

Experience the Creative Economy ECE

JUNE 19-22, 2012



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@kultgeog.uu.se by **noon EST Monday, June 4, 2012**

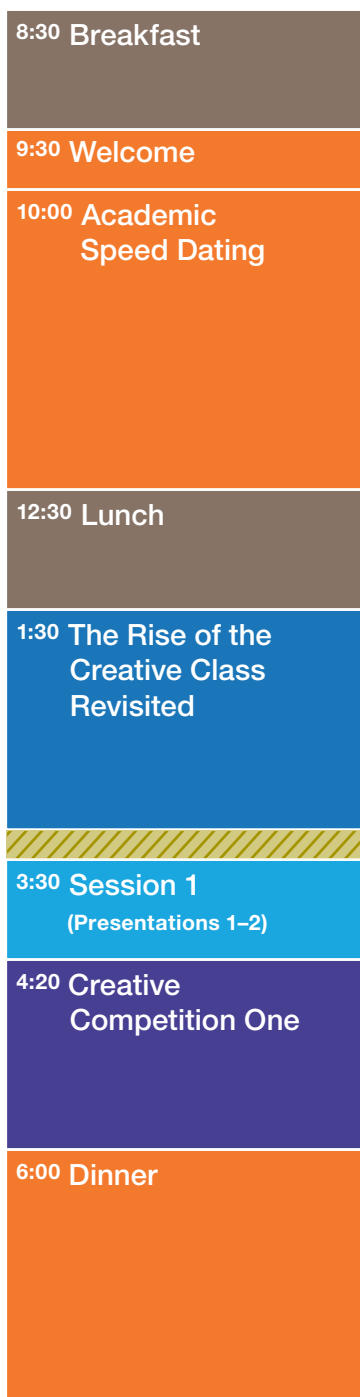
As Discussant:

Prepare for your role

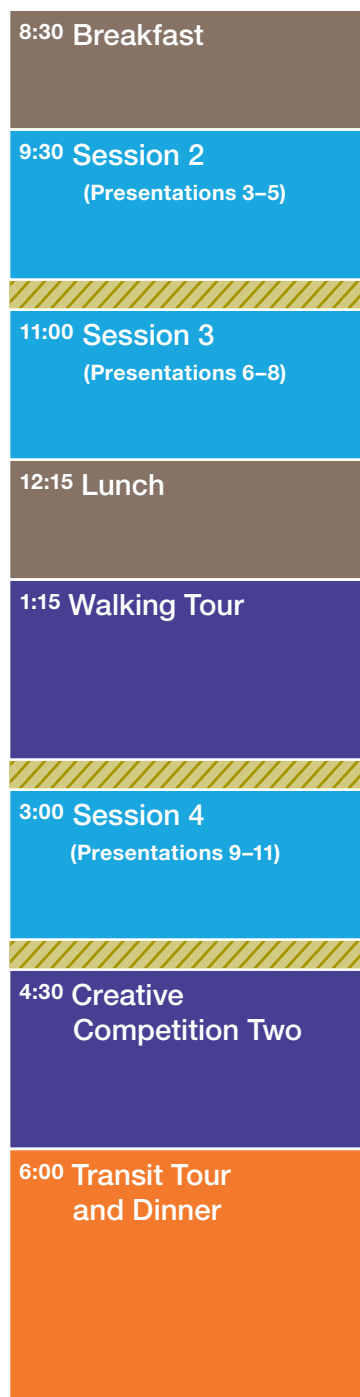
- Understand your partner's work before arriving at the conference
 - The preliminary slides and draft will be sent to you after June 4
- Prepare some questions, suggestions and ideas for collaboration



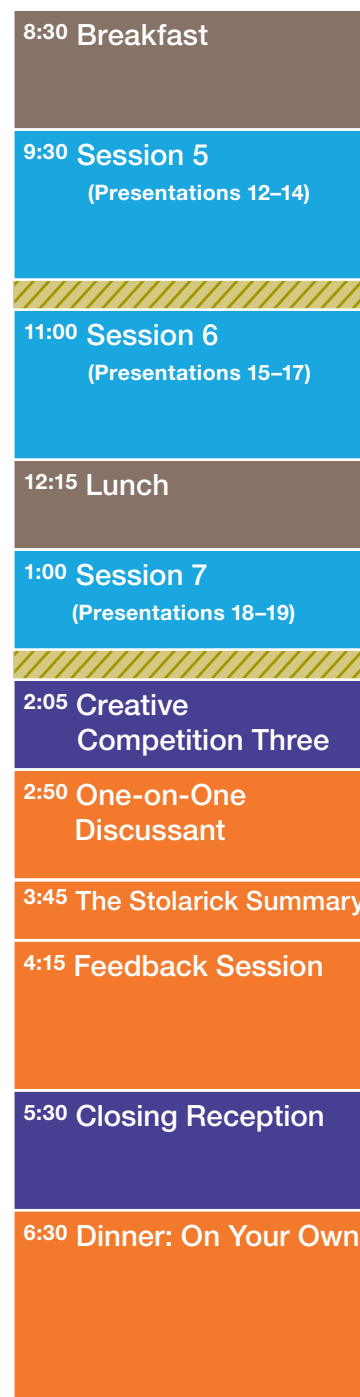
TUESDAY, JUNE 19



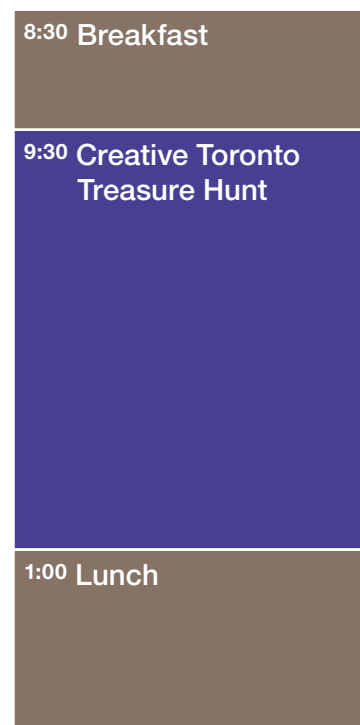
WEDNESDAY, JUNE 20



THURSDAY, JUNE 21



FRIDAY, JUNE 22



15-minute break

List of Regular Sessions

Session 1 Chair: Karen King

- 3:30–3:45 Brian Hracz | *Competing in the ‘crowded’ creative economy: The case of independent musicians and fashion designers*
- 3:45–3:55 General Discussion
- 3:55–4:10 Amy Cervenak | *Film industry events: The buzz and alternative pipelines of temporary cultural industry clusters*
- 4:10–4:20 General Discussion

Session 2 Chair: Elizabeth Mack

- 9:30–9:45 Richard Ocejo | *The tradesmen: Interactive service, craft production, and the reinvention of working-class jobs*
- 9:45–9:55 General Discussion
- 9:55–10:10 Charlynn Burd | *Submetropolitan residential location of migrating artists and engineers*
- 10:10–10:20 General Discussion
- 10:20–10:35 Vivian Ho | *Dining out in urban places: A spatial analysis of restaurants in New York City neighborhoods*
- 10:35–10:45 General Discussion

Session 3 Chair: Melanie Fasche

- 11:00–11:15 Oli Mould | *The immediacy of Media Cities: Analysing the changing geographies of global media production*
- 11:15–11:25 General Discussion
- 11:25–11:40 Jenny Sjöholm | *The laboratorial art studio: On the methodologies and geographies of experimental and self-directed work in the making of visual art*
- 11:40–11:50 General Discussion
- 11:50–12:05 Anirban Mukherjee | *Urban amenity preferences among creative immigrant workers: The case of Bengali-Indian immigrants in Kansas City metropolitan area*
- 12:05–12:15 General Discussion

Session 4 Chair: Brian Hracz

- 3:00–3:15 Karen King | *Understanding occupation employment transitions in the Canadian labour force: An analysis of the Survey of Labour and Income Dynamics, 1993 to 2008*
- 3:15–3:25 General Discussion
- 3:25–3:40 Alexandre Frenette | *Sound consent: Constructing the music industry's intern economy*
- 3:40–3:50 General Discussion
- 3:50–4:05 Rikard Eriksson | *Industries, skills and human capital: How does regional size affect uneven development?*
- 4:05–4:15 General Discussion

Session 5 Chair: Kevin Stolarick

- 9:30–9:45 Elliot Siemiatycki | *Flexible or precarious? A comparative case-study of employment relations in the creative city*
- 9:45–9:55 General Discussion
- 9:55–10:10 Pepijn Olders | *The right time, the right place, the right people: What does it take to become a star in the Michelin universe?*
- 10:10–10:20 General Discussion
- 10:20–10:35 Melanie Fasche | *Making art history — Wealthy private collectors and contemporary visual art*
- 10:35–10:45 General Discussion

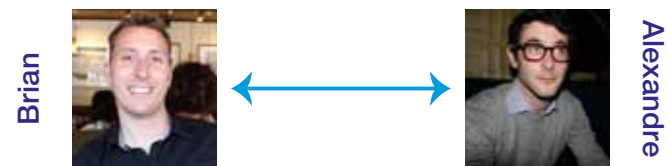
Session 6 Chair: Karen King

- 11:00–11:15 Elizabeth Mack | *Entrepreneurship and technological change: Broadband provision impacts on entrepreneurship*
- 11:15–11:25 General Discussion
- 11:25–11:40 Ben Spigel | *Regional cultures and entrepreneurial environments: A Bourdieuan approach*
- 11:40–11:50 General Discussion
- 11:50–12:05 Haifeng Qian | *Diversity or tolerance? The social driver of innovation and entrepreneurship in U.S. cities*
- 12:05–12:15 General Discussion

Session 7 Chair: Brian Hracz

- 1:00–1:15 Andrey Petrov | *Creative frontiers: Creative capital and economic future of the Arctic*
- 1:15–1:25 General Discussion
- 1:25–1:40 Shoshanah Goldberg | *We (re) built this city on arts and culture: Creative economic development policy in New York and Toronto*
- 1:40–1:50 General Discussion

Discussant Pairings



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 arriving for dinner in Toronto's celebrated Greektown we will use public transit to tour some of the city's other diverse neighbourhoods and landmarks.

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.

The Stolarick Summary

In thirty minutes Kevin will recap the key themes from the conference and discuss opportunities to turn research into policy.

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.

Toronto Creative and Cultural Treasure Hunt

Participants will be assigned to teams (including some members with local knowledge) and be provided with a TTC transit day pass, transit map, and a list of clues. The teams will need to figure out the clues and a route, go to the places indicated by the clues and get a picture of their team at a place, with a specific person or thing, or doing some activity. The final clue will lead everyone to lunch. The first team to get all the pictures and make it to the lunch spot will win fabulous prizes. The people, places, things, and activities will provide all the participants with their own Toronto creative economy experience.



Biographies and Abstracts



Charlynn Burd is currently a doctoral student at the University of Tennessee. Her current focus is on regional economic development, migration, and the creative class. She is developing her dissertation which models migration of the creative class at a sub-metropolitan scale. Prior to heading to the University of Tennessee, Charlynn was a research associate at the UNC Charlotte Urban Institute. She received her master's degree from the University of North Carolina – Charlotte in 2005. She received her bachelor's degree in Geography from Western Kentucky University. Upon joining the University of Tennessee's Center for Business and Economic Research as a graduate research assistant, Charlynn is pursuing her overlapping interests of economic development, migration, geography, 'big data' and visualization.

Submetropolitan residential location of migrating artists and engineers

Creative individuals are highly mobile and contribute to economic growth. Most studies are conducted at two dissimilar scales, metropolitan or neighborhood. Prior work often employs the metropolitan scale (e.g. Scott 2010 and Beckstead, Brown, and Gellatly 2008). However, this working paper uses a submetropolitan scale as the underlying geography. In addition to addressing a different scale of analysis, I adapted a definition of the creative class which follows Asheim and Hansen's (2009) suggested knowledge-bases of the creative class. This paper examines the residential location choices of the creative class, limited to two occupational knowledge-bases (artists and engineers), at the submetropolitan scale. The study area is limited to the fifty-two largest metropolitan areas and uses U.S. Census Bureau 2006–2008 American Community Survey (ACS) data. The geography of this study is Public Use Microdata Areas (PUMAs) which is a heuristic for neighborhood scale. The subsequent model addresses the location choice of migrants with regard to average PUMA demographic characteristics.



Amy Cervenak is a Ph.D. candidate in economic geography at the University of Toronto. With a background in economics (McGill) and a master's degree in urban planning (University of Toronto), Amy is deeply interested in the overlap of economy and culture in space – particularly cities. Her doctoral research examines the dynamics of Toronto's film economy, and focuses on cultural industry events as significant nodes in a production system which fosters learning and relationships that cut across a geographically dispersed value chain.

Her master's thesis was on cultural promotion as part of local economic development initiatives. As a research assistant, Amy undertook two projects that engage with 'creative cities' and 'creative class'. The first project explored the intersection of culture, creativity and urban governance, while the second focused on service work, a growing segment of Ontario's labour force typically overlooked in mainstream economic development policy. Ms. Cervenak has published policy papers on higher education and service work, and has organized and presented academic conference paper sessions and panels.

Film industry events: The buzz and alternative pipelines of temporary cultural industry clusters

Recent attention to cultural industries has highlighted the importance of local buzz, institutions and labour pools for competitive clusters of cultural production, as well global pipelines and networks to connect local production to global markets, capital circuits, and

innovative firm practices. In the film industry, this connection between local-global dynamics has typically been considered in terms of the horizontal (dis)integration of studio filmmaking, namely runaway productions. This paper troubles the dominant 'runaway production' narrative associated with Toronto's film industry by considering cultural industry events as significant nodes in a production system which fosters learning and relationships that cut across a geographically dispersed value chain. Drawing on empirical findings from a Toronto case study, I theorize film festivals as temporary symbolic and functional agglomerations, which present an opportunity to consider practices of value creation for the industry and the host region. In this paper I argue that film festivals are key institutions which structure an increasingly polycentric and polyphonic commercial film industry.



Rikard Eriksson: I obtained my PhD (economic geography) in 2009 at Umeå University, Sweden, and held a post-doc position between 2010 and 2011. Since 2012 I work as senior lecturer in Human geography.

My research interests include evolutionary notions of regional economic transformation, regional growth and inequality, agglomeration economies and the evolving geography of work and employment.

Related to my thesis work, I have written theoretically informed empirical articles on the role of labour dynamics in agglomerations, the role of knowledge flows for plant performance, and on the significance of firms and regions to match new skills with existing competences in different parts of the spatial economy.

During my post-doc I continued my work on knowledge flows to explain uneven patterns of regional growth. I also extended my research interests by a critical appraisal of recent amenity driven theories to sustain regional growth and employment in various spatial contexts. Currently my research focus on how agglomeration and composition of skills and industries shapes the evolution of job creation and destruction in different parts of the Swedish economy since the 1980s

Industries, skills and human capital: How does regional size affect uneven development?

The role of creativity and the geography of talent have for some time been a key factor in theorizing and analysing regional development. One of the main reasons for this is Florida's notion of the creative class, as well as Glaeser's emphasis on the connection between growth, city regions and concentrations of human capital. However, much of the empirical work mainly focuses on processes in large city-regions, and an obvious question is whether the extent to which regional policies aiming to attract creative individuals and talents to foster economic growth is appropriate for regions outside the metropolitan areas?

The objective of this paper is to assess the effect of regional size on how changes in industrial structures, composition of skills and human capital influence regional development. This is carried out by estimating regressions models on purchase power growth and employment growth in 288 Swedish regions between 2001 and 2008. The analysis demonstrates an evident spatial division of post-industrial development where larger regions benefit relatively more than smaller regions do. We find that a transition towards more knowledge intensive sectors and a higher educated labour force has the strongest impact on development in the largest city-regions, while a transition from manual skills towards more creative skills shows only a positive relationship with development in medium size regions.

Consequently, we argue that recent appraisals of creative skills and the knowledge-based economy mainly benefits the largest urban regions, meaning that regional size and functionality is an important parameter when discussing trajectories of regional development in the light of contemporary development policies.



Melanie Fasche is a Geographer based in Berlin and affiliated as PhD candidate in Urban and Regional Economic Studies at HafenCity University Hamburg. Her research interests are creative and knowledge economy, visual art, urban and regional development, and public policy. She worked as freelance public policy consultant with a focus on creative industries and arts in Berlin and was Guest Lecturer in Urban Studies at Free University Berlin. Previously she held fellowships at Columbia University, Technical University Berlin, Institute of Regional and Structural Planning (IRS), Erkner/Berlin, and University of New South Wales. Her diploma thesis "Glocalization, Gentrification and Creative Business Services: A Case Study of Newtown, Sydney" was honored with the Young Researchers Award by the Association for Australian Studies. Melanie is currently writing her dissertation on making value of contemporary visual art. After her thesis defense in fall 2012 she will start a Post-doctoral research fellowship at the Martin Prosperity Institute at the University of Toronto.

Making art history — Wealthy private collectors and contemporary visual art

The paper contributes to the emerging discourse on market making and valuation in the creative and knowledge economy by offering new insight on the value making process of contemporary visual art. In building predominately on literatures from sociology and economic geography and entangling a relational with a territorial perspective the paper reveals changes in the organization and geography of making art historical value.

These changes are driven by two interrelated dynamics. First, demand of wealthy private collectors for contemporary visual art is growing especially in new places previously not connected to the Western centred art world such as the former USSR, the Gulf region and Asia. This growing demand is pushing up price levels and increasingly pricing out cash-strapped public museums at galleries and auctions. Second, both in the West and especially in these new places a growing number of private wealthy collectors abandon the conventional Western philanthropic practices of supporting public museums. Instead wealthy private collectors create their own private museums and thus perform the legitimating and historicizing role of public museums themselves.

The growing influence of new wealthy private collectors and their private museums on making art history causes unease that money may eventually trump art historical scholarship. It is likely that the prestigious art collections of the 21st century will no longer be built by public museums in the West but by wealthy private collectors in the East — thus emphasizing both an organizational and geographical shift in making value of contemporary visual art.



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 also a Senior Editor for the *Atlantic*, and a frequent contributor to *Atlantic Cities*.

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.

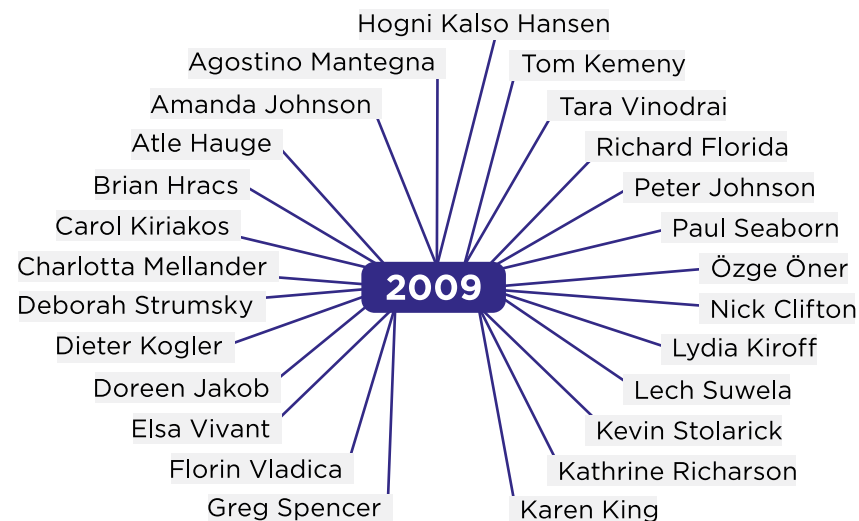
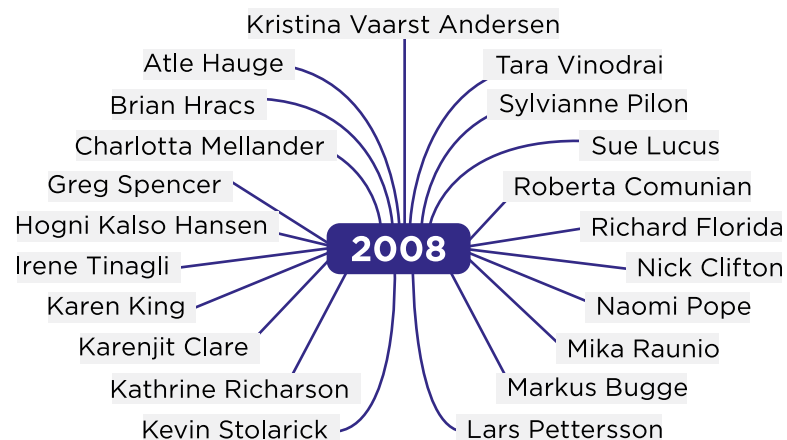
Florida is author of eight books including his ground-breaking, *The Rise of the Creative Class*, which has been translated into more than twenty languages and received the Washington Monthly's Political Book Award and was cited as a major breakthrough idea by the Harvard Business Review. In June 2012, *The Rise of the Creative Class – Revisited: 10th Anniversary Edition*, will be released. 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.



Alexandre Frenette: I am a PhD candidate in the sociology program at the City University of New York, Graduate Center. My research focuses on the meanings and structures of creative work. My dissertation is titled "The Intern Economy: Laboring to Learn in the Music Industry" and provides an ethnographic account of internship practices and early careers on the business side of the music industry. I have presented on this and other topics at American Sociological Association, Eastern Sociological Society, and International Sociological Association conferences, lectured on cultural sociology at Smith College, Eugene Lang, and Fordham University, and my writings appear in *Contemporary Sociology* and the *Canadian Journal of Sociology*.

Sound consent: Constructing the music industry's intern economy

Internships have not yet sparked the wealth of research that befits their rising importance. Under this "win-win" arrangement students arguably gain real world experience and companies screen potential employees while receiving cheap or free labor. A group of writings decries internships for exploiting overqualified and unprotected young workers (e.g. Perlin, 2011). Frederick (1997) portrays a system of intern labor where aspirants compete for and complete numerous costly unpaid internships to be considered for paid positions, citing the creative industries as the worst "abusers" of intern labor. Yet, academics and politicians routinely celebrate creative industries as meaningful, humane sites of no-collar work and industries that act as economic engines for cities like New York. The current paper helps fill gaps in knowledge regarding internships and day-today work conditions in the creative industries by intersecting these two topics. Based on fieldwork at two major music companies and data from 57 semi-structured interviews, this paper analyzes the experiences of interns and employees within the music industry and thus grounds the social context of internship practices. From an interactionist perspective, this paper asks: How do interns fit within the organizational structures in the music industry? Subsequently, how do interns and employees construct the intern's role? While internships appear as educational experiences for students and recent graduates, this paper suggests that this form of unpaid work in the music industry — through the negotiation of the varied and ambiguous intern role — helps to reproduce, sort, and put to productive use an individuated labor pool.





Shoshanah D. Goldberg Goldberg, PhD is an accomplished part-time assistant professor, expert consultant, and proficient public speaker. Dr. Goldberg is a fund raising, arts management and marketing professional with over twenty years of experience in nonprofit administration, major gifts and corporate sponsorship. Goldberg teaches graduate and undergraduate-level courses in cultural policy, media management, arts administration, fundraising, grant writing, and management for urban planners at The New School, Hunter College and Columbia University. She has been on the executive team at reknown nonprofit organizations including The Paley Center for Media, American Cancer Society, Greenwich House Pottery, March of Dimes, American Museum of Natural History, and Museum of Holography.

Dr. Goldberg is a featured speaker at conferences and workshops, and as a management consultant serves clients including Aspen Institute, Socrates Sculpture Park, Smack Mellon Gallery, MoMA, New York State Psychological Association, National Geographic, Sesame Workshop, and Polaroid, as well as numerous individuals and community-based organizations. Goldberg holds a BFA in ceramics (University of Michigan) an MBA in arts management (SUNY Binghamton) and PhD in public and urban policy (The New School), where her dissertation, supported by a generous grant from The Rockefeller Foundation, focused on arts and culture in economic development in New York and Toronto.

We (re) built this city on arts and culture: Creative economic development policy in New York and Toronto

This paper explores the relationship between cultural policy and arts and culture options on the economic development agendas of Toronto and New York over the 2000s, examining ways both cities adopted creative city strategies. The comparative case study, informed by 42 semi-structured interviews and archival and historical research, investigates municipal cultural policy within the economic development lexicon in each city. As a result of integrated agenda setting, cultural amenities were developed in both cities, creative workers attracted and retained, and financial investments in the cultural built environment were made both by government and private sector actors.

In each city, arts and culture's role on the economic development agenda came in response to shocks experienced early in the decade. For Toronto, this was the endogenous shock of the center city's amalgamation with surrounding areas; for New York it was the exogenous shock of 9/11. Toronto's priority was reimagining its potential in order to enter the knowledge economy; New York focused on recovery from a disaster. In each city, arts and culture was used to revitalize decaying areas, attract residents and tourists, and build the urban brand.

Three key principles have emerged from the findings: 1) Integrate arts and culture into a broad economic development framework incorporating both economic and social benefit; 2) Build and cultivate relationships and stakeholder partnerships across policy domains and throughout sectors; 3) Use research and strategic planning to analyze how arts and culture interventions can support municipal economic development agendas and be integrated into numerous policy interventions.



Mark Graham* is a Research Fellow at the Oxford Internet Institute, University of Oxford. His dissertation looked at changes being brought about in the Thai silk industry due to increased internet usage. More broadly his work centres on both Internet and Economic Geographies. One major research focus involves examining the geographies of the Internet (looking at the geographies of online content and the geographies of participation). A second broad focus deals with the

role that the Internet plays in creative and information-based industries in the Global South: including his current project which explores such questions in Kenya and Rwanda. His work is published in both academic and popular outlets. He has written a series of articles for the Guardian, maintains a blog that received ¼ of a million hits last year (floatingsheep.org), and has published a variety of articles and book chapters.

Africa's silicon valley? Creativity, generativity, innovation and the economic potentials altered connectivity in East Africa

Until recently, East Africa was the last major region on Earth without fibre-optic internet connections. People relied on slow and prohibitively expensive satellite connections. However, the recent landing of submarine fibre-optic cables has fundamentally altered the region's connectivity. This paper examines the effects of the cables in Kenya's software development and outsourcing sectors. Specifically, it compares predicted effects of the cables in Kenyan and international media (sample of 378 reports) and government policy documents, and altered practices in the industry (using a sample of 20 interviews).

Two broad conclusions to be drawn. First, within software development and outsourcing sectors, there are a diverse range of creative and innovative practices (and possibilities) that have not been given space in official government visions, documents, plans, statements and policies. Rather than highlight some of the unique work being carried out in Kenya, many of the official plans seek to emulate a model of low-end business process outsourcing work performed elsewhere in the world and compete largely on price. Second, both the media and government present highly unrealistic expectations of the effects of the cables in the Kenyan creative economy. However, these same hyperbolic discourses are actually a powerful force driving much of the work performed in the sector. In other words, it is not just cost, speed, and the ability to access information and communicate that are having a transformative effect, but also a powerful unbridled optimism that is driving, and allowing for a reimagining of policies, practices, and expectations.

* Unfortunately Mark is unable to attend the ECE



Vivian Ho is a doctoral candidate at the Price School of Public Policy at University of Southern California under the supervision of Elizabeth Currid-Halkett. She is originally from New York City and did her undergraduate work in policy analysis at Cornell University. After college she worked at CRA International, an economic consulting firm. Her current research focuses on the economic geography of cultural industries and the impact of the cultural economy on urban development. She is currently working on her dissertation studying the role of restaurants in economic development.

Dining out in urban places: A spatial analysis of restaurants in New York City neighborhoods

Urban areas are centers of consumption and amenities play a major role in urban life. Restaurants are a key part of the urban experience and are an unexplored, but critical part of urban planning and development. Restaurants are important signals in economic development, and like other cultural industries, are thought to add to the distinction and uniqueness of a place. The cultural industry has been impacted by the rise of Web 2.0, and social media can contribute to our understanding of cities and implications for economic development and urban planning. Restaurants have been overlooked in the literature, but are no stranger to this phenomenon. This research focuses on the spatial clustering of restaurants in New York City and studies whether restaurants that generate and attract social media locate in particular places. Using social media data in a unique universe of 24,000 New York City eating establishments, I use GIS to study restaurant patterns and the impact of social media

on eating establishments in neighborhoods. I inform this geographical analysis with detailed interviews of restaurant entrepreneurs. This analysis allows us to draw larger inferences about the role of social media, buzz and cultural industry processes in the 21st century city.



Brian J. Hracs is a Research Fellow in the Department of Social and Economic Geography at Uppsala University, Sweden. He is also affiliated with the Centre for Research on Innovation and Industrial Dynamics (CIND) in Sweden and the Martin Prosperity Institute at the University of Toronto. Brian received his PhD in Geography from the University of Toronto in 2010. His research interests include the impact of digital technologies and competition on 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, the linkages between music and fashion and the factors that motivate people to move within and between cities. 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. To stay balanced, Brian enjoys playing drums in indie rock bands and traveling.

Competing in the 'crowded' creative economy: The case of independent musicians and fashion designers

With iTunes offering over 18 million songs and Etsy featuring over 10 million items of clothing, the contemporary marketplace for music and fashion-related products is characterized by oversupply and intense competition. With new digital technologies and declining entry barriers, cultural producers struggle to stand out in the crowd and command monopoly rents for their 'unique' goods and services. Yet, whereas geographers have examined the capital-intensive strategies that global firms such as Burberry use to brand their products, little is known about how local entrepreneurs monetize their creative content on shoe-string budgets. Using a cross-national and cross-sectoral comparison of independent musicians and fashion designers in Toronto, Stockholm, Berlin and New York, this presentation demonstrates how these producers harness exclusivity to generate distinction and value. By providing illustrative examples, three common sources of exclusivity are explored. These include tapping into the individualization of demand, integrating consumers into the production and promotion process and manipulating physical and virtual spaces. The trans-local flows, effectiveness and ongoing sustainability of these exclusivity-based strategies will also be considered. The findings contribute to our understanding of entrepreneurship and market dynamics in the contemporary creative economy.



Karen King is a research scientist with the Martin Prosperity Institute (MPI) in the Rotman School of Management at the University of Toronto. As a population geographer, Karen's research interests include immigration, population aging, and economic development. Her research program at the MPI has two primary research streams. First, her research program examines regional economic development with this research focusing on how the intersection of industry and occupation employment structures has changed over space and time. Second,

her research program examines the migration and residential location patterns of immigrants and the aging population.

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 immigrant population.

Understanding occupation employment transitions in the Canadian labour force: An analysis of the Survey of Labour and Income Dynamics, 1993 to 2008

The changing political, social and economic landscape over the past fifty years in Canada has brought about a significant shift in the nature, organization and performance of work and the labour market. At the heart of this shift is the disappearance of traditional manufacturing employment in the goods producing sector and the growth of new employment opportunities in the burgeoning service sector has been a particularly important component in driving the reorganization of work in the contemporary economy. The growth in the service sector has resulted in the growth of both highly paid, knowledge intensive service jobs and low paid, low skilled, service jobs.

While previous quantitative research on issues pertaining to labour mobility and dual job holders exists, there has not been a detailed study in Canada that examines the longitudinal dynamics of labour mobility in a flexible labour market and whether some occupations are more prone to certain patterns of labour mobility than others. This study seeks to provide insight into the degree to which workers in Canada are able to transition between jobs, occupations and occupational classes and the subsequent changes to their salaries.

Using the Survey of Labour and Income Dynamics (SLID), this paper examines individuals' job, occupation, and occupational class transitions between 1993 and 2008. The research examines the occurrence and frequency of these three transitions by varying socio-economic and demographic characteristics including education and gender. In addition, this research compares the degree of variation in salaries due to differences in occupations and occupational class as well as transition type.



Elizabeth Mack received her Ph.D. in Economic Geography from Indiana University and is now an Assistant Professor at Arizona State University's School of Geographical Sciences and Urban Planning where she teaches classes on planning methods and economic development. Her research interests include technological and human capital aspects of economic development with a focus on how broadband impacts the growth and development of regional economies.

Entrepreneurship and technological change: Broadband provision impacts on entrepreneurship

Entrepreneurship is increasingly viewed as a critical aspect of U.S. economic vitality and competitiveness. However, the dynamic nature of the global business environment and rapid pace of technological change provide challenges for recommending best practices for fostering entrepreneurship. The dynamic global business environment suggests entrepreneurs require not only financial capital and business savvy but also the ability to adapt to technological change. The proposed research is designed to uncover how technological change, specifically broadband Internet connections, has impacted entrepreneurial activity across the United States in the initial years for which broadband was available (1999–2004). Aggregated ZIP code area data for these years from the FCC's Form 477 database will be used to construct models to obtain some understanding of the initial shock of broadband Internet connections on entrepreneurship. Results will help economic development practitioners and policymakers better understand the issues new Internet technologies pose for entrepreneurs, and develop better strategies to help entrepreneurs adapt more efficiently to technological change.



Charlotta Mellander is an 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.



Oli Mould is a Human Geographer with a passion for the creative practices of cities – both those that contribute to capitalist accumulation and those that seek to resist it. His PhD focused on cities and the creative industries through a case study of Sydney's film industry. He completed his PhD while working for an academic-led think tank in London which focused on policy implementation for the city's creative economy. Feeling that he was missing out on a career in academia, he took a research post at the Globalisation and World Cities Group

at Loughborough University, working on a project that focused on a Jacobsian approach to urban growth. Upon completion of the post, he secured tenure at Salford University where he is now in his second semester as a Lecturer in Human Geography.

The immediacy of Media Cities: Analysing the changing geographies of global media production

The media and creative industries as an important developmental stimulant in contemporary capitalism is now well versed (Flew, 2011). The importance of the city in such developments has also penetrated many political debates (Florida, 2005). Coupling these two narratives is the recent phenomena of so-called 'Media Cities'. Unlike other 'soft' creative or cultural industry place-led policies, media city developments have huge levels of sunk financial investment in business real estate, hi-tech digital infrastructures and luxury leisure and residential facilities. These media and creative industry centres are eulogised by the private investors that fund them (and the local urban governments that sign them off) as attractive to high-end media production companies and cutting edge creative industry talent. Hence, they are purposefully designed to spatially concentrate international media production, and concurrently support this by agglomerating the locally incumbent creative industry talent. These two related aims are attempts to foster an all-important creative 'buzz' (Storper and Venables, 2004). This paper seeks to critically analyse these new phenomenon based on primary research conducted in Salford, Copenhagen and Dubai. The research assesses the geographical concentration of local, national and regional media production in these locales, their roles in the wider international media landscape and questions whether they foster a creative buzz. This paper then conceptualises how they are attempting to shift the global landscape of media production, but also explores the difficulties they face in fostering a creative 'buzz' – both of which will be crucial to their long-term sustainability.



Anirban Mukherjee is a PhD candidate in Sociology at Kansas State University, Manhattan, KS, USA. He is from Calcutta, India and came to United States to pursue his doctoral studies. He received B.A. and M.A. degrees in Sociology from Presidency University, Calcutta and Jawaharlal Nehru University (JNU), New Delhi, respectively. After graduating from JNU, he taught for several years as a Lecturer at Vidyasagar University in India, teaching courses in Sociological Theory,

Economy and Society, and Urban Sociology. He is presently completing his Ph.D. dissertation entitled, "Assimilation and Intergenerational Relations Among Creative Workers: The Case of Bengali-Indian Immigrants in Kansas City Metropolitan Area." His research focuses on the migration of Bengali (the inhabitants of the state of West Bengal, India) professional workers to the United States and examines the role that urban amenities play in the social adaptation and assimilation of Bengali-Indian professionals as creative workers residing and working in a U.S. metropolitan area.

Urban amenity preferences among creative immigrant workers: The case of Bengali-Indian immigrants in Kansas City metropolitan area

This qualitative research explores the relationship between urban amenities and the employment of creative Indian workers using personal interviews conducted with Indian professional workers and their families working and residing in the Kansas City (KC) Metropolitan Area. In addressing the debate of whether creative workers follow jobs or jobs follow creative workers, the findings indicate that the decision of Indian creative workers to locate in the Kansas City metropolitan area was primarily influenced by the availability of job opportunities and had little to do with available amenities. However, once located in the KC metropolitan area, local amenities became very important in influencing the decision of these workers to remain there (i.e., creative worker retention). A key finding from this study is that the presence of local amenities central to the lifestyles of American professional workers was more important to Indian professional workers than the availability of ethnic Indian amenities such as Indian grocery stores, restaurants, temples, and the screening of Bollywood movies in local theaters. It was also found that "social" amenities are crucial to the retention of Indian professional workers rather than amenities offered through the market or aesthetic features of the urban or natural landscape. Participation in ethnic Indian associations and the formation of social networks with other Indian workers residing in the city were critical amenities that influenced the satisfaction of Indian professionals with their lifestyles in the KC metropolitan area. Further, Indian workers preferred residing in suburbs over inner city neighborhoods because of their strong emphasis on the educational achievement of their children and the presence of better schooling opportunities in the suburbs. While 'distance from work' and 'safety of the neighborhood' were other amenity considerations shaping the settlement decisions of Indian professionals, the presence of co-ethnics in the neighborhood was not an influential factor. However, the formation of dispersed social networks with other coethnics residing in other neighborhoods of the metropolitan area was an important amenity preference influencing residential location.



Richard E. Ocejo earned his doctorate in sociology at the CUNY Graduate Center and joined the department of sociology at John Jay College of Criminal Justice, CUNY as an assistant professor in fall 2009. In his research he has specifically used ethnographic and qualitative methods to examine the disparate definitions of, conflicts over, and uses of community among people who contest and construct a nightlife scene on the gentrified Lower East Side of Manhattan. Ocejo is currently working on a project that examines the meanings of work

and craft among tradesmen. This ongoing research focuses on the attitudes and practices of people in several traditional, but reinvented, occupations to reveal the changing nature of work in the postindustrial economy. He has published scholarly articles in *City & Community*, *City, Culture, and Society*, and *European Journal of Cultural Studies*. Ocejo edited a reader, entitled *Ethnography and the City: Readings on Doing Urban Fieldwork* (Routledge, 2012), and also has a forthcoming book through Princeton University Press on his Lower East Side research that will be published in 2013.

The tradesmen: Interactive service, craft production, and the reinvention of working-class jobs

Bartenders, distillers, barbers, and butchers are examples of historically blue-collar, working-class jobs that often conjure romantic, sepia-toned images of hard-working tradesmen in simpler times and less romantic images of low-status, dirty work. Forces of modernity, such as technological advances and industrialization that changed manufacturing, farming, and the nature of work, and an escalated demand for speed and efficiency in products and services among consumers, transformed these occupations. Today practitioners of these and other similar occupations are reinventing and redefining them by infusing their work with new meanings and values, such as creativity, a sense of craftsmanship, and new emphases on service. These professionals are constructing select niches within their industries that offer rarefied products and services for an increasingly discerning clientele within the context of an expanding creative economy. Based on ongoing ethnographic research I explain why these professions have emerged and how their practitioners understand the work they do. I break these four occupations down into two non-mutually exclusive categories: "craft production" (microdistillers and butchers), or the manufacturing of products using craft-based techniques, and "interactive service work" (cocktail bartenders and men's barbers), or the use of dialogue and cultural knowledge to match consumers with specialized products and services. I focus on multiple dimensions that characterize the meanings and practices behind these occupations, namely their professionalization, how they incorporate the past in their practices, the use of "conspicuous production" to educate consumers, and the importance of time in the production process. My paper will particularly focus on the latter dimension to demonstrate how these workers interpret and use time to provide and create unique services and products.



Pepijn Olders received a Master's degree from Utrecht University in Human Geography and Urban Planning and is currently a PhD candidate at the Department of Social and Economic Geography at Uppsala University. The focus of his PhD is the apparent paradox between conceptual boundaries of (data) classifications versus relational complexities of products, processes and places in the spatial economy. Drawing on close parallels with the neo-Darwinist framework, the aim is to suggest how complexity theories and network analogies can be empirically used to turn complexity from problem to strength in understanding selected cases in Economic Geography.

The right time, the right place, the right people: What does it take to become a star in the Michelin universe?

For a long time, French cuisine has been *the* benchmark in the restaurant industry. The most dominant expert opinion assessing the creative quality of French cuisine has always been the Michelin red guide. Besides the guide being a well-defined mechanism turning symbolic value into economic profitability, it is also one of France's best kept secrets. This paper therefore tries to unveil the "Michelin mystery" and understand what it takes to become successful in the French restaurant industry. To do justice to the complex nature of creative success, this paper adopts a multi-level approach focused on interactions. A wide variety of interactions from regional to personal is assessed by testing various hypotheses derived from sociological, historical, economic and organizational theories and several more popular accounts. The data used stems from two unique datasets; one consisting of all star-rated restaurants in France between 1950 and 2012 and the second based on

biographical data of 350 French chefs. The presentation will show the results of three analyses. The first aims to understand why star-rated restaurants occur in the regions they do. A second analysis is designed as longitudinal assessment of firms' success; what influences the yearly probability of losing a restaurant's starrating? Finally, what impact do different dimensions of personal learning and experience have on a chef's likelihood of obtaining different categories of star-rating? Combined, these results give a holistic perspective on what it takes to become a star.



Andrey Petrov is Assistant Professor of Geography at the University of Northern Iowa, USA. He earned PhD in Economic Geography and Geographic Information Science from the University of Toronto in 2008.

Andrey's research interests include economic development strategies and regional differentiation in the Canadian and Russian North, knowledge-based and resource based economies in remote regions, Indigenous demographics and labor migration in the North, and geo-spatial techniques in regional analysis. Andrey's papers appeared in various academic journals including Arctic, Regional Studies, Canadian Journal of Regional Science, Journal of Population Research, Cartographica, Polar Geography, GIScience and Remote Sensing, Canadian Journal of Population, and others. He coauthored a number of book and textbook chapters and research reports. Dr. Petrov is the PI on the National Science Foundation "Creative Arctic" project – a pan-arctic study focused on spatial analysis of the creative capital and its economic impact in remote regions of the Circumpolar North. He is also a PI and Co-PI on several other NSF, NASA and institutional grants. Dr. Petrov is a collaborator in the Arctic Human Development Report and Arctic Social Indicators projects. Dr. Petrov is a recipient of the 2010 Canadian Association of Geographers Starkey-Robinson Award for outstanding graduate research on the geography of Canada.

Creative frontiers: Creative capital and economic future of the Arctic

This paper aims at exploring the role of creative capital in the economic development in the Circumpolar region and in the world peripheries in general. My main arguments are: (1) creative capital is a pivotal factor of regional development and is an agent economic transformation in the peripheries, and (2) alternative strategies of regional development based on engaging creative capital represent a promising policy mechanism for reconciling realities of contemporary capitalism and local Arctic modernities. This gives an option to implement development strategies that build on endogenous capacities and engage scientific, entrepreneurial and local traditional knowledge for the benefit of the region.

The paper conducts a comparative analysis of the creative capital in northern regions of Canada, Russia, Alaska, and the Nordic North. I investigate geography, characteristics and dynamics of creative capital. Methodologically, the study considers four types of creative capital: scientific/technological, bohemian/cultural, leadership and entrepreneurial. To measure creative capital in peripheral context I extend and revise the creative capital metrics. The empirical analysis shows that creative capital patterns and relationships in the peripheral are generally similar to those observed in southern regions. However, in the frontier we see disconnect between the creative capital and levels of formal education, as well as a weak connection between different groups of the creative capital. Although the geographic distribution of the creative capital is heavily clustered in urban centers, some peripheral regions perform exceptionally well. These regions may be considered as future testing grounds for implementing alternative development strategies.



Haifeng Qian is an assistant professor at the Maxine Goodman Levin College of Urban Affairs, Cleveland State University. His areas of research and teaching include urban and regional economic development, entrepreneurship and innovation, and public policy. His work has been published in the *Annals of Regional Science*, *Economic Development Quarterly*, *Environment and Planning A*, *Journal of Economic Geography* and *Small Business Economics*. He is also the author or co-author of five book chapters and two encyclopedia entries. During

2007–08, Dr. Qian was a consultant at the World Bank in Washington, DC, where he conducted research in energy policy. He was the recipient of the 22nd Charles M. Tiebout Prize in Regional Science. Qian obtained a Ph.D. degree in public policy at George Mason University in 2010. He also holds a master's degree in management and a bachelor's degree in engineering, both from Tsinghua University in Beijing, China.

Diversity or tolerance? The social driver of innovation and entrepreneurship in U.S. cities

Popularized by the work of Richard Florida (2002), the role of tolerance, openness or social/cultural diversity in regional economic development has gained much attention. The literature tells that a high level of tolerance and openness signals low barriers to entry of talent (human capital or the creative class) from outside a region or a city. Moreover, a diversified provision of people with different cultural and knowledge backgrounds encourages different perspectives of thinking and various combinations of existing knowledge, which further contributes to technology and innovation in the city. In addition, diverse economic agents perceive potential market opportunities differently, which makes the discovery and exploitation of potential market opportunities (i.e., entrepreneurship) more likely to happen. Along this line of research, diversity, tolerance, and openness are generally considered homogenous terms and interchangeably used. This article argues that diversity is different from tolerance and openness in definitions, measures and impacts on innovation and entrepreneurship. A high level of social or cultural diversity requires both a large number of differentiated social groups and an even distribution of population across these groups; tolerance, by contrast, is value-based and addresses deviation from mainstream standards. Using the Herfindahl-Hirschman Index based on countries of birth as a measure of diversity and the gay/bohemian index as a measure of tolerance, this article examines the statistical differences of these two variables, and compares their effects on innovation (measured by patents per capita) and entrepreneurship (measured by new firm formation per labor force) in U.S. metropolitan areas using multivariate analysis.



Elliot Siemiatycki is a PhD Candidate and Lecturer in Geography at the University of British Columbia where he specializes in the study of economic and urban restructuring. His dissertation research examines the remaking of the Vancouver economy and labour market over the past quarter-century. Using in-depth interviews with workers and managers in the legal sector, the software/gaming sector and the hospitality sector, this comparative research seeks to understand how and why firms establish flexible employment regimes and the resulting profiles of precariousness experienced by workers in these sectors. Other past and current projects include research on: restructuring in the North American auto industry, the role of universities in city-making and economic development, the rise of onshore and offshore outsourcing in the legal services industry, and the changing status and strategies of trade unions in the context of globalization. A lifelong sports fanatic, Elliot played varsity basketball at McGill University and established a basketball academy for underprivileged youth at Toronto's Scadding Court Community Center.

Flexible or precarious? A comparative case-study of employment relations in the creative city

Nearly a decade after Richard Florida's 'The Rise of the Creative Class', recent research has called into question the basic premise that jobs being held by members of the creative class are necessarily good jobs. This paper explores the employment relations undergirding the creative class theory by presenting evidence gathered from a detailed cross-sectoral case study in one of Canada's leading creative cities – Vancouver, British Columbia. Comparing the labour market experiences of lawyers (knowledge-workers), video game and web developers (creative-workers) and food and beverage servers (service-workers), a number of precarious employment features emerge in each of the occupational segments but these are demonstrated to have different expressions and consequences for the different kinds of workers. In this respect, job quality and dissatisfaction emerge as significant issues across occupational segments but knowledge and creative workers are better protected from labour market insecurities because of their financial status, social networks and skills. It is argued that these findings have important lessons both for creative cities research as well as the burgeoning literature on precarious employment.



Jenny Sjöholm: My work is situated at the intersections between arts and economy. With particular focus on the cultural, social and economic geographies of the art world, my research has so far concerned artistic practice, skills and knowledge, cultural labour, small-scale cultural entrepreneurship, as well as art market intermediaries and in particular contemporary private art collectors and the emerging (re-)privatization of the art world. I started my current position as a post-doctoral research fellow at Uppsala university in July 2011, where I'm

now involved in a 3 years research programme focused on quality defining processes in the art market. In addition to my academic work, I am engaged in residencies and other research work at several art institutions; I am planning and organizing exhibition and events at art museums and galleries in Sweden and in Great Britain as well as I am contributing to exhibitions catalogues and art books.

The laboratorial art studio: On the methodologies and geographies of experimental and self-directed work in the making of visual art

In contrast to the attention given to museums, galleries and actors in the creative economy and the commercial art-world, the artist's studio itself has, until recently, been largely overlooked. The artist's studio is an understudied and undocumented, yet pivotal space of artistic work, activity and creativity. Focusing particularly on the methodological and productive function of the studio, this paper explores the studio as a central space for individual creative actions.

Although the alchemy of an art form can never be completely revealed, through qualitative fieldwork of London-based visual artists and their workspaces, it becomes apparent that the often cluttered and messy studio spaces are spaces set up and used for a kind of systematic enquiry. It is argued that artists' studio practice has much in common with scientific methodologies and experimentation; that the spaces of artists are, in reality, a historical and creative laboratory. However, the laboratorial studio is more than just a space for experimentation. Indeed, a large part of the methodological practice in the studio is based on the repetition of manual labour. In particular, artists persistently practice their craft until the practical knowledge becomes an embodied skill and the physical act of making becomes second-nature. This paper highlights the individualized and dynamic nature of the artistic production process and reveals how micro spaces of work are arranged to facilitate experimentation, production and learning.



Ben Spigel is a PhD Candidate in the Department of Geography and Program in Planning at the University of Toronto, where he researches the role of industrial and regional cultures in the entrepreneurship process. His work focuses on exploring the mechanisms by which social structures such as regional culture and institutions affect the everyday practices and strategies of Canadian technology entrepreneurs. He has a Masters Degree in Geography from The Ohio State University, where he studied the role of proximity in university industry networking and knowledge sharing and a Bachelors Degree from the University of Toronto where he also studied economic geography.

Regional cultures and entrepreneurial environments: A Bourdieuan approach

Creative economies are heavily dependent on local cultures that promote tolerance, risk taking, and acceptance of new ideas. However, few behavioral frameworks expressly theorize the connections between regional-scale cultures and social structures and actors' daily economic practices. This is especially apparent in the study of entrepreneurship, where the voluminous research on the role of regional cultures in the entrepreneurship process is undermined by the lack a theoretical connections between culture and practice. To address this research gap, the paper employs the work of Pierre Bourdieu to explain the mechanisms that link regional social structures and entrepreneurial practices. The paper specially examines the entrepreneurial intentions of technology entrepreneurs in two Canadian cities — Waterloo, Ontario and Calgary, Alberta — to better understand how their regional social environments influence their decisions to start firms. Entrepreneurs are either pulled into entrepreneurship via a desire to control their own economic fortune; pushed into it due to the lack of opportunities in the traditional labor market; or trip over an opportunity and choose to pursue it by creating a new firm rather than through their pre-existing job. Through 70 semi-structured interviews with entrepreneurs, investors, and local economic development officials, the paper argues that the differences in the dominant form of entrepreneurial intentions observed between the two regions can be explained through entrepreneurs' understanding of local social rules and customs.



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 several of Richard Florida's books including *The Rise of the Creative Class* and *Rise Revisited (the 10th Anniversary Edition)*. 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 and Creative Economy theory. Kevin is one of the few statistical analysts who has the complete works of Edward Tufte and Donald Norman on his shelves.



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