively associated with the commercial success of electronic games, and that these effects are important for teams with both low and high levels of familiarity. Our results have implications for the theory of learning and coordination in teams, and for the practice of team design in project-based organizations.



**Atle Hauge** is a senior researcher at the Eastern Norway Research Centre. He has a PhD from Department of Social and Economic Geography at Uppsala University, and held a post doctoral position at the University of Toronto from 2007–2008. Hauge has worked on several projects on the cultural industries, and his PhD thesis was on the Swedish fashion industry. The PhD thesis analyses the interface between the material and the

immaterial dimensions of the fashion industry, and focuses in particular on the production of immaterial and symbolic value. In addition he has studied regional development and talent attraction and retention.

#### **Presentation: The Geography of Quality**

In recent years many have highlighted the importance of scientific research and technological innovation to national and regional competitive advantage, but new and innovative products are doomed to fail if



they do not meet the high standards set by the market. In this paper I focus on the role of quality. The suggestion is that making and providing quality goods and services – that may be based on the latest technologies or equally on age-old craft traditions – firms in high cost countries in Western Europe have found a sustainable way of competing against firms in low cost countries. The isolated firm has very seldom a range that involves capacity to manage this alone, but is dependent on the amount of relations it is able to establish externally with suppliers, collaborators, stakeholders, trade unions and governments. In this paper I investigate the geography of this complexity and ask how quality is constructed spatially both through geographical proximity and geographical distance.

Quality is not stable. It changes over time and varies from industry to industry. Several demands are related to the concept of quality and these are extended over geographical space. In addition, quality may represent different dimensions if we compare industries. In service industry we can not measure quality in scientific ways based on a unit or a scale. Quality in service industry may best be measured by a specific “sense” or shared experience. This means that quality is not a given unity, it is built up by practices, networks, flows and senses: It is constantly “in the making”.

This paper is based on an ongoing joint research project between Uppsala University, Copenhagen Business School and Eastern Norway Research Institute, and will present theoretical arguments and some preliminary findings.



**Brian J. Hrac** is a PhD candidate in the Department of Geography and Planning at the University of Toronto. His doctoral research examines the working lives and spatial dynamics of independent musicians in Toronto. He has published articles on the professionalization of independent music and the collaborative linkages between music and fashion. In earlier research, Brian has also examined culturally driven strategies for economic development in rural communities, gentrification in artistic quarters and the role public spaces play in fostering civic conversations. After years of collaborating, Brian will officially join the Martin Prosperity Institute at the University of Toronto as a Post-doctoral research fellow in August 2010. In this capacity he will spearhead the institute's ‘Music Project’ and continue his involvement with the ‘Strength in Service’ project, which endeavors to assess and improve the quality of service work. To stay balanced, Brian expresses his creativity by designing seizure inducing keynote presentations and playing drums in Toronto-based indie bands.

#### Presentation: ‘Just in Time’ Networking? The Changing Network Ecology of Musicians in Toronto

A cursory reading of the literature on networking in economic geography yields two generalizations. First, that the outcomes of networking are overwhelmingly positive for workers, firms and city-regions. Second,

that face-to-face interaction remains the preferred and dominant form of networking among ‘creative’ individuals. Recently, however, these assumptions have been tested and challenged. While Christopherson (2002; 2008) has provided evidence that networks can be exclusionary there is a growing sentiment that face-to-face interaction is being supplemented and even replaced by virtual networking. In this paper I argue that industrial restructuring and competition are altering the ways in which independent musicians practice and value networking. Extending the work of Christopherson, I demonstrate the tendency for established musicians to form ‘defensive exclusionary networks’ to safeguard their access to the dwindling supply of paid work. I also demonstrate how competition is catalyzing the shift from traditional forms of social networking to what Grabher and Ibert (2006) call ‘connectivity’ networks. Indeed, rather than ‘hanging out’ in bars, professionalized musicians prefer to form short-term strategic collaborations, often in virtual spaces, to solve specific problems. To augment deficiencies in their own skill sets, for example, these musicians are hiring and collaborating with fashion designers, photographers and web designers. Ultimately, the findings highlight the need for a more nuanced and critical approach to networking in economic geography and further research that investigates the evolving and exclusionary nature of networking in the digital economy.



**Franz Huber:** I studied geography and sociology at the University of Salzburg (Austria) with stays at Oxford Brookes University (UK) and Duke University Graduate School (USA). I was external university lecturer at the University of Kassel (Germany), the University of Applied Sciences and Arts Zurich (Switzerland) and the University of Salzburg (Austria). In 2006 I started my Ph.D studies in economic geography as a Gates Scholar. I am currently in the final stages of writing up my thesis. My research focuses on the role of personal networks for knowledge flows. My Ph.D. research on R&D workers in the Cambridge IT Cluster sheds light on mechanisms of personal knowledge networks and challenges fundamental assumptions on knowledge flows in innovative clusters. I have received the Postgraduate Working Paper Prize 2009 from the Economic Geography Research Group of the Royal Geographical Society (with IBG) and the Early Career Award 2009 from the Regional Studies Association.

#### Presentation: On the Role and Interrelationship of Spatial, Social and Cognitive Proximity: Personal Knowledge Networks of R&D Workers in the Cambridge IT Cluster

It remains an open question which types and levels of proximity are critical for knowledge networks of creative workers. This paper aims to address this issue by examining the role of spatial, social and cognitive proximity of personal knowledge networks of R&D workers in the Cambridge IT Cluster (UK). It is shown that distinguishing between sub-dimensions of cognitive proximity can clarify the ‘proximity paradox’, which states that too much proximity is detrimental for

innovation and creativity but too much distance makes communication difficult: whereas high levels of similarity in terms of technical language are critical, a certain degree of dissimilarity in terms of know-how, know-what and the way of thinking can be beneficial for the R&D workers. Moreover, the paper examines the interrelationships between spatial, social and cognitive proximity and investigates several hypotheses. The results highlight that local contacts are not socially more proximate than non local ones; furthermore, local contacts are cognitively more diverse than non-local ones. The latter suggests that an important benefit of spatial proximity is that it enables knowledge flows with cognitively diverse actors. Finally, the paper provides empirical evidence of a compensation mechanism: for important knowledge relationships, distance in one dimension (spatial, social or cognitive) is compensated by proximity in at least one other dimension. However, similarity in terms of technical language can be widely regarded as a requirement for important knowledge networks.



**Doreen Jakob** studied Geography, Sociology, Economics, Political Science, and Urban Planning at Humboldt University Berlin, the CUNY Graduate Center, and New York University. Amongst others, she held research positions at the Center for an Urban Future in New York City, at the Urban Re-search Program at Griffith University, Brisbane, Australia and for the German Research Foundation and the Emmy Noether Program. Her recent book “Beyond creative production network: The development of intra-metropolitan creative industries clusters in Berlin and New York City” (Rhombos) concerns contemporary intra-metropolitan location and agglomeration dynamics of creative industries, their relationship to and effects on urbanization and the way creative industries clusters are being implemented into urban policy, planning, and development. Doreen is currently a Visiting Scholar at the University of North Carolina at Chapel Hill and Research Associate for the Urban Renaissance Mega-Projects Group at the Center for Metropolitan Studies, Berlin, Germany.

#### Presentation: From Place in Product to Product in Place? Constructing Creative Place Identities.

This presentation draws from Harvey Molotch’s work arguing that while “place [is] in product” so is “product in place.” Creative industries are, in ways unlike other sectors of the economy, influenced by their place of origin. The characteristics of their localities critically affect the aesthetics and functions of creative products as place qualities become constitutive of the nature of the particular products.

But as “place [is] in product,” a visible presence of creative activities also defines a place, with “product in place.” Where creative entrepreneurs open up and make their work spaces available to the public, the perception of such spaces may change into one defined by “creativity.” The proliferation of the “creative city” as a political agenda and urban development scheme has further advanced this relationship between

creative production and the production and re-imagination of place. Creative industries have become more than specific sectors of the economy but urban amenities and tools for the redevelopment and re-branding of space.

Using examples from Berlin and New York City, I argue that “product in place” is neither a pure aesthetic concept nor driven by the sheer pre-sence of creative industries, but rather a result of conscious, collective place-based representation and re-branding campaigns in forms of festivals, events, and spectacles initiated by some members of the creative industries and local growth coalitions. Consequently, the creative production site transforms into a place of creative consumption and subsequently into an aestheticized and spectacularized product itself that is the “creative city.”



**Namji Jung:** I am a Visiting Research Fellow at the Department of Sociology at Cornell University. I received my doctoral degree in City and Regional Planning in 2007 at Cornell University. As a person with a diverse background (landscape architecture and planning) and creative work experience (as a designer, planner, research and university teacher), I am particularly interested in creative occupations and work organization. I

have explored regional innovations systems and institutional factors of the digital content industry in Seoul, Korea for my doctoral dissertation research by using a mixture of qualitative and quantitative data. As an extension of my previous research, I am currently conducting research on the labor requirements of the digital content industry focusing on the relationship between HR practice and innovation.

#### Presentation: High Performance HR Practice Innovation in the Digital Content Industry

Are mobile creative workers mainly responsible for innovation in the creative industry because they mediate knowledge transfer and spillover that are critical in creating new ideas? This paper explores the labour requirements of digital content production. Drawing on the 328 digital content firm samples located in Seoul, South Korea, this paper explores the causal relationship between human resource practices and innovation. A logistic regression of the data reveals that the proportion of full-time technology workers and average wages are positively related to the innovation of digital content creators. Further analysis of in-depth interviews, with the guidance of the knowledge management and human resources management literature, reveals that the high-performance human resource practice helps these firm’s product innovation. This finding sheds light on the neglected aspects of innovation in the creative industry: the internal factors of innovation. This paper argues that while much of the existing literature places emphasis on the external organizational factors if innovation such as social network, knowledge spillover and centrally shared labor pool, these factors may only highlight one side of a continuum; for firms to be able to harness firm specific knowledge, the internal organization

plays a critical role as well. The public policy implication of this finding is that micro-level organizational human resources strategies are in fact an integral part of regional workforce development and long term economic growth, which may seem trivially obvious but is something that is too often overlooked.



**Karen M. King:** As a population geographer, Karen's research interests include migration, immigration and aging, focusing on refined spatial scales. Currently, her research program at the MPI has two primary research streams. First, her research program examines the changing industry and occupation employment structure of Canada using the 2006 to 1971 Census of Canada Master files at national, provincial and sub-provincial levels. Second, her research program examines immigration and migration in the context of the creative class theoretical framework. She has held a Social and Economic Dimensions of an Aging Population postdoctoral fellowship at McMaster University where her research program examined aging in place of the older population in Canada. She has a B.A. (Economics) from the University of British Columbia and an M.A. (Economics) from the University of Toronto. Karen completed a Ph.D. (Geography) at McMaster University; her dissertation was comprised of four quantitative research papers examining the international and internal migration dynamics of Canada's foreign-born population.

**Presentation: Technology, Talent and Tolerance and the Inter-regional Migration of the Creative Class: Evidence from the 2001 Census of Canada**

The creative class thesis is increasingly cited as a driver of regional development and competitiveness. Florida (2002) argues that a region's ability to attract and retain the creative class and their creative capital encourages innovative development and knowledge based economic growth. A condition of Florida's argument is that to attract the creative class, a region must have the 3 Ts: Technology, Talent and Tolerance. Although the creative class thesis suggests that the 3Ts are important attractors of the creative class, there has been little empirical analysis of individual migration behavior. Moreover, internal migration research from the United States and Europe has found mixed support for the creative class thesis; specifically, results have found that the migration decision has generally been motivated by traditional economic variables. While the 3Ts measures have been used in varying degrees in migration research in Canada, a micro approach to examine the importance of these regional characteristics to attract and retain the creative class has yet to be undertaken. If creative capital, and therefore the creative class, fosters regional development, understanding what attracts and retain the creative class is important.

Using the 2001 Census of Canada Master Files (20 percent sample), the paper examines whether the creative class measures of talent (talent index), tolerance (gay, mosaic and bohemian indices) and technology (tech-pole index) are statistically significant in explaining inter-regional migration propensities of the creative class and the adult population in

the Canadian context. In addition, the paper provides insight into the demographic, socioeconomic and residential profiles of the creative class differentiating between migrants and stayers.



**Dieter F. Kogler** is a post doctoral fellow at the Martin Prosperity Institute at the Rotman School of Management, University of Toronto. His career path combines personal, education and research experience acquired in Europe, the United States, and Canada within a variety of areas pertaining to the spatial analysis of socio-economic phenomena. He holds a B.A. (Honours) in Urban-Economic Geography from Queen Mary, University of London, UK, through which he participated in an extended exchange program with UCLA. Over the past 5 years he completed the M.A. and Ph.D. programs (Geography & Planning) at the University of Toronto.

Dieter's main research focus is on the evolutionary geography of knowledge formation, and in particular the spatial and sectoral dynamics of knowledge spillovers, i.e. externalities derived from the non-pecuniary exchange of knowledge. Other research efforts include the socio-economic analysis of global 'Mega-Regions' with particular focus on the dynamic nature of network structures, in order to enhance our understanding of such novel concepts as the 'local buzz' and 'global pipelines' research framework, and the impact of specialization and diversity on regional economic prosperity.

**Presentation: Sectoral Regional Knowledge Spillover Trajectories—The Case of the Canadian Pharmaceutical and IT Industry Sectors, 1983-2007**

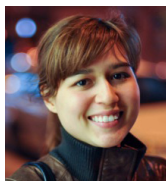
Previous findings derived from the study of invention in Canada at the sub-regional level over the time period 1983-2007 have indicated that significant spatial and sectoral variations in patterns of invention, as indicated by patent data analysis, certainly exist. In order to investigate industry specific evolutionary trajectories in the creation of new inventions, and in particular the rate and direction of knowledge spillovers from previous inventions play in their development, the present study investigates two specific industry sectors: signal transmission/telecommunication (IT), and pharmaceuticals (PHARM).

Both sectors exhibit a high propensity to patent, and are among the leading industries in terms of absolute patent output in the recent Canadian economy. Additionally, the IT and PHARM industries display distinctive spatial patterns in terms of regional knowledge creation, and variations in the mix of sectors that provide positive knowledge externalities that lead to the development of novel products and processes.

Utilizing the Canadian patent database PATDAT, and applying a novel patent citation analysis methodology, this research aims to contribute to the ongoing debate surrounding regional specialization and diversity as the foundation of knowledge driven economic value-add—the process of generating potential innovations. More specifically, it investigates some of the novel approaches found in the study of regional patterns of invention and innovation, such as the "related variety", and the "local



buzz and global pipelines” frameworks. Overall, the study intends to increase the comprehension of spatial and sectoral diversity and specialization as it relates to technological change and subsequent economic growth.



**Jennifer Kondo** is a fourth year graduate student in the Department of Sociology at Columbia University. She graduated with honors in Sociology from University of California, Los Angeles in 2006. Her undergraduate research centered on the sociology of aging and old age. Her current interests lie at the intersection of sociology of art and culture, stratification, and urban sociology.

Her dissertation research attempts to identify and execute creative theoretical and methodological innovations to explain the complex relationship between the arts and urban life. To this end, she synthesizes a wide range of data sources and techniques in her dissertation research, including spatial mapping, survey analysis, and comparative fieldwork. Her research speaks to both academics and policymakers interested in current initiatives (particularly Richard Florida’s “creative cities”) to introduce and expand arts districts in urban settings.

#### Presentation: Arts in Place: The Spatial Inequality of the Arts in New York City

Despite attempts made by various actors to democratize the arts, attendance at arts and cultural institutions is still highly stratified. I identify the explanation of persistent inequality in arts participation to be spatial access. Although there has been a new emphasis on audience diversity, as well as an overall opening in elite art forms, participation in the arts has remained stratified by the uneven development of cultural institutions and arts districts across space.

I analyze geographic, longitudinal data of arts and cultural institutions and Census data of New York City residents to compare spatial access to the arts across race and income (please see Additional Application Materials). Results confirm that populations which are least likely to attend arts and culture institutions are also those furthest from them. Black New Yorkers have the least access to arts and culture institutions, regardless of class, in comparison to their White and Latino counterparts.

Larger theoretical implications are addressed as well. Although Bourdieu’s theory of cultural capital, which locates transmission of preferences and tastes at home and at school, has explained a wide range of cultural and economic inequalities, I discuss the limitations of the theory in the contemporary American setting. This paper and related dissertation research offer a new way explain this phenomenon by arguing that the acquisition of cultural capital occurs and that capital itself is contained in places, not people. Inequalities between places that contain a density versus paucity of institutions then become key determinants of economic and social inequality between and within cities. Implications on and amendments to current arts and urban policy, including Richard Florida’s “creative cities” initiatives, are also discussed.



**Elizabeth Mack** is a Postdoctoral Research Associate at the GeoDa Center for Geospatial Analysis and Computation. Her research interests include the knowledge economy, regional development, technological change, and applied spatial econometrics and spatial statistics. Currently, her research examines the impact of broadband Internet connections on firm location. This research seeks to evaluate whether regions with lower

levels of broadband are at a competitive disadvantage for attracting firms in the knowledge intensive sector, and whether local broadband deployment initiatives might ameliorate this locational disadvantage. The eventual goal of this body of research is to determine the extent that space-time shrinking technologies, like broadband, have changed the basket of location factors firms consider when making location decisions, as described by traditional location theory. Dr. Mack holds two bachelors degrees in Finance and Spanish from Virginia Tech, a Masters degree in Applied Economics from the University of Cincinnati, and a Ph.D. in Geography from Indiana University.

#### Presentation: Knowledge Intensive Regions: Big Cities, University Towns, and Other Places

Large cities and university towns are frequently recognized as knowledge intensive locales. However, this perception of knowledge intensive regions fails to recognize that smaller, lesser known places have also cultivated a specialization in this growing sector of the United States economy. This study analyzes regional specialization and regional growth in knowledge intensive firms for metropolitan areas and counties within metropolitan areas across the U.S. Clustering algorithms are also implemented to develop peer groups of metropolitan areas with similar levels of specialization and growth in this increasingly important sector. A discussion of the results will focus on development policy for smaller locales seeking to retain and attract knowledge intensive firms. The utility of the peer groups with respect to regional benchmarking and policy evaluation will also be discussed.



**Heather McLean** has a professional background in community development planning. She has worked for various food security and affordable housing programs in Southern Africa, British Columbia and Toronto. She is also engaged in various performance and arts initiatives including: assisting Mammalian Diving Reflex Performance Company collaborate with kids and seniors in creative interventions; animating walks for Jane’s

Walks; and staging interventions and projects with Toronto artists John Marriott, Janis Demkiw and Luke Painter. She also continues to program music, performance and visual arts with the Toronto Free Gallery. Her current academic research examines the role of political-economic processes, including non-state and state actors, in the cultivation and performance of the ‘creative’ and ‘collaborative city’ at the neighbourhood-scale in Toronto. Through a study of arts festival, artist-run centre

and theatre partnerships, her dissertation research explores the contradictions of culture led revitalization and the use of community-based arts and culture interventions to shape on-the-ground governance.

**Presentation: Add 'Top tier' Culture and Stir: Policy Mobilities and Toronto's Luminato Arts and Culture Festival**

L'Oreal Luminato, a 10-day festival meant to enliven Toronto's stages, streets, and public spaces with interactive art, put the city on the international arts festival map. Its conception, funding, curation, and celebration of the city's multicultural character provides an empirical case study that illuminates the intersection of globally circulating competitive culture planning, urban revitalization and economic development policies. Founded by an assemblage of internationally connected management consultants, communications and media corporations, celebrated by planners and competitive city boosters, and directed by a CEO and board connected to 'top tier' arts administrators and arts institutions, Luminato accessed over \$30 million in federal and provincial funding in just two years. Based on festivals in European and American cities and managed and curated by people brought in from New York and Philadelphia, Luminato emphasizes 'globally renowned' artists. While the Toronto media celebrates what they perceive as an exciting moment in the city's 'cultural renaissance,' artists at local scale art centres and theatres, struggling with minimal operating and capital funding, are baffled by the extraordinary amount of financial support and media attention this nascent festival receives and are frustrated with the depoliticized content this festival promotes. These tensions enable analysis of the micro and macro spaces, practices and relationships that propel 'creative city' planning and culture led revitalization both in Toronto and other competing cities. Further, this uneven terrain provides insights into the performance, reiteration and naturalization of a spectacularized creativity that sidelines alternative notions of culture.



**Charlotta Mellander** is the research director at the Prosperity Institute of Scandinavia and close collaborator with Professor Richard Florida and Dr Kevin Stolarick at the Prosperity Institute in Toronto. Charlotta earned a Ph.D. in economics at Jönköping International Business School. Her dissertation examines regional attractiveness, the urbanization process, the importance of cities, and the relationship between the service sector and the market. Charlotta began her Ph.D. work in Tema Technology and Social Change, before transferring to Jönköping. She is affiliated with the Martin Prosperity Institute at Rotman School of Management, University of Toronto, and CESIS (Centre of Excellence for Science and Innovation Studies) under the Royal Institute of Technology, Stockholm.



My name is **Richard E. Ocejo** and I am a first-year Assistant Professor in the Department of Sociology at John Jay College of Criminal Justice of the City University of New York (CUNY). I received my Ph.D. in Sociology from the CUNY Graduate Center in 2009. Under the direction of Sharon Zukin, my dissertation research was an ethnographic examination of the construction and regulation of a nightlife scene in a gentrifying urban neighborhood. Beginning in early 2007 I worked sporadically on a research project examining the people behind the development, organization, and growth of the cocktail industry. I have been working on this project fulltime since April 2009. Among the courses I teach are Urban Sociology and Research Methods, and I have designed my own course for the fall entitled "The City at Night" that will examine urban life and developments from the perspective of nighttime phenomena.

**Presentation: Craft Production, Creative Regression, and the Cocktail Industry**

This paper is an ethnographic analysis of the people involved in the development, growth, and operation of a contemporary cultural industry, namely the cocktail industry. It particularly focuses on how this social world is organized, how its members think of it and their work, and how this industry reflects changes to American consumption and production. For many people in the relatively upper strata of the American population—e.g. well-educated, middle- and upper-middle class residents of post-industrial cities—everyday goods, luxury products, and consumer preferences have moved away from mass consumption and production as well as conventional forms of taste and towards examples of small-scale production, finely crafted and handmade products, and discerning standards that promote such notions as authenticity and tradition. This shift has resulted in significant changes in the behaviors and habits surrounding the consumption and production of goods; the labor practices and self-identities among people in the service and liquor manufacturing industries; and the concepts of craft, creativity, authenticity, and community. Contemporary cocktail-making and micro-distilling are both examples of "craft production," or the making of specialized material products by hand for sale on the market. They are also forms of "creative regression," or the concept of reviving old and traditional cultural practices and products of a particular field. Current members of these fields contrast these revived practices with those of the fields today, which they consider to be inferior. Through an examination of the cocktail industry, this paper provides an understanding of how cultural production and consumption work today.



Dubbed the “Official Statistician of the Creative Class”, **Kevin Stolarick**, PhD, combines a depth of knowledge with an appreciation of the importance of finding and sharing the knowledge or “pearls of wisdom” gained from his comprehensive understanding of the Creative Class and the Creative Economy. He is the Research Director at The Martin Prosperity Institute at the Rotman School of Management, University of Toronto. He

has held faculty positions at the College of Humanities and Social Sciences and the H. John Heinz III School of Public Policy and Management, Carnegie Mellon University, Pittsburgh, Pennsylvania, USA and for over a decade worked with technology in the insurance industry as a manager of strategic projects. He holds a PhD in Business Administration and an MBA from the Tepper School of Management, Carnegie Mellon University and a BS in Honors in Applied Computer Science from Illinois State University. He has taught numerous courses in statistical analysis, Information Systems and Regional Economic Development. His research interests include the relationship between firm performance and information technology and the impacts of technology, tolerance, talent, and quality of place on regional growth and prosperity. Kevin provided quantitative research and analytical support for Richard Florida during the development of his books *The Rise of the Creative Class*, *The Flight of the Creative Class* and *Who's Your City*. He continues in collaboration with Richard and others researchers. This research includes primary development of measures, indicators, and benchmarking approaches with significant impact on the growth and development of the Creative Class theory. He developed all updated indicators and measures for the paperback version of *The Rise of the Creative Class*, and continues to work on theoretical and measurement-based advances associated with the Creative Economy. One of the few statistical analysts who has the complete works of Edward Tufte and Donald Norman on his shelves, Kevin presents informative, accessible and entertaining insights into the Creative Economy and the role of the Creative Class in increasing regional growth and prosperity.



**Irene Tinagli** is a postdoctoral fellow at the University Carlos III in Madrid, where she teaches Management and Organizations. She received her PhD in Public Policy and Management from the Heinz School of Public Policy at Carnegie Mellon University in Pittsburgh, where she also earned her Master of Science in Public Policy.

Her research focuses on innovation, creativity and regional development, and looks at the social and cultural dimensions of creativity and innovation and their linkages with regional economic development. She works at two levels: micro and macro. At the micro level, she studies the antecedents and mechanisms of people's creative processes and innovativeness and identifies policies to motivate and stimulate individuals to engage in innovative/entrepreneurial behavior. At the macro level she explores the geographic distribution of human

capital and innovative activities and investigates the sources of regional growth, innovation and competitiveness, studying and benchmarking cities and regions worldwide.

She also serves as an Expert for the European Commission on Creativity and Innovation and has consulted for the Department of Social and Economic Affairs of the United Nations as well as for several national, regional and city governments and development agencies.

On March 2010 she was appointed Young Global Leader by the World Economic Forum. She writes for the Italian newspaper La Stampa.

#### **Presentation: Antecedents and Mechanisms of Opportunity Beliefs in a Place**

The paper examines how individuals form expectations and beliefs about opportunities available in the place they live. Opportunities are a powerful motivator for human behavior in a place. Opportunities stimulate people to engage in social activities, initiate business ventures, pursue a better education, and other relevant behavior. Yet, no research in urban or regional development has empirically explored this concept at the individual level, its drivers and underlying mechanisms. The paper develops a model where “opportunity beliefs” are shaped both by objective information about economic conditions and resources in a place (i.e. employment, wages and housing costs) and by other place-specific characteristics, ranging from its socio-demographic structure to its natural and recreational amenities. The model is tested using a survey on place-related attitudes and beliefs conducted by the Gallup Organization in 2006 on a sample of 28,000 individuals located in various parts of the United States. The Gallup's database has been integrated with actual city demographics and statistics regarding each respondent's city/location.

Results from structural equation modeling estimation show that opportunity beliefs are shaped both by economic conditions of the place and by amenities such as restaurants, cafes, art galleries, colleges and universities (collectively referred to as “symbolic amenities”). In particular, results shows how symbolic amenities serve as powerful “signals” that residents used to form ideas about the economic dynamism of a place. The analysis also shows a significant moderating effect of individual creativity on the relationship between symbolic amenities and opportunity beliefs.



## Contact List

**Dagmar Abfalter**  
dagmar.abfalter@uibk.ac.at

**Isaac Arthur**  
lkarthur@plan.aau.dk

**XinXiang Chen**  
chen0642@umn.edu

**Melanie Fasche**  
melanie.fasche@gmx.de

**Richard Florida**  
florida@rotman.utoronto.ca

**Pacey Foster**  
pacey.foster@umb.edu

**Thorsten Grohsjean**  
t.grohsjean@lmu.de

**Atle Hauge**  
atle.hauge@ostforsk.no

**Brian Hrac**  
brian.hrac@utoronto.ca

**Franz Huber**  
fh259@cam.ac.uk

**Doreen Jakob**  
doreen.jakob@gmail.com

**Namji Jung**  
nj33@cornell.edu

**Karen King**  
karen.king@rotman.utoronto.ca

**Dieter Kogler**  
dieter.kogler@utoronto.ca

**Jennifer Kondo**  
jmk2143@columbia.edu

**Elizabeth Mack**  
eamack1@asu.edu

**Heather McLean**  
hmclean@yorku.ca

**Charlotta Mellander**  
charlotta.mellander@ihh.hj.se

**Richard Oejo**  
rocejo@jjay.cuny.edu

**Kevin Stolarick**  
kevin.stolarick@rotman.utoronto.ca

**Irene Tinagli**  
irene.tinagli@gmail.com

