

Experience the Creative Economy ECE

JUNE 21-24, 2011



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; 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 brian.hracs@utoronto.ca by **noon EST Wednesday, June 8, 2011**

As Discussant:

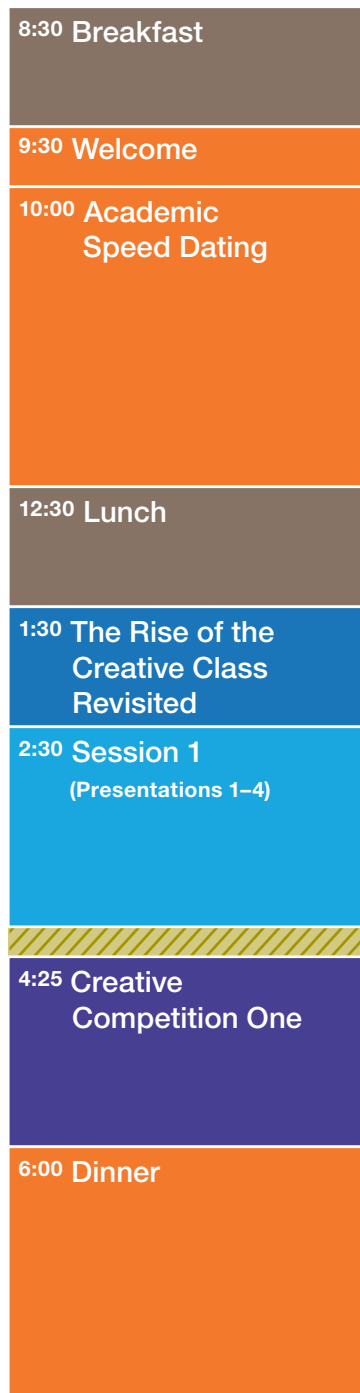
Prepare for your role

- Understand your partner's work before arriving at the conference
 - The preliminary slides and draft will be sent to you after June 8
- Prepare some questions, suggestions and ideas for collaboration

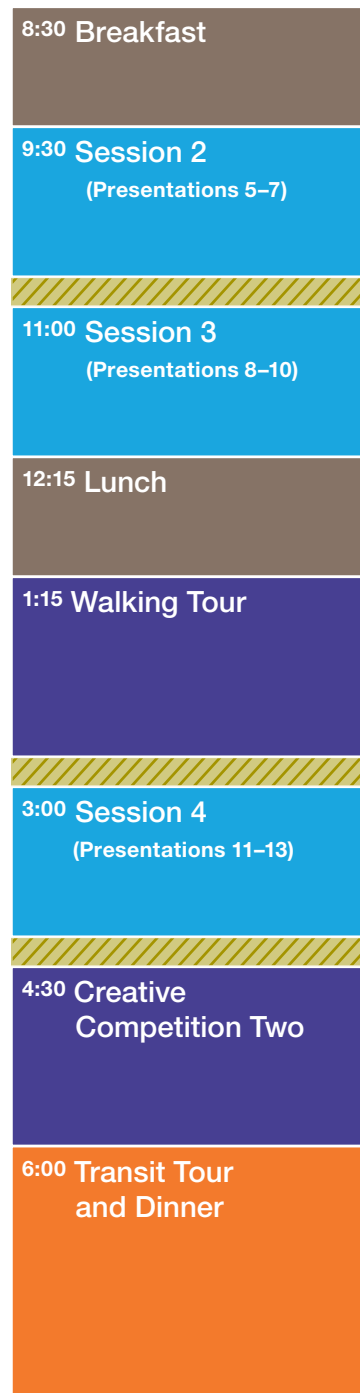
As Session Chair:

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

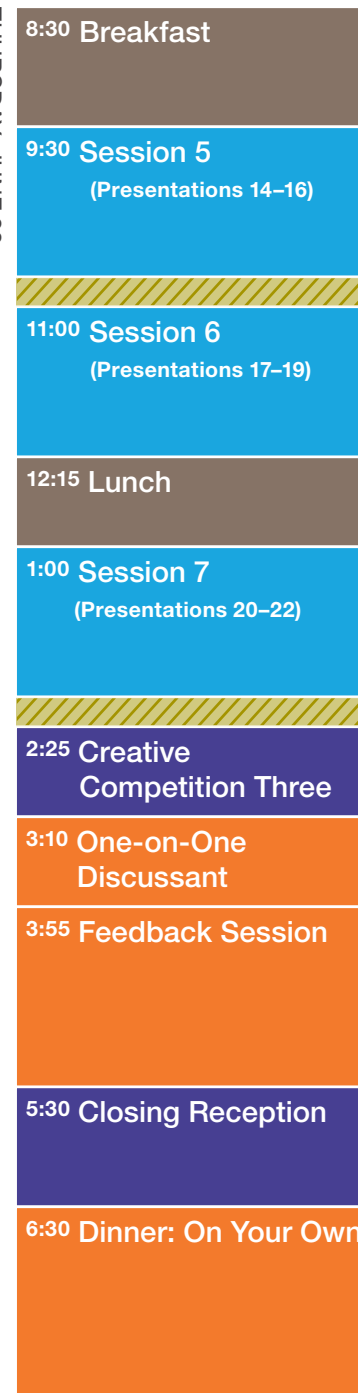
TUESDAY, JUNE 21



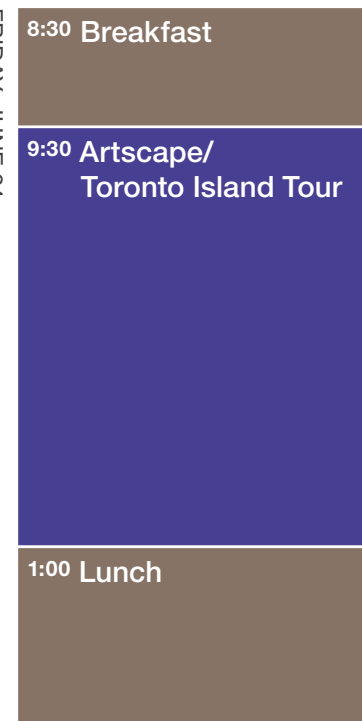
WEDNESDAY, JUNE 22



THURSDAY, JUNE 23



FRIDAY, JUNE 24



 15-minute break

List of Regular Sessions

Session 1 Chair: Brian J. Hracz

- 2:30–2:45 Melanie Fasche | *Beyond circles of boom and bust: Tales and lessons from the evolution of the art world of contemporary visual art*
- 2:45–2:55 General Discussion
- 2:55–3:10 Michael Seman | *Incubating the scene: The DIY all-ages venue as music scene building block and economic development ingredient*
- 3:10–3:20 General Discussion
- 3:20–3:35 Lorraine Lim | *London: Looking beyond the creative industries*
- 3:35–3:45 General Discussion
- 3:45–4:00 Christian Catalini | *Engineering serendipity? Exploring the role of geographic proximity in the recombination of ideas*
- 4:00–4:10 General Discussion

Session 2 Chair: Pacey C. Foster

- 9:30–9:45 Brian J. Hracz | *D.I.Y. in decline? The evolving role of managers as key intermediaries in the contemporary music industry*
- 9:45–9:55 General Discussion
- 9:55–10:10 Christopher M. Graziul | *Making better melting pots: Outsider, vertical associations*
- 10:10–10:20 General Discussion
- 10:20–10:35 Nathaniel M. Lewis | *“Placing” sexuality in the creative city: A study of two capital-city economies*
- 10:35–10:45 General Discussion

Session 3 Chair: Melanie Fasche

- 11:00–11:15 Laura Malinin | *I’m creative here! How the designed environment engenders or inhibits creative processes*
- 11:15–11:25 General Discussion
- 11:25–11:40 Laurie Zapalac | *Digital technology and the regeneration of historic cities: Learning from urban entrepreneurs in Venice, Italy*
- 11:40–11:50 General Discussion
- 11:50–12:05 Gordon C. C. Douglas | *Do-it-yourself urban design: ‘Improving’ the city through unauthorized, creative contributions*
- 12:05–12:15 General Discussion

Session 4 Chair: Josephine V. Rekers

- 3:00–3:15 Karenjit Clare | *Creative ‘young’ labour: Project organisation, networks and insecurity in advertising firms*
- 3:15–3:25 General Discussion

- 3:25–3:40 Milosh M. Raykov | *Underemployment, perceived support for creative work and their impact on employees’ quality of work life*
- 3:40–3:50 General Discussion
- 3:50–4:05 Pacey C. Foster | *Brokerage and bricolage: Balancing between novelty and familiarity in the emergence of the rap music genre*
- 4:05–4:15 General Discussion

Session 5 Chair: Karenjit Clare

- 9:30–9:45 Josephine V. Rekers | *Beta cities in the cultural economy*
- 9:45–9:55 General Discussion
- 9:55–10:10 Elizabeth Mack | *Broadband and knowledge intensive firm clusters: Essential link or auxiliary connection?*
- 10:10–10:20 General Discussion
- 10:20–10:35 Alexandra Tsvetkova | *Effects of innovation and entrepreneurship on regional economic outcomes: Testing the ‘missing link’ hypothesis of entrepreneurship and the theory of knowledge spillover entrepreneurship*
- 10:35–10:45 General Discussion

Session 6 Chair: Michael Seman

- 11:00–11:15 Deljana Iossifova | *Creativity under conditions of scarcity in the production of the built environment in London*
- 11:15–11:25 General Discussion
- 11:25–11:40 Jaewoo Joo | *Pedal your creative cycle: Effect of process constraints on creativity*
- 11:40–11:50 General Discussion
- 11:50–12:05 Teis Hansen | *The spatial dynamics of talent in high and low tech industries in Denmark, 1993–2003*
- 12:05–12:15 General Discussion

Session 7 Chair: Elizabeth Mack

- 1:00–1:15 Kimberly Silk | *Working with the MPI*
- 1:15–1:25 General Discussion
- 1:25–1:40 Andrew Harris | *New golden calves? Art, finance and the urban creative economy*
- 1:40–1:50 General Discussion
- 1:50–2:05 Megha Mukim | *Does agglomeration boost innovation? An econometric evaluation*
- 2:05–2:15 General Discussion

Discussant Pairings

Chris



Nathaniel

Laura



Deljana

Gordon



Michael

Milosh



Karenjit

Teis



Christian

Lorraine



Josephine

Charlotta



Laurie

Alexandra



Jaewoo

Brian



Pacey

Elizabeth



Megha

Melanie



Andrew



List of Irregular Sessions

Academic Speed Dating

Using a clever formula, this session allows you to get to know all of your fellow conference participants two minutes at a time.

The Rise of the Creative Class Revisited

In this session, Richard Florida will reflect on the process of updating his book after 10 years.

Walking Tour

For a change of pace, we will escape from the Institute to explore some significant buildings and development efforts along Yonge St. and Queen St.

Transit Tour

Before dining along the waterfront we will use public transit to tour some of Toronto's more diverse neighbourhoods including Chinatown, the bohemian Kensington Market and the King/Spadina cultural quarter.

One-on-One Discussant Session

In this session, you will meet with your assigned partner to discuss each other's work and brainstorm future collaborations.

Feedback session

After experiencing the conference we would like to hear your comments on how we might improve the sessions going forward. This 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.

Artscape and Toronto Island Tour

After a hearty breakfast, Artscape Research Director, Pru Robey, will take us on a tour of Toronto through Artscape's eyes. We will visit some of their most famous (now iconic) renovations including the Distillery District, Liberty Village, and Wychwood Barns. We will also visit some of their newest properties, properties under development and those still being planned. We will end the tour at the facility on the Toronto Islands where we will have a BBQ on the beach.



Biographies



My name is **Patrick Adler** and I am a part-time Research Associate at the MPI, where I have worked for three years. Originally from Albuquerque, New Mexico, my disciplinary home is in economic geography. Currently I am engaged in several research projects related to the role of Service Class work in economic development. My Master's thesis considers the function that bike messengers play in the regional economy and seeks to understand the conditions that support courier service. I am also involved in a study of food handler certification in the

City of Toronto, and another study of skill based technical change in the Service Class. I will begin my PhD this fall in the Urban Planning Department at UCLA.



Christian Catalini is a PhD candidate at the University of Toronto, Rotman School of Management. Christian's main areas of interest are the economics of innovation and market for ideas, entrepreneurship, knowledge flows between science and technology. His research focuses on the diffusion of knowledge, scientific productivity, crowd-funding and online entrepreneurial finance, the adoption of technology standards. His dissertation focuses on how co-location impacts the recombination of ideas. He holds a MSc in Economics and Management of New Technologies from Bocconi University, Milan. In 2009–10 he was a visiting student at Harvard University.

Engineering serendipity?

Exploring the role of geographic proximity in the recombination of ideas

The ability of an economy to generate, recombine and diffuse new ideas has a profound influence on its ability to sustain growth. Agglomeration, by eliminating the physical space between people, firms and ideas, affects not only the rate of innovation, but also the type of idea recombinations that take place. While the role of co-location on innovation has been extensively studied, the micro-foundations of knowledge transfer and generation still remain undeveloped. Co-location, by making interactions with very low expected value possible, qualitatively transforms the knowledge that is recombined, allowing for higher levels of "exploration". This is particularly important when the uncertainty surrounding the quality of ideas is high (e.g. early-stage research) or when the outcome distribution is likely to be very skewed (e.g. scientific breakthroughs). The aim of this paper is to analyze how geographic proximity impacts the recombination of ideas using a novel dataset that covers all department relocations at the University of Toronto between 1995–2010. Using a difference-in-differences methodology, collaborations across departments pairs are compared before and after departments switch from sharing the same building, to sharing the same building and floor. The key idea behind this identification strategy is that the change should disproportionately affect serendipitous and low expected value interactions compared to high expected value ones. Preliminary results are consistent with the idea that proximity has a profound influence both on the quantity and type of idea recombinations.



Karenjit Clare: My research interests concern economic geography with a particular focus on the connections between globalisation, labour, creative industries, and gender/class divisions within the contemporary labour market. I completed my PhD in 2009 and I now have a Junior Research Fellowship at the University of Oxford. My research investigates labour market inequality in the 'creative' economy by analysing the career paths of advertising professionals in London. Despite its image as 'cool' and non-hierarchical, this sector is characterised by

a number of entrenched and old-fashioned patterns of gender and class inequality relating to access to work, projects and promotion. In my dissertation, I argue that personal networks in the workplace are inherently exclusive rather than inclusive, thus creating non-transparent hierarchies that potentially hamper professional mobility, particularly for women. My work brings together developments in sociology, economic geography, and organisational behaviour in order to illuminate how micro-level processes of interpersonal evaluation and interaction contribute to macro-level labour market inequalities.

Creative 'young' labour:

project organisation, networks and insecurity in advertising firms

The 'creative industries' have acquired a new significance within both policy and academic spheres in recent years. These industries and its practitioners are regarded as 'cool, creative and egalitarian' by policy makers and academics, who cite the youth, energy, and informality as some of its main attractions (Leadbeater and Oakley, 1999). This paper aims to disrupt the positive narratives and propagated images of creative workers and instead focuses on the relationship between project forms of organization and 'new' forms of employment, insecurity and exploitation in the advertising industry, and the ways these are embedded in social networks and place. In exploring these themes, I detail the working practices of young people employed in London whose fragmented lives require them to be flexible, passionate, self-exploit, work unpaid or for little pay, and constantly be ready and willing to network and work irregular hours. Here the pressure to perform and maintain individual reputations within wider networks of employment is vital.



Gordon C. C. Douglas is a doctoral candidate in the Department of Sociology at the University of Chicago, as well as an occasional writer for GOOD, adjunct lecturer at DePaul University, and an avid cyclist-photographer. His work centers on issues of local cultural identity, urban development, and people's interactions with the built environment, including the unauthorized alteration of urban space and so-called 'DIY urban design.' Gordon's research seeks to inform how (and for whom) our cities are built and lived, as well as contribute

to the discourse on urban political economy and social theory.

Gordon holds Masters degrees in Global Media and Communication from the London School of Economics and the USC Annenberg School for Communication, and a BA in International Relations from USC. He was born in London, raised in California, and currently divides his time between New York, Los Angeles, and Chicago. He can sometimes be found on the internet at <http://home.uchicago.edu/~gdouglas/>.

Do-it-yourself urban design: 'Improving' the city through unauthorized, creative contributions

There are numerous ways in which people make illegal or unauthorized alterations to urban space, its uses, or meanings. This paper presents research on a particular type of unauthorized intervention: creative, highly localized, and largely anonymous practices that are aimed explicitly at "improving" particular aspects of the built environment. In other words, "do-it-yourself" urban design contributions. In painting their own crosswalks and bicycle lanes, building and installing much-needed benches and other street furniture, or creating faux-official signage to promote needed civic improvements or commemorate unheralded events, people respond to perceived inadequacies in their communities and take design responsibilities into their own hands; even small-scale acts of aesthetic alteration, such as guerrilla gardening, billboard liberation, and yarn-bombing, assert a vision of the city as popular space open to creative, individual "beautification." We do not normally think of the urban environment as something we can reshape at our whim; its uses and meanings are normatively — and often legally — defined and regulated, essentially altered only by professionals. That an increasing number of individuals treat the built environment as open to reinterpretation raises a number of questions concerning rights, responsibilities and popular expectations, as well as their wider (and perhaps unintended) impacts on local communities and economies. Building on twelve months of qualitative fieldwork and interviews with 40 individuals in six cities (London, Los Angeles, New York, Pittsburgh, Toronto, and Vancouver), I examine these questions and discuss their implications for understanding the contemporary city.



Melanie Fasche: Social scientist, lives and works in Berlin; research areas: creative economy, visual arts, urban and regional development, public policy, organizational studies; about to finish external dissertation on "Making value of contemporary visual art" (working title) supervised by Professor Gernot Grabher (Urban and Regional Economic Studies, HafenCity University Hamburg); most important completed freelance public policy projects: "Creative Industries in Berlin-Friedrichshain-Kreuzberg" (2007–08) and "Value of Arts in the Reuterquater, Berlin-Neukoelln" (2009–10); Guest Lecturer at Urban Studies, Free University Berlin (2007–09); Visiting Scholar at Department of Art History and Archeology, Columbia University, NYC (2007); Associate Fellow at Center for Metropolitan Studies, TU Berlin (2006–07); Diploma thesis at 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); internships and field work in Australia and the US and volunteer work in India and on the Philippines.

Beyond circles of boom and bust: tales and lessons from the evolution of the art world of contemporary visual art

The paper takes the recent economic downturn as starting point and puts the latest bust into a broader historical-institutional perspective by using the art world of contemporary visual art as case study. It is aimed at providing a brief overview of the evolution of the art world of contemporary visual art from the long 18th century until today as well as highlighting trend-setting episodes before positioning this case in wider structural developments.

It is argued that the resilience of the art world institutions of contemporary visual art which emerged after the long 18th century is underestimated. In fact, these institutions have maintained their most general characteristics and remain the governing framework of contemporary visual art — despite circles of boom and bust, technological innovations,

postmodernism and the marketization of art. The paper shows that these institutions are socially constructed and path dependent revealing a significant degree of continuity and relative stability while also being in flux by evolving incrementally and adapting to exogenous developments and shocks.

With regard to future research agendas, it is argued that although the art world of contemporary visual art is special in many ways ultimately its general logics are reflected by structural developments in other professional worlds of the creative economy and beyond: the role of a new quality of capitalism, the rising power of the private sector, reward systems increasingly based on entrepreneurship and following a winner-take-all-fashion associated with growing competition and rising inequalities.



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 C. Foster is an 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 games industry in Massachusetts.

A lifelong musician, Pacey is also a DJ and guitar player with a deep love of music and vinyl records that he documents at his blog www.libraryofvinyl.org

Brokerage and bricolage:

Balancing between novelty and familiarity in the emergence of the rap music genre

Among organizational scholars, there has been a growing interest in the emergence and evolution of artistic genres. Although this work has demonstrated the importance of genres for understanding issues like consumer reactions to products and the evolution of artistic careers, several important questions remain. The most important of these has to do with how new genres incorporate or deviate from pre-existing conventions and practices. On the one hand, artists operating in an emerging genre may seek to distinguish their work from pre-existing styles and conventions. On the other hand, theories of art worlds, scenes and creative industries make it clear that all artistic productions reflect the social spaces within which they are created and that genres can be defined as networks of perceived similarities among works. This raises a fundamental question that remains to be addressed in the research on genre emergence: How do producers in a new genre balance between novelty and familiarity in the works they create? Using data on the emergence and evolution of rap music between 1979 and 2004, I demonstrate that the growth of this genre involved interlocking processes brokerage, bricolage and technological innovation. Because rap music contains digital samples of previously recorded music, we can directly trace the similarities in source material used by producers and thereby identify the amounts and types of bricolage present in early rap music. At the same time, because many of these samples were obtained from vinyl reissues of the source material used by early DJs, the brokers who identified and re-issued these songs played a critical role in defining the materials that eventually became canonized via subsequent processes of bricolage and reuse. Using novel data on rap music samples, DJ playlists, vinyl reissues and Billboard chart positions, I extend recent research on artistic genres by arguing that the emergence of rap music can best be understood as a set of interlocking processes of brokerage and bricolage among its earliest practitioners.



Christopher M. Graziul is a 5th year graduate student in sociology studying at the University of Chicago. Continuing four years of work with Prof. Terry Clark, he is currently analyzing the broad role of aesthetic and cultural preferences on economic outcomes. In applying an analytic gaze to geographically diverse communities across the United States, Chris largely focuses on innovative ways to accurately capture heterogeneity while preserving parsimony through the application of advanced quantitative methods.

Making better melting pots: Outsider, vertical associations

North American cities are visibly divided along ethnic, racial and socioeconomic lines. We analyze religious, civic and business organizations that potentially connect different persons and help integrate them into the larger society. Our major claim: organizations that combine traditional notions of authority and community with “outsider” cultural status are more likely to bridge societal cleavages, such as race.

Racial bridging = function (communal hierarchy x outsider frame).

We analyze three data sets. In the General Social Survey (1972–98), we divide conservative (“fundamentalist”) Protestants into old-line establishment (e.g. Southern Baptist, Lutheran) and new-line outsiders (e.g. Pentecostal, Jehovah’s Witnesses). New-line fundamentalists are more likely to attend interracial worship than are old-line fundamentalists and liberal-moderate Protestants. Interracial worship, in turn, is highly correlated with interracial social capital (home dinner) and political moderation (government aid to blacks). We replicate the analysis in Robert Putnam’s Faith Matters dataset, by subdividing (white) evangelical Protestants and black Protestants into old and new-line categories.

Finally, we analyze religious and martial arts groups at the local level, using yellow book and census data. We categorize traditional martial arts as hierarchical (or vertical association) and outsider in American society. Martial arts clubs are the strongest, single predictor of local racial diversity; environmental organizations and the vast majority of single amenities are insignificant predictors. In addition, martial arts clubs are both numerous (more than Lutheran churches) and normally distributed (low kurtosis score). We replicate the analysis with religious groups.

We discuss the theoretical implications: how diverse, non-liberal traditions can contribute to a liberal-plural society.



Teis Hansen is a PhD-student at the University of Copenhagen, he is currently based at Sciences-Po Paris and the Centre de Sociologie des Organisations for 10 months, where he will be visiting Professor Michael Storper.

Teis’ research interests lie broadly within the field of economic geography. His thesis is titled “The Geography of Innovation” and he presently works on the following topics:

- The importance of different types of proximities for collaborative product development processes in the cleantech sector.
- The relationship between human capital and industrial development in urban and rural regions.
- Innovation in low-tech firms and the relations between low- and high-tech industries.
- Cross-border regional development and the creation of a bi-national knowledge space in the Danish/Swedish Øresund Region.
- Institutions and firm behaviour in evolutionary economic geography.

Teis holds an MSc (with distinction) in Regional and Urban Planning Studies from the London School of Economics and an MSc in Geography and Geoinformatics from the University of Copenhagen.

The spatial dynamics of talent and up-skilling in high and low tech industries in Denmark 1993–2006 *Co-written with Ronnie Fibæk Hansen and Lars Winther*

The current focus on talents, human capital and the creative class continues to exert a major influence on urban policies and strategies. The attraction and retention of talent is regarded as imperative to the development of high-tech sectors which are considered crucial engines of economic growth in the western world. However, the close relationship between talent and high-tech sectors requires empirical testing, especially as it has been widely embraced by academics and policy makers. The current paper provides such an analysis based on employment data within manufacturing industries in Denmark in the period 1993–2006.

The paper shows that a general up-skilling of the workforce in manufacturing has taken place. Interestingly, this up-skilling is not limited to R&D intensive industries; in fact the up-skilling is relatively higher in low-tech industries. The up-skilling, however, reveals considerable geographical differences especially between rural and urban regions. The employees in the metropolitan area of Copenhagen are better educated than in the Danish peripheral regions and this difference is intensified throughout the period examined. However, the geographical imbalance is not just a case of the high-tech industries being located in and around Copenhagen, as the low and medium low-tech sectors in the Copenhagen area also show higher growth rates in the share of highly educated employees than the rest of the country.

We do not claim that the findings of the paper call the importance of talent for high-tech sectors into question. However, we do argue that, firstly, talent appears to be equally important for economic development in less research intensive industries and, secondly, that the urban/rural divide plays the primary role in explaining the geography of talent rather than the localisation of high-tech industries.



Andrew Harris is a Lecturer in Geography and Urban Studies at University College London. His research investigates how symbols, practices and networks associated with the visual arts have become increasingly important in negotiating power in the postindustrial metropolis. This research combines a concern for cultural landscapes and aesthetics with an exploration of the economic and political dynamics of contemporary urban restructuring. He is currently writing a book examining and comparing the role of art and artists in recent processes of urban transformation in London, Bombay/Mumbai and Buenos Aires. He is also running a new international and interdisciplinary research network with the title 'Creative city limits: urban cultural economy in a new era of austerity'. This uses the recent financial crisis, and the uneven urban prospects of recovery in the UK, to review and rethink the historical and theoretical relationship between culture, economy and urban development.

New golden calves? Art, finance and the urban creative economy

This paper argues that it is crucial that the ongoing recession and financial crisis is used to reassess and reimagine existing theorisations and analyses of the relationship between cities, capital and culture. The paper focuses on practices, performances and markets connected with high art and high finance in London over the last two decades. In particular, it uses the auction of an unprecedented £111.5 million of new work by the British artist Damien Hirst on the very same day in September 2008 that the American investment bank Lehman Brothers filed for bankruptcy, to rethink the links between creativity and the motivations and mechanisms of urban capitalist economies. The paper investigates how the rapid growth of London's financial sector and artistic reputation since the 1980s has relied on similar conceptual innovations and promotional strategies, and new transnational flows of capital and investors. Art and finance in London have also greatly benefitted during this period from a shared role in the widespread socio-economic reshaping of the inner-city and a dominant political emphasis on asserting London as an archetypal 'global city'. This analysis is used to speculate that London's post-recessionary cultural landscapes will again be interconnected with a reconstituted financial sector and new waves of economic expansion and penetration. The paper advocates not a romanticisation of new recessionary cultural activities and formations, but greater recognition of the entanglements between creativity and market-driven behaviours and imperatives, and new attempts to work against the mystification and unstinting celebration of market authority and easily commodified forms of artistic practice.



Brian J. Hrcacs is a Post-Doctoral Fellow at The Martin Prosperity Institute at the Rotman School of Management, University of Toronto. He received his PhD in Geography from the University of Toronto in 2010 under the supervision of Deborah Leslie. Brian's research interests include the employment experiences of entrepreneurs in the creative economy and the spatial flows of talent. 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. He currently directs the institute's 'Music Project' and collaborates on research which endeavors to assess and improve the quality of service work. To stay balanced, Brian enjoys playing drums in Toronto-based indie bands.

D.I.Y. in decline? The evolving role of managers as key intermediaries in the contemporary music industry

Digital technologies have fundamentally altered the way music is produced, promoted, distributed and consumed. Musicians have gone from cogs in the major label system to entrepreneurs who are independently responsible for the entire range of creative and non-creative tasks. According to the Canadian Independent Recording Artist Association (CIRAA), 95% of all musicians in Canada operate under the 'Do It Yourself' (D.I.Y.) model and are not affiliated with major or independent record labels. Coupled with the decline of record sales, the rise of D.I.Y. has also displaced a range of skilled specialists, including engineers, producers and managers who thrived under the golden era of major label hegemony (Leyshon 2009). As a result, while musicians often celebrate the emancipatory nature of the D.I.Y. model, music professionals and intermediaries lament their own apparent obsolescence. Yet, a decade after the introduction of Napster and the so-called 'MP3 Crisis,' some musicians are becoming disenfranchised with the demands and risks associated with the D.I.Y. model. Drawing on 65 interviews with musicians, managers and key informants in Toronto this paper explores the 'dark side' of D.I.Y. and demonstrates that some independent musicians are 'getting help' from a range of collaborators and contracted specialists including fashion designers, web designers, and publicists. By curating and connecting these collaborators and articulating the strategic vision of their musical clients, I argue that managers are re-emerging as key intermediaries in the contemporary music industry. In so doing, I also assert that the specificities of local labour markets mediate these relationships and catalyze innovative business models.



Deljana Iossifova holds a Diploma in Architecture from the Swiss Federal Institute of Technology (ETH Zurich) and a PhD in Social Engineering (Public Policy Design) from Tokyo Institute of Technology. As an architect, she has been in charge of a number of award-winning urban schemes and architectural design projects in East Asia and other geographical contexts. Deljana was an Our Common Future (Volkswagen Foundation) and UNU-IAS PhD/Postdoctoral Fellow at the United Nations University, Institute of Advanced Studies (Sustainable Urban Futures Programme). She is currently teaching Architecture at the University of Nottingham and working as a Research Fellow on the international HERA-funded project Scarcity and Creativity in the Built Environment (SCIBE) at the University of Westminster. Her main research interests include complexity, urban ecology, sociospatial transformation, multiple and place-related identities, and the sociocultural and economic aspects of human adaptation to change.

Creativity under conditions of scarcity in the production of the built environment in London¹

It is a major hypothesis in the literature on creative economy that the value of creativity is going to continue to rise as resources are depleted, and that creativity will be crucial to our ability to survive as a species. Scarcity, either defined as a long-term condition (i.e., ongoing poverty or deprivation) or as the result of sudden human or nature induced change (natural disasters, climate change, financial crises, etc...), requires the affected community

¹ The paper forms part of a larger collaborative research project, the HERA-funded 'Scarcity and Creativity in the Built Environment' (SCIBE), based in London, Oslo, and Vienna.

to develop and activate the skills necessary to adapt to change. Creativity is a skill common to all human beings, expressed in their ability to adapt, invent, and innovate. Creativity becomes a commodity when creative activity is turned into creative industry through the employment of intellectual property rights.

In the UK, public policy over the last decade has aimed at benefiting and advancing the creative industries. However, the recently introduced 'Big Society' paradigm and accompanying governmental funding cuts will see a reconfiguration of the national economy, including the creative economy, with major consequences requiring the creative industries to rapidly adapt in order to survive and flourish. With a special focus on architecture, one of thirteen creative industries identified in the UK, and the built environment—its production, distribution, and appropriation—this paper will examine how creativity and the creative industries operate under existing and emerging conditions of scarcity in London, both within and beyond a formally recognised economy. It will look at and question wide-spread assumptions regarding theories behind the rise of a creative class, the creative industries, and the importance and role of the creative as part of a larger economy before the background of our age of scarcity.



Jaewoo Joo is a Ph.D. Candidate in the Joseph L. Rotman School of Management at University of Toronto. Prior to joining the doctoral program, he holds his B.A. and M.B.A. from Seoul National University and worked for Samsung Economic Research Institute as a research assistant. His research interests lie at the intersection of design and marketing; his work improves the design process or, by understanding consumer behavior, maximizes the commercial impact of design. He teaches marketing courses and assisted in teaching business design courses, and won the Excellence in Teaching Award. His effort to reach both designers and marketers led him to serve as a panelist for the World's Best Design Schools at Business Week in 2009.

Pedal your creative cycle: Effect of process constraints on creativity

When attacking a creative task or a task that has an infinite number of satisfactory solutions, people tend to adopt the POLR (Path Of Least Resistance) strategy and implement the first solution that comes to mind, either based on a previous solution or a category exemplar. This results in a noncreative outcome. Previous work suggests that people produce a creative outcome when provided with either input constraints or time constraints because these constraints inhibit them from using the POLR strategy. Adding to the literature, I propose that providing the process constraint results in a creative outcome because people cycle between generation and exploration of ideas. I conducted an experiment to test this hypothesis. In this study, subjects were asked to make a funny story of a 4-panel cartoon by filling up empty speech balloons. Subjects with the process constraint were displayed with only one panel when they completed one speech balloon, whereas subjects without the process constraint were allowed to see the whole four panels all the time. The degree to which each completed story is funny, new, and sensible was judged by other subjects. Data showed that providing the process constraints improves the funniness and the newness of the stories and that this effect is driven by the tendency of people to spend more time on working rather than thinking on the stories. I discuss the practical implications for the types of thinking that should be engendered to optimize creative outcomes in areas such as new product design.



Nathaniel M. Lewis is a final-year Ph.D. candidate and SSHRC Vanier Canada Graduate Scholar in the Department of Geography at Queen's University in Kingston, Ontario, Canada. His dissertation research focuses on migration decision-making among gay men throughout the life course, using Ottawa, Canada, and Washington, DC, U.S.A. as case studies. He has also conducted research on various issues in urban development, immigration policy, and geographies of health and mental health. His work has appeared in *Urban Studies*, *Urban Affairs Review*, *Health & Place*, *Canadian Public Policy*, and *Gender, Place & Culture*. He has also co-written a chapter on North American cities in a forthcoming edition of the *Cities of the World* textbook and is currently a fellow in the Author Meets Critic initiative for the *International Journal of Urban and Regional Research*.

"Placing" sexuality in the creative city: A study of two capital-city economies

This paper offers an empirical intervention into the discourse of sexuality and creativity. The presence of sexual non-normativity in cities has frequently been invoked as an indicator of tolerance (e.g., the gay index) and the potential for growth in a distinct set of social and cultural enterprises, such as the arts, entertainment, and nightlife venues located in "gay villages." Less has been done, however, to interrogate how, specifically, sexuality might inform both models of talent attraction and the emergence of "alternative gay economies" that extend beyond the familiar configuration of consumer outlets, bars, clubs, and service and advocacy organizations. Drawing from the migration narratives of 48 self-identified gay men who moved to Ottawa, Canada, and Washington, DC, this paper examines (1) the ways in which sexuality informed gay men's migrations to two capital cities and (2) the ways in which gay men and other sexual minorities have "queered" the economies of these two cities. In particular, I examine the transition of the government sector from a historically restrictive setting to one that—when combined with an emerging cluster of related gay organizations—has become an attractor for gay men and other sexual minorities. Finally, I consider the implications of this transition for dominant conceptions of both the "gay economy" and "the creative city," as well as some of the inherent tensions. I argue that the political-economic distinct configuration of the capital city has given rise to unique variations of the gay economy, and in doing so, has aided in the transformation of Ottawa and Washington from "government towns" to creative cities. My findings also show, however, that there are limits to both the "tolerance" of these cities and the particular sexual identities that are valued.



Lorraine Lim is currently a Lecturer in Arts Management at Birkbeck, University of London. She completed her PhD in Cultural Policy Studies at the Centre for Cultural Policy Studies, University of Warwick in 2010. Her thesis investigated why certain cities are considered Capitals of Culture and examined what qualities and common strategies cities needed to adopt to become the next Capital of Culture. A framework of analysis based on the work of French sociologist Pierre Bourdieu is used to examine the results of this analysis in relation to

Singapore's cultural policies and critical perspective on current strategies are offered as well as suggestions for key areas of policy development. Her current research examines cultural strategies implemented by emerging cities as they aspire to become the next Capital of Culture. She has a particular interest in the art and cultural policies of cities in Asia.

London: Looking beyond the creative industries

This research paper sets out to examine London's desire to diversify its creative economy through the bidding and subsequent awarding of the 2012 Summer Olympics. By examining

the rhetoric surrounding the bidding of the Games, this paper will argue that the growing integration of sport into urban cultural policies is an attempt to deliver many of the supposed impacts that the cultural and creative industries have been doing in past urban and cultural policies. Well-publicised financial failures of cities hosting various sporting events has not deterred cities such as Beijing and Rio from using sport to transform not only the urban area of their cities but to bolster the international profile of the city itself.

I would argue that London's bid for the 2012 Summer Olympics is significant because it represents a more systematic and explicit integration of sport into contemporary urban cultural policy and brings up the following questions, which the paper seeks to examine:

- What are the 'connections' between sport and the cultural and creative industries that allow for this integration to occur?
- What are the potential gains and pitfalls for a city such as London with its well-established creative economy?
- What are the implications for the growing role of 'sport' in cities that are aspiring to establish their own creative economies?

This paper will raise questions about how the integration of sport into urban cultural policy today can affect the way in which the cultural and creative industries are currently promoted and supported.



Laura Malinin is an instructor and PhD candidate in the College of Architecture and Planning at the University of Colorado, Denver. She is also pursuing a joint degree in Cognitive Science through the Institute of Cognitive Science at the University of Colorado, Boulder. As a licensed architect she spent many years of practice designing workplaces to support the creative productivity of the occupants before becoming an instructor of aspiring young designers. Her research interests are focused around cognition and design, including: design education; cognitive studies of creativity and design processes; visual-spatial representation and reasoning; technology-supported environments for collaborative design/social creativity; and the design of learning spaces for children and teens. In her on-going PhD research she is investigating the role of the designed environment in promoting creativity as a method to develop a theoretical model appropriate for the design professions (interior design, architecture, landscape architecture, and planning.)

I'm creative here!

How the designed environment engenders or inhibits creative processes

Stories abound about how creative people believe that the designed environment – including the spaces they inhabit and the tools they use – is important to their creative process. Anecdotes relay how Immanuel Kant felt he needed the tower view from his bedroom window to be creative, Proust preferred to work in a cork-lined room, and Rudyard Kipling would only write with obsidian black ink. Despite the appearance of idiosyncratic behavior commonly associated with creative people, these stories suggest that an individual's creative process may be intrinsically linked with the physical setting. This hypothesis has informed the design of many buildings and cities, yet current theoretical models of creativity do little to address the role of the physical environment in creative processes.

When we are creative ideas may emerge from our encounters with the world and we may draw inspiration from affective or behavioral responses to our environment. Conversely, we may consciously manipulate and change environments to trigger creativity. In this way creative cognition is a form of embodied cognition – mind, body and world are intertwined

in the creative process. Drawing from empirical findings, first-person accounts, and my own experiences as an architect, I illustrate how different scales of the designed environment (e.g. tools, rooms, buildings, and neighborhoods) support particular processes of creativity. With this paper, I propose a model that links creative processes to particular scales of the designed environment as a method to further future research into the role of the designed environment as a catalyst for human creativity.



Elizabeth Mack is a post-doctoral research associate for the GeoDa Center for Geospatial Analysis and Computation at Arizona State University. Dr. Mack's research focuses on uncovering unique regional sources of sustainable economic growth. Currently, her research is focused on technological change and its impacts on firm location. Other research interests include human capital dimensions of economic growth and green economic development initiatives.

This fall, Dr. Mack will be an Assistant Professor in the School of Geographical Sciences and Urban Planning where she will teach classes on planning methods and economic development.

Broadband and knowledge intensive firm clusters: Essential link or auxiliary connection?

This study evaluates the relationship between the spatial distribution of broadband and the presence of knowledge intensive firm clusters in U.S. counties. Results highlight this relationship is heterogeneous and localized. In some places, broadband enables knowledge firms to strategically locate in lower cost counties and in close proximity to major knowledge centers. In other places, broadband is not a cure-all for the negative externalities associated with locations in more remote areas of the country. From a policy perspective, this suggests that broadband should be viewed as a key component, but not the only component, of comprehensive local economic development plans.



Charlotta Mellander is an associate professor in economics, 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's research examines regional attractiveness, the urbanization process, and the importance of cities. Charlotta holds a visiting faculty position at the Martin Prosperity Institute at Rotman School of Management, University of Toronto, and is affiliated with CESIS (Centre of Excellence for Science and Innovation Studies) under the Royal Institute of Technology, Stockholm.



Megha Mukim is currently a Visiting Research Scholar at Columbia University, and is seconded to the School of Advanced International Studies (SAIS) in Washington DC. She is also in the process of completing her PhD degree at the London School of Economics, where she is based at the Department of International Development. Her graduate degrees are from the universities of London and Cambridge. Her professional experience has been accumulated in research departments of the WTO, WHO and Yale University. Her current academic

research focuses on different aspects of how changes in market structures and industrial or trade policy can affect growth and the re-distribution of resources. Her doctoral research is an empirical analysis of the effect of new export markets on firm productivity. I also study

what drives industry to favour particular geographical regions within countries from the point of view of start-ups, greenfield foreign investments and patenting activity.

Does agglomeration boost innovation? An econometric evaluation

Innovation is crucial to regional economic competitiveness and to productivity growth. A salient feature of the Indian economy is the geographic concentration of both, economic activity and innovation; the latter measured by patent activity. Theoretical models argue that the clustering of economic activity within a geographic region results in knowledge spillovers, which in turn drives innovation. The literature also posits that the presence of human capital is critical to the generation of new knowledge. This paper studies how and why economic geography and factor endowments matter for innovative activity – in other words, what is the relationship between human capital and patent generation, and crucially, how is this affected by the spatial distribution of economic activity?

The paper analyses patent activity (applications) between 1999 and 2007 across districts in India. By using an econometric model, it estimates the effects of R&D expenditures, economic clustering and the distribution of human capital endowments in generating innovation. The findings reveal that apart from R&D spending, agglomeration economies and the skill-set of workers have a significant effect on patent activity in a district. The estimates are robust to simultaneity bias, to different model specifications and to the type of applicant. There is little or no understanding of the magnitude of the effects of economic geography and factor endowments in encouraging innovative activity in developing countries, and this paper fills a yawning gap in the empirical literature.



Özge Öner is currently a PhD Candidate in economics at Jönköping International Business School, Sweden. Özge gained her BA in economics from University of Marmara, Istanbul in 2008 right before moving to Sweden for graduate studies. Özge obtained her MSc in Economics of Entertainment and Arts Industries in June, 2010. The very same year she started her PhD under supervision of Charlotta Mellander and Johan Klaesson with a focus in Creative Economy. She is affiliated to CenSe (The Centre for Entrepreneurship and Spatial Economics) under Jönköping International Business School.



Milosh M. Raykov Milosh Raykov is currently a postdoctoral fellow in the Department of Educational Policy Studies at the University of Alberta. He holds a Ph.D. in sociology of work; a Master's degree in methodology of psycho-social research, and a B.A. in education and psychology. Milosh Raykov has been a visiting scholar in the department of Sociology and Equity Studies in Education at the Ontario Institute for Studies in Education at the University of Toronto; and a research coordinator of several major national and provincial studies

on work and lifelong learning. During the past eleven years Dr. Raykov was the main research analyst and research coordinator involved in design and analysis of several national studies: and the Changing Nature of Work and Lifelong Learning (WALL), NALL and EJRM, surveys, as well as a research analyst and coordinator for several projects funded by Statistics Canada, Health HRSDC, CPRN, CFI, and the UTF.

Underemployment, perceived support for creative work and their impact on employees' quality of work life

Considering the high levels of global and national underemployment, and the limited information on the impact of underemployment on the quality of work life, this study examines the relations between perception of employer support for creative work, different forms of underemployment, and employees' quality of work life, including job satisfaction, perceived job security and participation in lifelong learning.

Based on data from the 2010 Canadian Survey (N=1996) on Work and Lifelong Learning, the study finds a significant inverse association between employer support for creative work and different forms of subjective and objective underemployment, and a strong association between support for such work and participation in informal work-related learning. In addition, workers who perceive employer support participate more frequently in different forms of decision making.

The results from this study confirm the hypothesis that employer support for creative work improves employees' quality of work life, as manifested through increased job security and increased job satisfaction. Also, employees with greater employer support for creative work report less work-related stress and a better perception of safety in the work environment.

The study identifies relatively low employer support for creative work in Canada and significant differences in the perception of support for creative work among managers and workers. In this study, particular attention is paid to the massive underutilization of employees' knowledge and skills, and to forms of support that can increase the quality of work life, innovative behaviour and organizational development.



Josephine V. Rekers After 9 wonderful years in Toronto (where I received my PhD in Geography in 2010), I moved to Scandinavia for a post-doctoral position at CIRCLE, an interdisciplinary research centre at Lund University in Sweden. My research interests primarily concern the adoption and diffusion of new products, organizational forms and institutional practices. Currently, I am engaged in a project that examines these processes in health care settings, but in my PhD research (as reflected in the abstract below) I used comparative case studies in science-based as well as cultural industries. I want to continue with this comparative approach in future projects, in order to draw out basic and fundamental elements of the diffusion of innovation and creative processes. I see this conference as a perfect opportunity to get feedback on how I could shape this research agenda. Outside of work I enjoy people-watching in my new hometown, Copenhagen, and adding vacation-days to conferences and workshops in exotic places.

Beta cities in the cultural economy

Given that not every city can be an alpha city in today's global urban hierarchy, what options do beta-cities such as Toronto or Chicago realistically have in the cultural economy? Put differently, if cultural capitals such as New York, London, Paris and Tokyo play critically important roles in certifying and establishing new trends in theatre, fashion and other cultural industries, how can beta cities compete? Recent research suggests that the spatial distribution of cultural industries strongly resembles one of urban hierarchy, where the institutions and infrastructure that support the production and diffusion of new products are predominantly concentrated in only a few world cities (Currid 2006, Currid and Williams 2010). The implication of this hierarchy is that there is a clearly defined top and that lower-ranked beta-cities look to for policy inspiration as they seek to improve their standing.

In this paper, I use comparative case studies of musical theatre scenes in Toronto and New York, to examine an alternative approach to urban hierarchies in the cultural economy, drawn from the use of the term 'beta' in software development. This approach unpacks 'development' and 'diffusion' activities, thereby creating opportunities for beta cities as important sites for experimentation and innovation, supported by attributes that could be seen as unique (and localized) strengths in an increasingly global cultural economy.



Michael Seman is a doctoral student in urban planning and public policy at the University of Texas at Arlington, a research associate at the University of North Texas Center for Economic Development and Research, and an adjunct professor of applied economics at the University of North Texas. He received his M.S. in applied geography at the University of North Texas where he focused on culturally led urban redevelopment. His work has appeared in *City, Culture and Society*, *Applied Research in Economic Development*, *Regional Science Policy and Practice*, and *Industrial Geographer*. He has also co-authored research reports for the Texas Comptroller of Public Accounts and the Texas Transportation Institute. In addition to his research and writing, the *Denton Record-Chronicle*, *Dallas Morning News*, *Dallas Observer*, and the DFW affiliates of NBC and CBS often seek his perspective concerning the region's cultural economy. When not working, Michael can be found playing guitar, recording, and touring with the band Shiny Around the Edges (Sounds Are Active/Paperstain Records).

Incubating the scene: The DIY all-ages venue as music scene building block and economic development ingredient

Music scenes may be placed in the framework of economic development strategy in several ways. They can help brand a city, serve as an amenity, be an industry in their own right, and function as a catalyst for urban redevelopment. Seattle, Washington; Omaha, Nebraska; Denton, Texas; Manchester, England; and Reykjavik, Iceland are just a few cities with music scenes functioning as tools for economic development. Despite these successes, music scenes are generally not addressed in cultural policy, instead developing in an independent, "Do-It-Yourself" (DIY) manner. A key component of the organic development of these music scenes is the DIY, all-ages venue which is equal parts legitimate venue and community arts space. In many successful, globally recognized music scenes, a direct line from a DIY all-ages venue to mainstream success can be drawn. This paper examines two such venues, the Cog Factory in Omaha and the Metropolis in Seattle. Completed and ongoing qualitative research is used to explain the role these venues played in the development of their respective scenes. Results also highlight why similar venues should be considered by policymakers looking to address their local music scenes. Finally, further research is suggested encouraging a broad study of music scenes that would detail the various roles they play in economic development strategies.



Alexandra Tsvetkova grew up in a remote region of Siberia, Russia. I received a bachelor's and master's degrees in Regional Studies in my hometown, and a MA in Political Science degree from Central European University in Budapest, Hungary. After working for a few years in the Russian electricity sector, I returned to grad school to delve into the determinants of regional economic performance, the topic that was of my constant interest since I finished the high school. I got a MA in Economics degree from Charles University in Prague, Czech Republic.

Currently, I am a Ph.D. candidate in Public Policy at the University of North Carolina at Charlotte. I study the effects of innovation and entrepreneurship in the U.S. MSAs on various economic outcomes. I hope to propose a new measure of entrepreneurship in this country if I get access to the National Establishment Time Series (NETS) database.

Effects of innovation and entrepreneurship on regional economic outcomes: Testing the 'missing link' hypothesis of entrepreneurship and the theory of knowledge spillover entrepreneurship

Endogenous growth theory and "new economic geography" postulate that knowledge and innovation are the key determinants of economic growth. Knowledge spillovers are hypothesized to lead to higher productivity and increasing returns to scale. The exact mechanisms of spillovers is still unclear. In response, researchers have turned to studying entrepreneurs who commercialize ideas (exogenous knowledge) by establishing firms (endogenous firm creation). Two related but competing hypotheses regarding the role of technology and entrepreneurs in economic growth have been proposed. The first, the knowledge spillover theory of entrepreneurship, suggests that the more knowledge is produced in an area, more firm creation will follow. The second, the missing link hypothesis of entrepreneurship, states that entrepreneurs are needed *a priori* for innovative activities to translate into economic outcomes. Both hypotheses agree that innovation, entrepreneurship and economic outcomes are positively related. Empirical analysis from a third perspective argues that a typical American entrepreneur neither innovates, nor creates new jobs. This paper empirically tests the first two hypotheses using the data on professional, scientific, and technical services in the U.S. MSAs. The preliminary results indicate that the measure of innovation (number of patents per 1000 residents) is positively related to economic outcomes, while measure of entrepreneurship (total number of startups per 1000 residents) is negatively related. This seems to lend support to the third, more skeptical, view of entrepreneurship and innovation.



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.



Laurie Zapalac is a PhD candidate in the Department of Urban Studies and Planning at MIT. Focusing on the regeneration of historic cities, her current research examines how individuals are combining the use of digital technology with place knowledge to enhance productivity and quality of life in the historic city center of Venice, Italy. Her dissertation research will include a multi-city study of urban regeneration processes involving partners with particular expertise in digital technology, to document the changing nature of collaboration between cities, the private sector and research institutions. Prior to starting her doctoral studies, Laurie was a cultural heritage | historic preservation consultant involved in master planning and interpretive design for historic sites and museums. From 2005 to 2009, Laurie was an adjunct faculty member at the University of Texas at Austin, teaching in the School of Architecture and the School of Information.

Digital technology and the regeneration of historic cities: Learning from urban entrepreneurs in Venice, Italy

In this paper, I investigate why the historic city center of Venice, Italy, is attracting particular types of highly motivated, often self-employed individuals to live and work in what may be called digital occupations, even while the overall population has continued to decline, from approximately 175,000 in 1951, to approximately 60,000 today.

A high cost of living, combined with limited services, is prompting longtime residents to relocate out of the city center. Yet unlike other “shrinking cities,” Venice maintains a remarkably robust economy based primarily, if not precariously, on tourism. It is estimated to generate 1.5 billion Euro annually (though only a portion is taxable and benefits the municipality). In fact, the city is attracting more visitors than ever before; remarkably, many of the same experiences sought by tourists are also attracting a new generation of urban entrepreneurs.

This emergence is remarkable for several reasons. First, it sheds light on how digital technology makes it possible for individuals in fragile urban environments to expand their productive potential. Second, it provides examples of how individuals are using digital technology to apply place knowledge in new practices and new industries. Third, by observing how individuals selectively use digital technology to complement activities undertaken in the human-centric physical space of a historically car-free city, it is possible to see changing networking practices and personal responses to the sustainability imperative as related phenomena. Each of these factors is critical not only to the future of a living Venice, but also to many other cities.



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