

creative class

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outline

paper

creative class

how can creativity be fostered (p.743 Peck, 2005)

criticism (Peck, 2005)

Recasting the creative class (McGranahan and Wojan, 2007)

NECESSARY readings

- ◇ Peck (2005)—both a good overview of creative class and criticism of it
- ◇ quasi-necessary reading: Florida (2009)
- ◇ unnecessary, but interesting: https://sites.google.com/site/adamokuliczkozaryn/pubs/rel_inn.pdf

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- (2014): "Where Does the Creative Class Move?" .
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- NATEMEYER, W. AND J. MCMAHON (2001): Classics of organizational behavior, Waveland Pr Inc.

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let's discuss paper

- ◇ paper due soon
- ◇ how's the progress?
- ◇ what are the biggest challenges?
 - what doesn't go well?
- ◇ what goes well?
- ◇ I guess I am a “quant”, but open-minded: any approach is fine

clarity, simplicity, conciseness

- ◇ I am a big fan of clarity and conciseness; even wrote about it
- ◇ <http://dppa.camden.rutgers.edu/files/2012/11/0kulicz-Kozaryn-paper.pdf>
- ◇ social science prose is most unclear and cluttered! why?
- ◇ why not write with simplicity and clarity of natural sci?
- ◇ fancy words/complicated sentences don't make it more sci!
- ◇ soc sci is dull, boring, headache-conducive; and even nat sci!

be lively

- ◇ why can't it be engaging and fun like fiction??
- ◇ sure be thorough and logical and everything, but have fun! and don't torture yourself and the reader!!
- ◇ your paper should read like an engaging story
 - not like a phonebook or Stata manual
 - it should be interesting, engaging, not only informative
- ◇ be brief
 - we have too much information clutter these days

the “so what?” question

- ◇ as you read your paper, ask yourself “so what?”
- ◇ if it is not not important for your argument, drop it
 - avoid padding
- ◇ be clear and to the point
- ◇ what is your contribution?
 - there has to be some, otherwise what's the point?
 - be clear about it

use concepts from class

- ◇ to get an A you have to use some concepts from the class
 - the more the better...
 - any concepts, whether in slides or in the reading list...
- ◇ or indeed any concepts, not even covered in class
 - (as long as are related to broadly understood development)

scholastic dishonesty/plagiarism

- ◇ I want to be clear that I am very serious about it
(I may appear not strict, but very strict here!)
- ◇ Again, it is a good idea to build on your research done for earlier classes, projects, presentations, and/or parallel ones
- ◇ but be very explicit and clear about which parts of your paper are done only for this class, and by you
(everything not yours OR not for this class only has to be quoted/cited!!)
- ◇ leave no ambiguity about it
- ◇ scholastic dishonesty/plagiarism results in F and worse

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i know something here

- ◇ this and inequality/welfare (next week) are the only things from this class that i research!
- ◇ and we can think of some collaboration...

a disciplinary sidenote

- ◇ creativity is a psychological concept
- ◇ for instance see psychologists Silvia et al. (2012, 2009), Kaufman and Beghetto (2009)
- ◇ Kaufman and Beghetto (2009) is a typology of creativity:
 - Big-C (Darwin, Einstein, etc)
 - Pro-C (professional; eg video game designers)
 - everyday, small-c (eg navigating traffic, parking, brushing teeth while showering, listening to lectures at higher speed)
- ◇ business scholars study it; landmark Christensen (1997)
- ◇ and urban/regional/policy/adm: Florida

creativity v innovation

- ◇ innovation includes some materialization/implementation
- ◇ creativity is mostly in your head,
 - and based on social relations
- ◇ creativity (as everything) is socially constructed ((Berger and Luckman, 1966)
- ◇ and socially awarded—an idea is deemed creative by experts or a field
- ◇ for elaboration see Okulicz-Kozaryn (2015)

innovation and creativity are key for progress

- ◇ they are key for economic development as well
- ◇ and especially disruptive innovation is the key (Christensen, 1997)
- ◇ then of course a question is how you come up with innovation or creativity?

how you come up with creativity?

- ◇ Christensen (1997) lists many insights (eg walk around, observe, make notes, connect ideas)
 - but a more basic idea is that to have creativity, you need to attract people who are creative to begin with
 - so we need to foster creativity in the place

innovation and creativity

- ◇ recently, i attended a talk given by a business person:
- ◇ these days, only two things matter in business
- ◇ **innovation** and **marketing**
- ◇ ie what matters is ability to come up with a new product
- ◇ and ability to sell a product
- ◇ everything else, production, logistics, etc is secondary

creativity is key!

- ◇ IBM 2010 Global CEO Study surveyed over 1,500 Chief Executive Officers from 60 countries and 33 industries
- ◇ they say: more than rigor, management discipline, integrity or even vision
- ◇ success will require creativity
- ◇ <http://www-03.ibm.com/press/us/en/pressrelease/31670.wss>

predicting the future

- ◇ technology will increase creativity premium
 - whatever can be automated, will be automated
 - the only thing we will have left is human creativity
 - and the only jobs left will be creative ones
- ◇ creative types will do what computers can't
 - the wage/prestige gap will widen between creative and not creative people due to computers in the middle: non-creatives will be less useful than computers

predicting the future

- ◇ non-creatives will have jobs that provide social capital:
 - bartenders, nurses, professors at less fancy universities
 - (highest growing job in the US recently was adjuncts)
 - not because we cannot outsource these jobs to computers
 - but because humans still will be willing to pay more for human company than computer company
 - like talking to a computer on the phone? <http://gethuman.com/>
 - but wages won't be high because there will be fewer such jobs and more competition for them
 - also see [Brynjolfsson and McAfee \(2014\)](#)

talent, mobility and place attraction

- ◇ Florida got it right: creativity/talent is very mobile
- ◇ it will go wherever it wants (Florida, 2014)
- ◇ and so by making a place cool you can attract it
- ◇ but talent is not looking only for arts and bike lanes
- ◇ talent wants awesome jobs: highly paid, flexy, fun, etc
- ◇ I'd go to Houston, not Boston or Portland for same salary
- ◇ Boston/Portland are pricey (arguably for being cool)
- ◇ I'd rather have money in boring place—how about you?

I coined “Technology Class”

- ◇ you can be quite successful by just using technology, not inventing it; eg data science
- ◇ you can be creative writing poems or academic papers and fail in today's economy
- ◇ you need to be creative with technology!
- ◇ write software, analyze data, etc
 - Google, Twitter, Amazon, Oracle, etc
 - these are the winners!
- ◇ so yes, as per http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html we need creativity, but perhaps only creativity with/in technology

looking for authenticity or grit

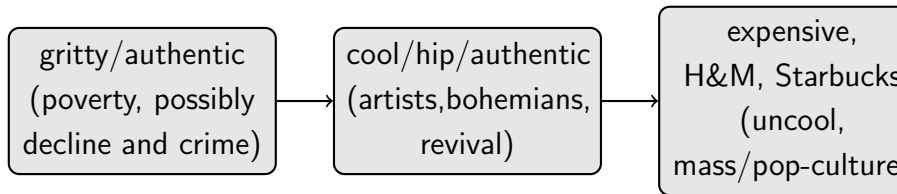


Figure:

Gentrification 'Without the Negative' in Columbus

- ◇ <http://vimeo.com/111533309>
- ◇ not the rich moving in and displacing the poor,
- ◇ but poor or middle class artists moving into empty spaces
- ◇ but couple years down the road, if successful...
- ◇ there will be Starbucks, H&M and IKEA !

urban explorers

- ◇ “urban explorers” specifically look for grit and coolness;
eg:
- ◇ <http://www.urbanexplorers.net/>
- ◇ <http://www.reddit.com/r/urbanexploration/>
- ◇ <http://www.uer.ca/>

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Cultivate and reward creativity

- ◇ “Everyone is part of the value chain of creativity.
- ◇ Creativity can happen at anytime, anywhere, and it’s happening in your community right now.
- ◇ Pay attention.”
- ◇ I think that’s correct
- ◇ I am trying to foster creativity by being flexible on reading list with wide coverage of topics
- ◇ In exams, I grade thinking, not remembering
- ◇ For repetitive tasks use computers—they are better at that than humans

Invest in the creative ecosystem

- ◇ “The creative ecosystem can include arts and culture, nightlife,
- ◇ the music scene, restaurants, artists and designers, innovators, entrepreneurs, affordable spaces,
- ◇ lively neighborhoods, spirituality, education, density, public spaces and third places.”
- ◇ Yes, you can do that...
- ◇ but a part of criticism of Florida is that above things are spontaneous
- ◇ NOT engineered by policy makers
- ◇ It also echoes (Jacobs, [1961] 1993); but in a sense of rather preserving than engineering good communities

Embrace diversity

- ◇ “It gives birth to creativity, innovation and positive economic impact.
- ◇ People of different backgrounds and experiences contribute a diversity of ideas, expressions, talents and perspectives that enrich communities.
- ◇ This is how ideas flourish and build vital communities.”
- ◇ Makes sense: diverse thinking should be good for creativity
- ◇ and so having diverse people should produce diverse ideas
- ◇ the opposite is “group think” (Natemeyer and McMahon, 2001)
- ◇ the more people around you are like you, the more it is like talking to yourself (only good if you have diverse ideas yourself)

Value risk-taking

- ◇ “Convert a “no” climate into a “yes” climate.
- ◇ Invest in opportunity-making, not just problem-solving.
- ◇ Tap into the creative talent, technology and energy for your community.
- ◇ Challenge conventional wisdom.”
- ◇ [I like challenging the conventional wisdom!]
- ◇ that’s why we have science, and use data
- ◇ the counter-intuitive findings are often the most interesting

Be authentic

- ◇ “Identify the value you add and focus on those assets where you can be unique.
- ◇ Dare to be different, not simply the look-alike of another community.
- ◇ Resist monoculture and homogeneity.
- ◇ Every community can be the right community.”
- ◇ [it echoes positive/appreciative inquiry]
- ◇ yes, find your niche
- ◇ don't try to just imitate those on the top

Invest in and build on quality of place

- ◇ “ While inherited features such as climate, natural resources and population are important, other critical features such as arts and culture, open and green spaces, vibrant downtowns, and centers of learning can be built and strengthened.
- ◇ This will make communities more competitive than ever because it will create more opportunities than ever for ideas to have an impact.”
- ◇ subjective and objective quality of places do differ

(Okulicz-Kozaryn, 2013)

Remove barriers

- ◇ “Remove barriers to creativity, such as mediocrity, intolerance, disconnectedness, sprawl, poverty, bad schools, exclusivity, and social and environmental degradation.”
- ◇ right, sure, easily said! but how?

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more criticism

- ◇ I cite some more criticism in [Okulicz-Kozaryn \(2013\)](#):
- ◇ the idea is that creative places are hippie, yuppie, green
- ◇ but by getting excited about creativity we forget the usuals that businesses like:
 - transportation/infrastructure: highways, etc
 - low taxes and regulation, low bureaucracy
 - cheap energy, etc, etc

more criticism

- ◇ just catchy ideas that appeal to people
- ◇ one scholar remarked that
people like Jacobs or Florida do lots of “handwaving”
in a spirit of “we love cities”
as opposed to a serious academic research
- ◇ I really like Jacobs and Florida, but there is some truth to the criticism
- ◇ Jacobs and Florida may seem more of observers/spiritual leaders than empiricists
- ◇ the point is: we need research to test it

causality?

- ◇ Florida implies that creative class creates growth
- ◇ but he never tests for it
- ◇ nor he really elaborates on causal mechanism: how it causes
 - ◇ it may be a third variable that causes both growth and creativity
 - it could be education, and immigration (eg about half of Silicon Valley is foreign-born)
- ◇ and he makes an impression as if it is only creative capital that causes growth
- ◇ what about other capitals?: human, social, political, and notably physical

one idea for a paper

- ◇ one problem with creative class may be that it is too occupied doing cool things that it does not have time to do the work
 - eg going to hair stylists, tanning salons, arts, music
 - it may be more of a creativity for the sake of creativity
- ◇ many the very most creative tasks may not contribute to development
 - eg how writing poetry or composing music increases PCGDP?
 - or perhaps need to measure development better, say using happiness

how about inequality?

- ◇ the idea of creative class is libertarian a “hipster elitism”
- ◇ fiscally conservative and socially liberal
- ◇ there's no talk about social inclusion and redistribution
- ◇ the Tolerance from three T's is more about tolerance towards other creatives: creatives are heterogeneous
- ◇ and it is not towards non-creatives
- ◇ if anything creatives would be rather snobby, elitist:
 - private schools, exclusive enclaves
- ◇ but see “New Urban Crisis” ([Florida, 2017](#))

a note about hipsters

- ◇ if everyone always wants to look different than everybody else, everybody starts looking the same

- ◇ http://www.huffingtonpost.com/julia-plevin/whos-a-hipster_b_117383.html

- ◇ <http://arxiv.org/pdf/1410.8001v1.pdf>

- ◇ <http://motherboard.vice.com/read/the-math-behind-the-hipster-effect>

Kotkin (2013)

- ◇ creative class is elitist and there are creatives and poor, no middle class
- ◇ similar to Zukin (2009): gentrification: coolness and hipness pushes up rents and kills coolness and hipness
- ◇ creative class idea simply is that it follows a real, if overhyped, phenomenon: the movement of young, largely single, childless and sometimes gay people into urban neighborhoods

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redefining the concept

- ◇ the concept of creative class can be redefined...
- ◇ McGranahan and Wojan (2007) make a good case for redefinition
- ◇ and they post their data (at county level)
- ◇ again, a great thing these days is that you can measure everything!
- ◇ McGranahan and Wojan (2007) use ONET database of creativity by occupation
- ◇ <http://www.onetonline.org/find/descriptor/result/4.A.2.b.2?s=1&a=1>