

# **Understanding the Creative Class:**

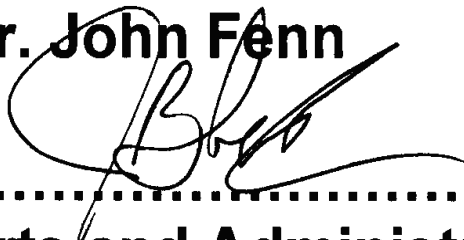
An Exploration of a community and its connection to the arts.

By Simone Coker  
A Capstone  
University of Oregon  
Art and Administration  
6/6/09

## Signature page

**Approved**

**Dr. John Fenn**

A handwritten signature in black ink, appearing to read 'John Fenn', written over a dotted line.

.....  
**Arts and Administration  
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**Date**

6.04.09

.....

## **Acknowledgements**

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Most importantly, to the Arts Administration Class of 2009, you are the best! I've had a great couple of years with you all and only see good things in our futures. Congratulations and good luck!

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\*Implemented a graffiti art show, The Art of Defiance, now in its second year, located and secured artists and entertainment for opening exhibit.

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\*Collaborated with members of Eugene art community to create a strategic plan for EMU Permanent Art Collection, which houses over 200 works, acquired over 50 years.

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\*Responsibilities included the promotion, planning and execution of mid size events including art exhibits, music performances and festivals.

\*Collaborated with Executive Director in grant writing and marketing strategies.

\*Organized and managed small office staff of as well as occasional larger volunteer groups.

\*Handled majority of daily office duties including answering and directing phone calls, emails and mail, updating calendar, working directly with artists and patrons, maintaining a clean and productive work environment.

\*Created and distributed press releases.

### **Student Representative, AADsf (Art and Administration Student Forum) 08-09**

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\*Assisted in set up and breakdown of performing arts events.

\*Worked front desk, greeting students and patrons.

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**Décor Committee Member, Austin Fine Arts Festival, Art After Dark, 05/06**

\*Collaborated with other committee members in deciding overall look and feel of evening event.

\*Worked directly with vendors for tents, fabrics and other décor materials

\*Responsible for securing small volunteer group and delegating tasks

\*Responsible for set up and break down of evening event.

**Administration/Management. . . . .**

**Office Specialist, Jordan Schnitzer Museum of Art 09/07-12/07**

\*Worked closely with Executive Assistant carrying out routine office duties.

\*Worked mostly with office supply needs, finding out what was needed by staff, ordering supplies and distributing specific supplies to the staff.

**Marketing. . . . .**

**Marketing Intern, Jordan Schnitzer Museum of Art 10/08-present**

\*Work closely with Public Relations and Marketing Staff

\*Created Marketing summary and plan for 2009-2010 season

\*Designed t-shirt and various collateral for the museum and its events

\*Conducted marketing research on upcoming exhibits

\*Researched and compiled regional and national media list

\*Created schedule for website and newsletter updates, as well as write biweekly newsletter

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**Professional Associations. . . . .**

Americans for the Arts; Marketing the Arts Project

American Association of Museums; Emerging Museum Professionals



**Abstract:**

*Understanding the Creative Class* deeply explores the concept of the Creative Class, studying its creation, meaning, how it is viewed and the role it has played in the years since its inception by the work of Richard Florida. I studied the concept of the Creative Class along with its member's characteristics to understand their/its possible impact on the arts. Reading Florida's *Rise of the Creative Class* and various articles and reviews on his work, I studied the varying opinions that help shape the concept. With a thorough understanding of the Creative Class, I was able to study the possible impact of the Creative Class on the arts. Comparing museum visitor demographics to the demographics of the Creative class allowed for an analysis of arts participation and the creation of marketing strategies useful in attracting the Creative Class.

**Keywords:**

Creative Class, Creative Centers, Marketing Strategies, Marketing the Arts

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**INTRODUCTION:**

In *The Rise of the Creative Class*, Richard Florida argues that the creative class “is some 38 million Americans, 30 percent of all employed people, including people in science and engineering, architecture and design, education, arts, music and entertainment” (p.8). As defined by Florida (2004), the Creative Class is a socioeconomic group that works in occupational fields ranging from science to entertainment, and paid to be innovators, keeping the companies they work for relevant in today’s society. Florida (2004) explains how the Creative Class can largely affect our economy and how cities should be taking advantage of this group of people for economic gain, since their creativity and innovation garner financial support for research and development. Florida’s main goal with the Creative Class is to connect the community that comprises the Creative Class with economics, stating, “...The basis of the Creative Class is economic. I define it as an economic class and argue that economic function both underpins and informs its members’ social, cultural and lifestyle choices. The Creative Class consists of people who add economic value through their creativity” (Florida, 2004, p.68). But through my research, is it possible to move the Creative Class away from economics and figure out what relationship its members might have with the arts, and is it necessary to do so? With a considerable portion of our employed population thought to be a part of the Creative Class, can I, as an administrator, better understand this community and better understand its importance to the arts in order to attract and retain a stronger support for the arts?

The research I've conducted has explored a number of authors including Jamie Peck (2005), Ann Markusen (2006), and John Junarsin (2005), who have published work that critiques Florida's Creative Class. Although these arguments and critiques will be examined and discussed in more depth later in this research, it is important to understand that the Creative Class is not a concept that is accepted by all. Their arguments ranged from ideas of educational attainment to the logic involved in creating the Creative Class. While Florida does have his rivals, there are scholars and professionals who agree with Florida's conclusions. City planners and other economists in agreement with Florida feel that his ideas can be put into play to grow their economies and create more vibrant, attractive cities.

I too had questions and concerns with the Creative Class. With so much of the focus being on economic impact, Florida didn't speak to the idea of how the Creative Class is actually creative or how they relate or contribute to the creative sectors in their communities, like art organizations. I also worried about gentrification and how the Creative Class might be considered as a catalyst for gentrification and renewal. It is important for my professional understanding and development to clearly grasp the importance of the Creative Class as well as effective ways to make sure the Creative Class is involved in their local creative sectors in positive ways, specifically visual art organizations. It is also important to know how the Creative Class can be a positive influence on a city. Through this research, I've either answered those questions or explored ways to expand on Florida's Creative Class.

**Purpose Statement:**

The main purpose of this research is for my professional growth. The Creative Class is a concept that is exciting to many people in city planning and tourism, but as with many theories, there can be both positive and negative outcomes . By exploring the benefits and drawbacks along with possible solutions or amendments to this concept, I will be better able to speak to how the Creative Class may affect a city and its art community. I will also be able to effectively separate the concept of the Creative Class from those who comprise the Creative Class. Being able to delineate the two makes the concept as a whole more understandable, allowing for more critical discussion on the topic. I am very interested in the ideas of Florida's Creative Class and being witness to how this concept will play out in the lives of artists and art organizations around the world. At some point however, this information may be useful to arts organizations when trying to understand their constituents along with possible marketing strategies aimed toward attracting new audiences. I also have a strong interest in marketing and promoting the arts and this capstone will allow me to explore the subject and see if my marketing ideals and philosophy are congruent with those of the field.

**DEFINITIONS:**

**Creative Class:** As defined by Richard Florida, the general definition of the Creative Class includes people in science and engineering, architecture and design, education, arts, music and entertainment, whose economic function is to create new ideas, new technology and/or new creative content (2006).

**Arts Marketing:** When used in this paper, arts marketing refers to marketing strategies used to attract an audience to art organizations, specifically visual arts organizations, such as museums and galleries.

**Arts Organizations:** When used in this paper, arts organizations refer to any organizations pertaining to the arts, generally non-profit and ranging in size from small to large. For purposes of this research, I will mostly be referring to visual arts organizations such as art museums and galleries.

**Delimitations:**

To begin, this research will use only two ways of gathering information; isolated coursework and extensive literature reviews. Although the literature reviews will include books, articles and websites, their subject matter will be limited to the Creative Class and Marketing.

**Limitations:**

Existing definitions and research on the Creative Class may sway some of the ideas found on the subject. Also a lack of information linking the Creative Class to arts organizations might limit the extent of the research and my leave holes or gaps that will need to be further explored.

**Research Methodology:**

The purpose of this study is to gain a thorough working knowledge of the Creative Class concept and community, especially as they relate to arts marketing theory. In order to do this I will be using the Interpretive/constructivist paradigm. This paradigm is based on the idea of social interaction and values. The interpretive/constructivist paradigm stresses the idea of *Verstehen*, a concept where the researcher embraces the “personal reasons or motives that shape a person’s internal feelings and guide decisions to act in particular ways” (Neuman, 2003, p.87). Since this research will study a specific community, the Creative Class, this paradigm will allow me to fully understand the reasons why certain people are included in the Creative Class as well more detailed characteristics of this community. With a paradigm based on the idea of personal decisions and actions, it is necessary to understand that I come into this research with my own personal and professional biases. I have a preconceived idea of who the Creative Class is comprised of and how those people spend their time. I also come to this research with an unsure opinion on Richard Florida’s ideas about the Creative Class. It will be necessary to appropriately manage those ideas and opinions in check throughout this research, especially at the start, as it may negatively influence further research.

The interpretive/ constructivist paradigm will help with my overall comprehension of the Creative Class and their relationship to the arts. It will help in exploring the ways in which the Creative Class reacts and relates to arts organizations and the strategies used by those organizations to attract members of the Creative Class community. Mostly, this paradigm will allow me to ask the necessary questions in order to complete this research. In summary, these questions are focused on how the Creative Class relates to the arts and arts organizations and how the concept of the Creative Class be redefined to connect them to the arts world. To help answer those questions, I will need to answer these research questions:

- \*Who the Creative Class is, characteristically
- \*Does the Creative Class have a significant impact on the life of an arts organization?
- \*What is the relationship between the Creative Class and Creativity?
- \*Does marketing towards the Creative Class benefit the arts and what marketing strategies work best for the arts?

## CHAPTER 1

### The Capstone

This research was conducted in the form of a capstone. Capstones do not draw on case studies or interviews, but instead entail extensive reading and coursework on topics related to the subject. Using this format to complete this research, I took two additional courses, Arts Marketing and Media Publics. The arts marketing course was taken with the purpose of learning more about the marketing aspect of this research. Using concepts from this course, I looked at specific marketing strategies that may be applicable to the Creative Class. The Media Publics class was a bit more abstract, but I felt that this class could help decipher the Creative Class in a way that would have me deeply think about who the Creative Class is and how they relate to our society. Both of these courses offered new ideas about the Creative Class. Taking some of things I had been reading in Florida's book and connecting them with what was being taught in class and using course assignments helped to further expand my analysis and research.

#### *Marketing the Arts*

Marketing the Arts, taught by Darrel Kau, was designed to teach us the basics of marketing, specifically for the arts. It was through our assignments that I was able to connect the course to the Creative Class, as a group of people. For a research assignment, I looked at a topic similar to this research, in that I was looking at ways to expand the Creative Class. I started thinking about this when I realized that the Creative



Class was also being studied as a group of people, and not only as an economic tool, and could include many more people outside of the demographic. This assignment asked the students to research a specific community and design a marketing strategy and plan would best target that community. For the assignment I looked at marketing strategies that could be used to attract these other groups of people, who, based solely on personal interest, could be included in the Creative Class. This group of people along with these strategies will be discussed later in the recommendations portion of this paper.

### *Media Publics*

The Media Publics course, taught by John Fenn, was designed to prompt the students to think about media in our society and how it affects our various “publics”. Media, in this sense, can be anything used to transmit an idea, story, thought, etc., while a public can be viewed as many things; a community, a group, or society. We looked at a variety of media and publics separately and thought about what media and publics existed in our society and how they affect our life. I used the class to look at the public of the Creative Class. Thinking of the Creative Class as a network and how social, cultural, economic and political capital shape the group, I looked at street level culture as both the media and public that the Creative Class associates with. Through this network that exists in street level culture, the Creative Class interacts with the city around them.

This course called for a “creative project”, giving each student a chance to create a project that reflected a media public. I choose to create a Wikipedia entry on the

Creative Class. When I went to do this, however, an entry had already been submitted, so I used this chance to edit and update that previous entry. I felt that creating a Wikipedia entry on the Creative Class would be appropriate because the .....

We read the books *Politics of Pictures* by John Hartley and *Little Brother* by Cory Doctorow, along with articles and web materials from various authors and publications. The main theme I drew from these readings in relation to the Creative Class was about networking. We looked at networking as a means of transferring knowledge. The idea that a network is a system that can function independently, but lack a solid sense of structure is an interesting way to think about the Creative Class. Because the Creative Class isn't a society or ruled by any governing body, there is no structure that holds it together. Members of the Creative Class work and connect with each other within this "network" that naturally exists. Thinking about the Creative Class in this sense gave me the chance to better understand who the Creative Class is a social unit. Using street level culture as an example, I discussed how networking could shape the social circle of a member of the Creative Class. This was just another way to think critically about the Creative Class as a group of people and gain a bit more insight into what makes these people a part of the Creative Class.

## CHAPTER 2

### Who is the Creative Class?

As previously mentioned, according to Richard Florida the Creative Class includes individuals working in science and engineering, architecture and design, education, arts, music and entertainment. They have higher incomes and enjoy street level culture and participatory activities. Their main purpose occupationally and for economic development, is to create with meaningful new forms, and to create and innovate in the work place (2004). This is a basic description of the Creative Class and for this research, a better understanding of Florida's Creative Class will allow for a more detailed and accurate analysis when trying understanding their importance to the arts.

#### *Need*

Why is this concept important to both the economic sector and to the arts? When Florida created the concept of the Creative Class, he saw it as a way to help revitalize and encourage economic development within downtrodden cities and boost the economy in already thriving communities. Reviewing Florida's book, John Junarsin (2005), notes "The central idea of the book is that creativity is now the decisive source of competitive advantage. This concept is intertwined with corporate strategy development by which businesses recognize the competitive advantage over time." (Junarsin, 2005, p.126). In other words, the ability for members of the Creative Class to use their unique and innovative ideas is what will advance economic development

within a city. “Subsequently, the economy is believed to move from company- centered systems to more people driven mechanism. The creative people are somewhat footloose and move to places that provide them “thick labor market” with abundant opportunities and amenities.” (Junarsin,p.126, 2005)

John Montgomery (2005) believes Florida’s basic argument is that “growth is ‘powered’ by creative people (Talent) who prefer places that are ethnically diverse and open to new ideas (Tolerant). Concentrations of ‘Cultural Capital’ wedded to new products and processes (Technology) lead to ‘business formation, job generation and economic growth” (Montgomery, 2005, p. 338). Talent, Technology, and Tolerance are Florida’s 3T’S, which I will describe later in more detail, but here we can see where his economic development theory lies. With the Creative Class moving into diverse cities with technological advances, cities should begin to thrive. As cities that possess the 3T’s attract the Creative Class, products are created, technology is developed and creativity is being used to market and sell these new technologies, which in turn increases a city’s economic status.

## ***Creative Economy***

In order to fully understand Florida's concept as a whole, understanding the intent behind the Creative Class and its relation to the Creative Economy will be necessary. Cities have begun to use Florida's ideas to help grow economies and attract both tourists and new residents. Looking across both the concept and the members of the Creative Class, we can reflect on our society and its changing demographics and interests.

According to Florida (2004), "the great dilemma of our time is that having generated such incredible creative potential, we lack the broader social and economic system to fully harness it and put it to use" (xiii). Florida feels that creativity is what will strengthen our economy, which is the idea behind the Creative Economy, and using the creative abilities of our citizens is the only way to push that idea forward. *Business Week* introduced the Creative Economy in 2000, but John Hawkins has taken the idea and expanded it with his book *The Creative Economy* (Florida, 2004, p.46). While Florida did not originate the idea of the Creative Economy, what he did, however was create the catalyst that would, in theory make the Creative Economy thrive. Florida (2004) states, "the key dimension of economic competitiveness is the ability to attract, cultivate and mobilize this resource" (xv). In other words, Florida is using the Creative Class as a way to put a name to the group of people who are powering the economic shift that we are currently experiencing. This shift is concurrently changing not just the workplace, but home and family life, tradition and leisure as well.

Along with a new class of workers, Florida also realizes the importance of “new kinds of social institutions and policies...needed to complete the system and make it work well” (xv). Florida’s thoughts here will be elaborated later on in this paper when examining the importance of the Creative Class to the arts and the role that arts administrators might play in cultivating this Creative Class. In short, new economies cannot survive on old rules. New leaders will need to take note of this shift in the work place and economy in order to make sure that this shift is a success.

### *Characteristics and Interests*

It is important to understand that the Creative Class can be discussed as either a concept or as a group of people. For this portion of the paper, I will be examining the members of the Creative Class, their personal interests, goals, and lifestyles. Florida began developing the idea of the Creative Class in the mid 1990s, when he noticed that rather than people moving to find a job, jobs or companies were moving to find talented people (Florida, p.10, 2004). The members of the Creative Class are different from any other class of workers, like the service or labor classes, because they have different goals and ideals than their parents and grandparents. Florida (2004) tells us that members of the Creative Class, for the most part, do not graduate from college with the goal of landing a job in a large company and staying with that company for 30 years in order to move up the ladder, retire at 62, and move to a warmer climate. Instead, they take positions that are new and exciting and move on when better opportunities arise. They don’t relocate because of a job, they relocate because they want to, and a job will

eventually find them (2004). Florida says that although members of the Creative Class are generally wealthier and generate higher income than other types of workers, their employment goals aren't all financially based, but rather, they seek challenge and responsibility, flexible work schedules and a secure work environments when searching for employment (Florida, p.10, 2004).

Through Florida's research, we learn that the Creative Class has three core values: meritocracy, diversity and individuality. According to Florida (2004), "the Creative Class favors hard work, challenge and stimulation" (p.78). Because members of the Creative Class aren't solely working for monetary rewards, they take pride in the work that they do, using merit instead of wealth as an indicator of achievement. Diversity to the Creative Class is a mix of cultural and individual difference. One of the indices used by Florida, the Gay Index, is a one example of what diversity means to the Creative Class. This index will be described in more detail later in the research, but for now it can be looked at as a way of determining how diverse a city, community, or neighborhood is. If a city has a high number of homosexuals, then, according to Florida, members of the Creative Class are more inclined to move there (2004). Above all, members of the Creative Class are individuals. They do what they want to do, how and when they want to, and they also enjoy other individuals who possess this same trait.

These members also enjoy what is called street level culture "a teeming blend of cafes, sidewalk musicians, and small galleries and bistros..."(Florida, 2004, p.166), and they prefer active, authentic and participatory experiences such as travel, unique

purchases, outdoor activities (p.167) as opposed to spectator sports or non-participatory activities. Among other identifiers of the Creative Class, its members can be found living in larger urban cities like Portland, OR, Austin, TX, and Boston, MA, with the largest population in San Francisco, CA.

### *Employment*

In terms of employment or occupation, Florida (2004) breaks the members of the Creative Class into two sub groups, the *Super Creative Core* and *Creative Professionals*. Those in the Super Creative Core “fully engage in the creative process” (Florida, 2004, p.69) and create new forms or designs that are widely transferable and useful. The Super-Creative Core is considered innovative, creating commercial products and consumer goods. Their job is to be creative and innovative. “Along with problem solving, their work may entail problem finding” (p.69). These people work in science, engineering, research, and I.T; according to Florida the Super Creative Core also work as artists and entertainers (2004).

The Creative Professionals are also known as knowledge based workers, and they “draw on complex bodies of knowledge to solve specific problems” using higher degrees of education to do so (2004). This group of Creative Professionals is found working in the legal and health services and business management. According to Florida (2002), Creative Professionals eventually graduate to the Super Creative Core.



### *Locations*

Richard Florida has a very specific idea of where members of the Creative Class live. He uses a number of indices and catchy phrases, like the 3T's and Gay Index to figure out the kinds of places that attract the members of the Creative Class. In *Rise of the Creative Class*, Florida (2004) points to a number of observations that he discovered through research that link the members of the Creative Class to the places they live, some of those being: a move from traditional corporate communities to "creative centers", and that traditional reasons for moving aren't important. Members of the Creative Class are looking for communities with openness, diversity, and creativity. (2004). Florida connects this to the "Power of Place", the idea that a place (location or destination) is attractive for more reasons than job opportunities, but the chance to live a vibrant, full life. In an interview with a student from Carnegie Mellon in Pittsburgh who was relocating to Austin, TX, Florida asked the student why he would leave Pittsburgh, a place with colleges, culture and diversity. The student answered that in Austin, he could have a life. A place full of young people, music, ethnic and cultural diversity, and outdoor recreation, Austin was more attractive and comfortable to him. Although Pittsburgh has an opera and symphony, the student wasn't comfortable in that scene (p.216-217).

## **Power of Place**

Aside from the various indices used, Florida (2004) states that the members of the Creative Class can be found in places with “high-quality amenities and experiences, an openness to diversity of all kinds, and above all else the opportunity to validate their identities as creative people” (p.218). Diversity, authenticity, identity, and quality of place are all factors in what would contribute to the Power of Place. Authenticity in relationship to a city means uniqueness. Like Austin, Texas’ East Side, an area with strong cultural ties to the Hispanic and African American cultures, you can find historic homes, unique mom and pop stores and traditional music and food on almost every corner. Identity in Florida’s research refers to the combination of “where we live and what we do” (Florida, p.229, 2004). Quality of Place according to Florida, is “the characteristics that define a place and make it attractive” (p.231). Quality of Place includes: what, who, and what is going on there. Members of the Creative Class are said to want to have a hand in helping shape the quality of place in their respective communities (2004).

Members of the Creative Class can be found in large cities like Washington D.C. and Chicago, but they are also found in smaller areas like Grand Rapids, MI and Norfolk, VA. Florida (2004) thinks that, city/region size isn’t the main attraction for the Creative Class and the Creative Class doesn’t only flock to areas known for their artistic and high-tech amenities, although Florida doesn’t go into detail as to why this is.

### 3T's and Indices

Above, I briefly mentioned the 3T's as Florida used to determine where the Creative Class lives. The 3T's of Economic Development refer to Talent, Tolerance, and Technology. Florida (2004) thinks that all three are necessary in order to attract creative people to a city. Florida looks at the 3T's as a chain; diverse places attract more people with differing talents and skill sets, those people then create more innovation and technology at a faster rate, leading to economic growth. All of this is also used to support Florida's Creative Capital theory, but for the sake of this particular research, I will not delve into that topic, as it does not effect the conclusions drawn in this paper. What we will look at, however, are the indices used by Florida to determine locations attractiveness to the Creative Class.

The Gay Index is the first that he describes, stating, "The same places that were popular among gays were also the ones where high-tech industry was located. (p.255)" This index was created by one of Florida's collaborators, Gary Gates, and it "ranks regions by their concentrations of gay people" based on U.S. Census data. Florida feels homosexuals are a good representation of diversity as they face discrimination and he says "a place that welcomes the gay community welcomes all kinds of people (p.256)", quoting the Austin American Statesman. Although a somewhat blanket statement, it is an interesting way to think about diversity and acceptance. The idea that a city with high numbers of homosexuals also has high level of acceptance, is an intriguing way to look at society and it would be nice to see why Florida and the news reporter agree with

this statement. A number of charts and measures are used to prove this statement, and Florida stands by it as one of his measures when locating the Creative Class.

The Bohemian Index is the second index used by Florida to pinpoint the Creative Class. This index was created by Florida to “measure the number of writers, designers, musicians, actors and directors, painters, sculptors, photographers and dancers” (p.260). Florida finds this index more useful than standard data because it includes the “producers of the amenities” as opposed to just the cultural amenities in place, which in turn shows that “eleven of the top twenty Bohemian Index Regions number among the top twenty most innovative regions” (Florida, p.260, 2004). According to Florida, his Bohemian Index proves that economic growth and creativity are found in places with a vibrant artistic and cultural environment.

Florida supports his theory, which concludes that diversity and creativity are the main catalyst in economic growth and innovation, by adding the Gay, Bohemian and Melting Pot indices together. The Melting Pot index is another way of showing how diversity within a city can stimulate technological advances, although there is no “significant statistical relationship between the Melting Pot Index and the Creative Class. (Florida, p.255, 2004). These three indices combined create what is called the Composite Diversity Index, or CDI. Major cities can be rated using this index and determine where they stand in terms of diversity and creativity. It may help to note that San Francisco is number one while Detroit is 49<sup>th</sup>.

One of the major flaws with these various indices is that “the diversity picture does not include African-Americans and other nonwhites. (Florida, p.262, 2004). Which can be problematic when arguing the necessity for diversity within a city.

### **Thoughts on the Creative Class**

The Creative Class is a concept championed by Richard Florida, so all of the information found on the Creative Class in terms of characteristics and specific details are described mostly in his books and website. When conducting a literature review on the Creative Class, most of the information found were opinions on the concept as well as book reviews of *Rise of the Creative Class*. To conclude this portion of the paper, I will review those opinions to see what peers in the field have to say about Florida’s ideas. As stated earlier, the concept of the Creative Class isn’t a brand new one and even now, five years after Florida gained fame and popularity, the concept is fading and of course meeting opposition.

There are a number of scholars in planning and economic development that disagree with or aren’t convinced by the concept of the Creative Class. Ann Markusen, who is currently a professor at the University of Minnesota working as the Director of the Project on Regional and Industrial economics and author of *Urban development and the politics of a creative class: evidence from a study of artists*, is one of Florida’s major critics. Markusen argues many points in opposition to the Creative Class. She points out that according to Florida, one can’t be a part of the Creative Class without high levels of education and that leaves out large groups of “creative” people. She also thinks about

the Creative Class and their relationship with gentrification, as I thought about with my initial introduction to the Creative Class. Markusen feels that Florida has created a class that is unclear and unnecessary and her main points of opposition are on diversity and the idea of creativity. One of her arguments links with Florida's own assessment of diversity, "for most Americans, the term 'diversity' encompasses race, ethnicity, immigrant presence, and economic-class mix. Florida acknowledges that African-Americans do not appear well represented in his creative cities, but does nothing to address this" (Markusen, p.1923, 2005). This lack of action on Florida's part, to correct this obvious issue, calls for questioning and clarification. Although there are many types of diversity, as Markusen says, most people connect diversity with racial identity. This leads me to wonder how can a Creative Class made up of 38 million people not include non-white people? If Florida were to include this group, how many people then, could the Creative Class encompass, and at this point, would a Creative Class be necessary?

Another one of Markusen's (2005) arguments lies in the idea of Creativity.

"An adequate critique, however, must address Florida's seriously flawed conceptual treatment of creativity. Human creativity cannot be conflated with years of schooling. People at all levels of education exercise considerable inventiveness. Home-care workers figure out ingenious ways of dealing with testy and disabled clients. People schooled on the streets can orchestrate brilliant petty crimes. Repair people and technicians find remarkable ways of fixing machines and improving their design. Some occupations with extensive educational requirements place people in extremely routine jobs, accounting, editing, and technical work in the law and sciences. It is simply incorrect, and indeed dangerous, to label people in large lumpy occupational groupings such as managers and professional workers as creative, and others all production and service workers, for instance as not creative. (p.1924).

It is hard to comprehend Florida's definition creativity when he assigns the term to some occupations but not others. In Florida's Creative Class, creativity doesn't necessarily relate to the arts and the actions of those in creative fields, but to new ideas and solutions found and implemented in various other fields, from science to entertainment. According to Florida (2004), "Creativity involves the idea to synthesize...requires self-assurance and the ability to take risks" (p.31). Florida quotes Margaret Boden, Author of *"The Creative Mind"* saying "creativity draws crucially on our ordinary abilities. Noticing, remembering, seeing, hearing, understanding language, and recognizing analogies; all these talents of everyman are important" (p.32). Florida also feels that people are the main catalyst for creativity. In the book *"The Creative City"* (2005), Charles Landry and Franco Bianchini "describe creative thinking as a way of getting rid of rigid preconceptions and of opening ourselves to complex phenomena which can not always be dealt with in a strictly logical manner" (p.16). By looking at these definitions of creativity, along with others found in various dictionaries, I feel that creativity can be defined as "the ability to use ones abilities in numerous ways to break boundaries and take risks in order to advance new ideas".

Florida does briefly address others in his assessment of creativity. He mentions college-aged students and service workers, noting that creativity isn't limited to those in the Creative Class and that at some point in time, the demand for creativity will trickle down to those service workers. Because of current members in the Creative Class and the way the creative economy works, "some people are temporary members of the Creative Class, have high upward mobility and will soon move into the Creative Class-

college students working nights or summers as food clears or office cleaners, and highly educated recent immigrants driving cabs..." (p.71). But this still leaves questions about what Florida considers creative.

Various book reviews also discuss compelling arguments against the Creative Class, such as the credibility and the logic of the concept. Like Ann Markusen, John Junarsin writes about the idea of creativity in his book review of *Rise of the Creative Class*. He says that Florida's argument,

"implies that people in other classes cannot perform creative activities... then makes this issue more contradictory to his own categorization by stating that actually all classes are required to be more creative and assume higher authority in their jobs. Hence, it is confusing whether creativity is a soft skill owned by everyone or it should be a class category in which only people in the class possess it" (Junarsin, p.127, 2005).

Junarsin's (2005) assessment of the Creative Class is correct in that Florida does not distinguish between creative ability, job performance, and position in his definition of the Creative Class. Similar to what Markusen (2006) had to say about creativity, without any clear definition of creativity on Florida's part, we are left with an unclear idea of why a lawyer is creative but a janitor isn't. With a bit more explanation on Florida's part, his ideas wouldn't seem so unclear.

John Montgomery (2005) has similar issues with Florida's Creative Class, as he feels that Florida's many indices, which dictate where and why members of the Creative Class live where they do, are somewhat blurred.

"There certainly appears to be a confusion in the direction of causality in Florida's



indices: are multi-ethnic societies of themselves more creative, or is it simply that employment and wealth creating opportunities attract all sorts of people to a dynamic economy; do homosexuals cause city economies to be more creative of themselves, or are they attracted to places that are lively and interesting, not all of which might be especially innovative in terms of economic development?" (Montgomery, p.339, 2005).

This observation begs the question of how Florida came up with the ideas of place and diversity being the glue that holds the Creative Class together? Montgomery's questions make the reader want to reexamine Florida's indices and see how they were created. Like the Melting Pot Index for instance, Florida uses it as a factor in the Creative Diversity Index, but blatantly states that there is no real connection between the Creative Class and that index. So why would he use it as one of only 3 factors in this major CDI?

Junarsin (2005) elaborates on his analysis of Florida when he tries to understand what came first, the Creative Class, innovation, or creative centers.

"Rather than in bars or café. In other words, the creative people do not necessarily become bohemians in terms of lifestyle, such as gays, nightclub regular visitors, etc.. In this book, Florida strongly believes that creativity begins from the existence of creative centre (tolerance); the creative centre then establishes creative class (talent); and the creative class produces and strengthens technology. Although this opinion is unanimously logical, it is actually of no impossible for creativity to firstly appear from technology innovation, leading to the establishment of creative class and finally a creative centre. Besides, Florida proposes 3Ts to be factors triggering creativity, but he does not provide readers with factors rendering a community uncreative. Junarsin (2005) tries to explain this by proposing 3Cs: complacency commonsense, and culture. In order to support his idea, Florida creates a creativity index predicated upon his observation on a vast array of cities (creative centres). Unfortunately, no empirical research has been conducted so far to substantiate the observation."

This statement questions the necessity of the Creative Class as a group of people and

how the group came about. Junarsin seems to think that Florida wants the Creative Class to rise from creative center and then produce and strengthen technology, but Junarsin feels that technology is what creates the Creative Class, leading to creative centers.

The Creative Class isn't panned by all. There are many professionals who agree with Florida's ideas and have implemented his concepts. City planners, Mayors, Governors and other development professionals have hailed Florida's ideas as useful and feel that the Creative Class is the best choice for many cities. Michigan Governor, Jennifer Granholm implemented the Cool Cities program, one of Florida's Creative Class offshoots. Granholm elaborates on the Michigan.gov website,

"So the way we will grow the economy is by spurring strong regional economies anchored by cool cities. Over the last year, we've begun an important dialogue about how we can stimulate the rise of such cool cities in Michigan-cities that attract these young workers and the businesses that rely on their talents" ([http://www.michigan.gov/gov/0,1607,7-168-29544\\_29546\\_29555-84911--00.html#cool](http://www.michigan.gov/gov/0,1607,7-168-29544_29546_29555-84911--00.html#cool), retrieved 3/10/09).

Ann Markusen (2006), notes this acceptance by mayors and city planners,

"What American mayors of large and small cities seem to have gleaned from this work is a renewed appreciation of the role of the arts in urban development and of the significance of amenities. Unfortunately, because the 'creative' literature is so anecdotal and lean on analysis, they are often at a loss to know what to do with such intelligence beyond using it as window dressing for tourism marketing and downtown development strategies" (p.1938).

Markusen's criticism points directly to the role that art administrators should be thinking about when looking to their cities for grants and support. Instead of taking money for the sake of taking money, arts administrators can take the initiative and help

those mayors and city planners realize that not only are the arts organizations in their communities great tourism boosters, but that they actually do have value and that if we can take advantage of the Creative Class in ways other than for economic gain, both the arts and the cities will be in a better place.

An argument briefly mentioned by both Lang and Markusen had to do with creativity. Looking at Florida's definition, they both question the use of creativity and what creativity is. A new definition would examine this and possibly allow for the inclusion of the people that Florida left out. Among the various articles found in response to the Creative Class, I've found one article that does address the arts and creativity in relation to the Creative Class. Ellen McCulloch-Lovell in *Colleges as Catalysts for the Creative Class* addresses this very issue when writing about creating opportunities for creative people. McCulloch-Lovell's article lists four challenges that structure the way the Creative Class can be fostered through the arts and institutions of higher learning: the investment, education, imagination, and leadership challenges. The investment challenge prompts colleges to invest in the arts, as they have a direct connection with many of the cultural outlets in college towns. The education challenge urges schools to continue to create lesson plans that stimulate creativity. All college students, no matter their academic track, should take art and other creative classes, which will help in creative thinking and possibly turn them into supporters of the arts and arts organizations. The imagination challenge, advocates higher learning institutions to embrace freedom of expression and open thinking. Lastly, the leadership challenge, asks that leaders in arts and culture, private businesses and citizens learn about the

Creative Class and creative economy in order to take advantage this phenomena (p.16). This point is the most informative to this research because it pushes city planners to really think about how the Creative Class can be a positive influence for a city's economic stability, but also the well being of the arts and culture. McCulloch-Lovell sees a connection between art organizations and the Creative Class and the ways in which we can foster that connection.

The Creative Class is a very thought provoking topic that has attracted a number of scholars. Florida's ideas on who this Creative Class is, and their importance to society has both positive and negative implications for cities and their respective economies. But it also has some intriguing implications for the arts and how we as arts administrators might be able to utilize this phenomenon to better the position of the arts. With a thorough understanding of the Creative Class, including who comprises it, what it means and how scholars understand it, the rest of this paper will look more closely at the Creative Class and its relationship to the arts.

## CHAPTER 3

### Linking the Arts to the Creative Class

With the knowledge gained from the Creative Class analysis, the possibility of redefining of the Creative Class for the purposes of better understanding the Creative Class' relationship to the arts. When considering this new definition, it is important to uphold the economic growth ideas that Florida uses in his definition. Because the Creative Class was originally based on economic trends and developments, keeping that aspect in this expanded definition is appropriate. Without the economic analysis, this definition would become a description of people living in cities that are known for arts and culture. I feel that the new definition should also include a wider demographic, to including young people. Although young people don't generally have the financial means as people with full time careers, they do have the creative ability to contribute to a creative economy as well as create some of these new creative forms that Florida(2004) constantly refers to. Maybe a new core of can be added to Florida's Creative Class, to go along with his Super Creative Core and Creative Professionals. This new group could be called the "Creative Youth" or "Emerging Creatives". Like Florida says, those college kids working part time, low wage jobs, will eventually move themselves upwards and join the Creative Class. Creating a younger component of the Creative Class will give people, specifically arts administrators, another way to understand the Creative Class.

Another major group that is excluded from Florida's Creative Class, is arts administrators. If an art administrator is also a working artist, then they are included in the Creative Class, because of their job as an artist. If they are also a professor, that too qualifies them as a member of the Creative Class, because professors are a part of the Creative Professionals. But nowhere in Florida's analysis or job list, do we explicitly see Executive Directors, Marketing Directors, Artistic Directors, or any version of an arts administrator included in Florida's Creative Class. Gallery owners or managers aren't explicitly mentioned either. To be fair, Florida does say "the Creative Class includes people in...arts, music and entertainment, whose economic function is to create new ideas, new technology and/or new creative content" (p.8). But again, is he just referring to the actual artists or those that oversee and manage the world behind the artists? A gap lies in this understanding of the Creative Class, because there is never really mention of arts managers or administrators directly. Understanding why Florida left arts administrators out of the Creative Class, or why he didn't further his explanation, would probably help clear up some of the confusion with the Creative Class and would be a great insight into Florida's concept.

One way of figuring out the Creative Class' relationship to the arts will be through information found through the demographics of museum visitors. My professional interest lies in Art Museum and gallery spaces, so I will be looking specifically at this setting when analyzing the Creative Class' connection with the arts. Comparing the age, race, sex, and income levels of museum visitors to those in the Creative Class, the relationship between the Creative Class and the arts can be examined to see how they

actually participate with the arts and culture. This information will also demonstrate who isn't visiting museums and galleries, possibly pointing to those left out of the Creative Class or the possibility that the Creative Class isn't interested in visiting these kinds of places.

From what Florida tells us, members of the Creative Class are already attending arts organizations, such as museums. Analyzing the data will be beneficial for two reasons: one as a checks and balances system on Florida's description of what the Creative Class likes to do with their free time, and the second as a way to see who isn't visiting art museums and galleries and what their possible relationship to the Creative Class is.

To find these numbers and demographics, I studied two large surveys issued by the N.E.A. and the Smithsonian. The survey done by the N.E.A., titled *Demographic Characteristics of Arts Attendance*, 2002, By Bonnie Nichols is a broad one, "the most comprehensive national survey on arts participation, the Survey of Public Participation in the Arts (SPPA)", while the Smithsonian's survey, Results of the 2004 Smithsonian-wide Survey of Museum Visitors, looks just at the audience visiting the Smithsonian's 18 museums. Using both of these surveys, it is possible compare and contrast the findings to figure out if the Creative Class is part of this museum going audience.

Below are the report findings. This data was taken directly from survey charts and analysis.

### **Smithsonian Survey**

**Sex:**

59% Female, 41% Male

**Average Age:**

Between 26 and 48

37% were between the ages of 39 and 58

24% were between the ages of 28 and 38

30% were between the ages of 12 and 27

9% were 59 and older

**Race:**

The majority of visitors were White, 74%

7% were Black

7% were Asian

3% identified themselves as "Other race or Multicultural"

**Education:**

"Visitors over 25 years of age generally reported high levels of educational attainment"

31 % completed a bachelors

42% completed a graduate/professional degree

12% completed one or more years of college, with no degree

7% completed an associates

9% over the age of 25 marked high school as their highest level of education



**NEA Survey**

“39% of American adults, about 81 million people, attended a jazz or classical music concert, went to an opera, musical, play, or ballet, or visited an art museum.”

**Sex:**

Women have high participation rates:  
39.2% at arts and crafts fairs

**Age:**

Median age increased by 4 years for ballet, pushing it to 44; and increased by 5 years, reaching 45, among adults visiting art museums.

Arts participation tends to gradually rise for people in their mid 30s to early 60s, then falls rapidly when people are well into their 60s and older.

In terms of the age distribution of arts attendees between 1992 and 2002, the share of attendance by young adults ages 18-34 declined in many of the art categories listed, including classical music, opera, ballet, and art museums.

The SPPA also shows a 7.1 percentage point decline in the 25-34 share of art museum attendance. People in this age group were 25.2 percent of museum visitors in 1992 and 18.1 percent in 2002. However, this decline in share of all adult museum attendees put the group in line with its share of the adult population in 2002, which was 17.9 percent.

**Income:**

Although participation rates rise as income rises, it's not as precipitous an increase as was the case with education.

Those with incomes below \$30,000 were underrepresented at arts events.

People earning middle incomes, \$40,000 to \$49,999, were 8.5 percent of the population in 2002, a rate reasonably close to the share of arts attendees in this income range

**Race:**

Non Hispanic Whites had highest participation rates at most SPPA events while “people of other races, non-Hispanic, had the highest rate for visiting art museums (32.7 percent).”

Non-Hispanic African Americans were 11.5 percent of the population, but 13.5 percent of the estimated 22.2 million jazz concertgoers. Hispanics were underrepresented in all the arts activities tracked by the SPPA. However, this group was 9.7 percent of other-dance attendees, only 1.3 percentage points below their 11 percent share of the population

it is important to note that race, in-and-of itself, is not a good predictor of arts attendance. NEA-sponsored research shows that other demographic variables, such as age, income, and particularly education, are significantly better at predicting whether people will attend an arts event

*Education:*

22% of college graduates have higher participation rates, 5 times higher than high school graduates

### Data Comparison

	Creative Class	Attendance Demographics (MAJORITY)
Sex	No-data	Largely Female
Age	College – middle aged	26-45 48
Race	Mostly white	Mostly non-Hispanic whites
Income	Over \$40,000 annually	Medium income
Education	High levels of education, Bachelors at minimum	At least college graduates

Although this data is just a comparison of two institutions and does not definitively prove that members of the Creative Class attend museums, this table does show that the majority of art organization attendees align very closely with those of Florida's Creative Class. My suggested expansion of the Creative Class to include teen and college aged people and those in the service class, however, do not align with the data. There are a number of reasons why this might be. The argument that the arts can be elitist, is one possible reasoning for this. This often heard anecdotal argument states that individuals without high levels of education and low incomes don't feel comfortable in art institutions, especially symphonies, operas and art museums. There is also the argument that young people aren't interested in participating in these kinds of activities. With arts organizations being held subject to and even meeting stereotypes of their content and audience/member base, arts administrators who want distance their

organizations from that can look to this new Creative Class and economy as a way to invite and involve new audiences.

Further studying the demographics of both the Creative Class and museum/gallery attendance would help arts administrators figure out who from the Creative Class is visiting and why. This data comparison is just a glimpse into the possible participation rates of Creative Class members.

### **Responsibility of Arts Administrators**

Dissecting the Creative Class as a group of people and looking at their participation in the arts does not do much for this research without an understanding of the possible importance that the Creative Class has to the arts and what arts administrators can do with this knowledge. For the purpose of this research, it is important to look at what we as arts administrators can do with this more detailed understanding of who the Creative Class is and what it means to be a part of this group. After the analysis in Chapter One, we know that the members of the Creative Class enjoy liberating, individualistic experiences, and that they also have a disposable income that allows them to take part in these experiences. As arts administrators, this is something that we should keep in mind as we try to attract new members to organizations, increase donations and sponsorships or just get extra people in the door.

As Mayors and city planners cling to Florida's thoughts about creating "Cool Cities" and the Creative Economy, it is our responsibility to make sure that those same mayors and city planners aren't just pushing the arts on people for the sake of making money, but that they understand the importance of the arts and how it can effects more than just the a city's economy. It is also imperative to be aware of gentrification and how this process can yield both positive and negative outcomes. One point that both Ann Markusen and Florida do agree on is that mayors and city planners generally don't know how to both use Florida's ideas as a way of economic development and as a positive way to address the arts and culture in our society (2005, 2002). This is where arts administrators can be stepping in and making sure that our facilities, opportunities and missions are being taken seriously. Florida (2004) also mentioned that new social institutions and policies will need to be created to help foster this creative economy and as an emerging arts administrator, I can play a more informed role in the creation and implementation of these institutions and policies.

Florida's concept and the action that many cities are taking in response to it, has put a lot of attention on arts and culture. Using the economic ideals of the Creative Class as a way to educate and cultivate audiences would be a prime opportunity for arts administrators to take what Florida is saying and create programming and initiatives that can really affect individual cities. The Creative Class is important to the arts just as the arts are important to the Creative Class. Cities are granting arts organizations more funding so that programs can be created that will attract tourists and residents, many of whom, are considered a part of the Creative Class.

The four challenges proposed earlier by Ellen McCulloch-Lovell to colleges and universities, works well with this new idea of the Creative Class and the attempt to including younger audiences. By urging colleges and city leaders to invest in both fostering the arts and arts in education, our communities will raise young people with, , an understanding of arts and culture in today's society. To project into the future, these same young people can, in turn, take up the careers that Florida considers as part of the Creative Class. If Florida's ideas of economic development can stand the test of time, then the previously mentioned young people, will be the new generation of the Creative Class, while also advancing the arts and culture. Linking the ideals of the Creative Class to McCulloch-Lovell's challenges and to the responsibilities of arts administrators a new way to better understand how the Creative Class might affect the arts is revealed. The Memphis Manifesto, described below, is how a city did exactly that. Although the goal of the Memphis city government wasn't to increase arts awareness, their manifesto called for a nurturing and awareness of the arts and culture.

### *THE MEMPHIS MANIFESTO*

As a call to action in response to the Creative Class, the city of Memphis created the Memphis Manifesto. The manifesto promotes ten principles that the city will use in order to put Florida's ideas into effect, while at the same time ensuring that the city doesn't just turn into a tourist attraction. The ten principles include; cultivating and rewarding creativity; investing in the creative ecosystem; embracing diversity; nurturing creativity; value risk taking; being authentic; investing in and building on quality of place; removing barriers to creativity; taking responsibility for change; and ensuring that all have the right to creativity (Florida, p.382). Art administrators everywhere should be thinking and investing time into implementing some of these principals as they all play an important role in supporting the arts. Of these principles, the most important to this research would be investing in the creative ecosystem. The manifesto defines the "creative ecosystem" as including "arts and culture, nightlife, the music scene, artists and designers, innovators, entrepreneurs, affordable spaces, lively neighborhoods, spirituality, education, density, public spaces and third places" (p.381). Looking specifically at arts and culture, innovators and public spaces, arts administrators can better relate the Creative Class to what we do. Understanding the Creative Class on this level, arts administrators can see where we can align with the Creative Class and better understand the power that we have in city planning, tourism, and artistic/cultural heritage.

## CHAPTER 4

### Marketing Strategies and Recommendations

Through a research project in an arts marketing course, I explored ways to best market to the Creative Class from an Arts Management perspective. I found that the trends and ideals that define the Creative Class are similar to those of many other groups not included in Florida's Creative Class. Those other groups of people are, as stated before, young people, people with lower incomes, and with different occupations. This means that Florida is excluding those that don't work or those who don't have the high paying/creative jobs, along with young people who generally don't have full time careers. Although these people might not have the jobs or the wealth that those of Florida's Creative Class do, they still enjoy the same things, which can be used by arts administrators to market to the Creative Class.

A number of marketing strategies can be put into place in order to better attract the Creative Class, making sure to target younger and more ethnically and financially diverse audiences. A few ways to introduce a public to the arts, specifically the visual arts are:



- *Sidewalk shows*: Bringing galleries to the favored street level environment of the Creative Class not only gives the gallery and the artist exposure, but may create more awareness about a space. This idea isn't so much a street fair or a regularly scheduled event, but rather an impromptu event, allowing passers by of all ages, races, and income levels to show up. Artists and galleries can display less expensive works, which might increase sales, but allow patrons to make quick decisions about purchasing work. Artists should be present at these events so they can speak about their work. In some cases, the general public might not fully grasp an idea or concept and this would allow for interaction and education about the work, giving the public a sense of ownership and understanding.

- *Museums in the high schools*: Creating short internships for high school aged youth are a great way for an organization to gain exposure. To make this more accessible to students, museum staff could visit the school, instead of making the students come the museum. Using the staff as mentors will teach students not only about the organization, but about the arts as well. Generally, this kind of work gets the attention of family members, which could possibly draw them into the museum. The mentors in this program would need to be willing to give up a certain amount of time and really commit to the student, it would be a waste of time if the mentor wasn't genuinely interested in both teaching that student and promoting the organization as well. If done correctly, the students' interest in the arts and arts related careers might increase. Students might also talk to their friends about their experience, attracting other students to the program. Although the internships may be short, extensive projects or reports

could be an outcome of the program, giving the students, museum, and school a better understanding of the program and a sense of pride about what has been accomplished over the internship period.

*-Programming involving the core values of the Creative Class:* The Creative Class values meritocracy, individuality, and authenticity (p.77-79). A gallery or museum should keep these simple values in mind when creating programming to retain its current audience and when trying to reach out to newer audiences. If a gallery space is located in an area with a strong connection to the outdoors, that space should create programming that can take the outdoor theme but put a twist on it, maybe a photography exhibit of how the landscape has changed over time due to various unnatural elements. Or they can create an exhibit about the uniqueness of the gallery space and its location. Creative way of including the three core values to exhibits might be an interesting way to attract new audience. Marketing them with those values in mind is also a key factor in attracting that new audience.

These are just three marketing strategies that can be used to attract the “traditional” members of the Creative Class to the arts, but can also attract those people not included in the created class. These strategies were created to target youth, people with lower incomes, jobs in the service industry, and racially diverse audiences. It would be wise of arts administrators to speak with the attendants and create surveys to figure out what group(s) of people is showing up to these events or taking part in the programs. The information gathered will give the administrators important insight to their

audience and based on that information they can adjust their programming and marketing efforts.

## CHAPTER 5

### Future Research and Conclusion

#### Future Research

Throughout the process of this research, a number of ideas arose that can be developed through further research. Below are some ideas and explanations of possible research to be done in the future. These research ideas are in the findings from this current research. All of these ideas can better explain the relationship, both helpful and harmful, between the Creative Class and the arts.

#### *Extensive data collection on the Creative Class and its participation among the arts.*

This information could further this current research and allow for a more in depth analysis of the Creative Class and their participation in the arts. Interviews, surveys and other quantitative data will help with this analysis. Looking at more surveys, like those from the N.E.A. and the Smithsonian may give more information that what was found in the research. Also, expanding the data collection to small galleries and other art organizations, such as dance, music, and theatre groups, may help explain this relationship in a more data based way.

*Affect of Influx of the Creative Class and Gentrification/ Urban renewal on the Arts and Cultural organizations of Urban Areas.*

This research made me think about what the Creative Class is in terms of where they are found. The members of the Creative Class are a huge part of urban renewal plans, which turns into gentrification. It would be interesting to speak with and study the people who were already living in these cities before they became gentrified.

Understanding these communities before and after urban renewal we can study the way the arts and culture are or have been affected.

*Youth and the Creative Class*

This research has brought up a lot of ideas about who the Creative Class can include, but doesn't and one of the biggest I have noticed is youth, specifically high school to college aged kids. In today's society, younger people are really starting to pay attention to both political and social aspects of our world. Traveling abroad at younger ages isn't unusual for the average teenager, while the 2008 Presidential Election garnered the support and interest of youth all over the country and world. Kids are learning how to use and manipulate technology faster than it can be created, while music, art and theatre seem to be gaining popularity among youth as both hobby and career choice. An interest in all of these things is what makes a person a part of the Creative Class and it would be interesting study to deeply study the relationship between today's youth and what that might mean for the Creative Class and Creative Economy.

## Conclusion

This research on the Creative Class has been an informative one on many levels. Breaking the Creative Class down to better understand it as a concept and as a community has shed light on a topic that, to me, was initially confusing and distracting. Despite the many arguments and criticisms that Florida has faced in the past years, I feel that the Creative Class is a topic that can be used as a way of studying society. Although Florida's work still begs the question of necessity, he has made many people think about who we are as a contemporary society.

It is the same for the arts, The Creative Class is almost a dream come true for arts administrators. Imagine a group of people with disposable income and free time, who also enjoy the arts. Research prior to this has shown interest in the arts on behalf of members of the Creative Class, but emerging and established arts administrators can learn a great deal on how to make the arts accessible and enjoyable to all based on the ideals of the Creative Class. The values that the members of the Creative Class hold high, meritocracy, individuality, and authenticity, should be values that arts organizations are hold in high regard. These values are also held high by many members of society, no matter what class they belong to. If art administrators can find the balance between keeping their doors open and having strong values, then these organizations might have a better chance at survival.

Referring back to the Memphis Manifesto, there are a number of ways that a city can foster creativity and community. One principle that aligns with the values of the Creative Class is to 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” (Florida, 2004, p.382). Using this principle, organization of all sizes and incomes can impact a community. By taking advantage of the natural setting in which an organization is located, the chances of attracting and retaining members and audiences may grow.

Completing this research in the form of a capstone has been beneficial for my personal and professional growth in the field of Arts Administration, because I was able to really dissect the information that was already available. Through the research, I’ve learned a great deal about the Creative Class, but as stated before, I’ve been able to learn about our society and how the arts and culture have a natural fit in this society. As arts administrators, we can be taking steps to ensure that our organizations and programs are not just an attraction, but also a catalyst for growth, education, and community.

## Appendix:



## I. Memphis Manifesto

### Building a community of ideas

#### Preamble:

Creativity is fundamental to being human and is a critical resource to individual, community and economic life. Creative communities are vibrant, humanizing places, nurturing personal growth, sparking cultural and technological breakthroughs, producing jobs and wealth, and accepting a variety of life styles and culture. The Creative 100 are committed to the growth, prosperity and excellence of communities, and all who live and work there. The Creative 100 believe in the vision and the opportunities of a future driven by the power of ideas. Ideas are the growth engines of tomorrow, so the nurturing of the communities where ideas can flourish is the key to success. Ideas take root where creativity is cultivated and creativity thrives where communities are committed to ideas.

Creativity resides in everyone everywhere so building a community of ideas means empowering all people with the ability to express and use the genius of their own creativity and bring it to bear as responsible citizens.

**This manifesto is our call to action.**

## THE MEMPHIS MANIFESTO

#### Principles:

The Creative 100 are dedicated to helping communities realize the full potential of creative ideas by encouraging these principles:

- 1) 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.
- 2) 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 space and third places.
- 3) 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.

4) Nurture the creatives. Support the connectors. Collaborate to compete in a new way and get everyone in the game.

5) 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.

6) 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.

7) 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.

8) Remove barriers to creativity, such as mediocrity, intolerance, disconnectedness, sprawl, poverty, bad schools, exclusivity, and social and environmental degradation.

9) Take responsibility for change in your community. Improvise. Make things happen. Development is a “do it yourself” enterprise.

10) Ensure that every person, especially children, has the right to creativity. The highest quality lifelong education is critical to developing and retaining creative individuals as a resource for communities. We accept the responsibility to be the stewards of creativity in our communities. We understand the ideas and principles in this document may be adapted to reflect our community’s unique needs and assets. The undersigned commit to our communities and each other that we will go back to our communities to infuse these ideas into our social lives and public policies and share the accomplishments with each other so that we all can move forward and succeed together in a more creative existence.

\* The Memphis Manifesto Summit was the first gathering of the creative class and it was held in Memphis, Tennessee, April 30-May 2, 2003. The Creative 100 – selected from nominations from across North America – and their Memphis host creatives represented the creative class in all of its diversity and multiplicity. Coming from 48 cities in the United States, Canada and Puerto Rico, the Creative 100 wrote this manifesto for their own communities and for all communities seeking to compete in today’s economy. The Summit was hosted by Richard Florida, author of *Rise of the Creative Class* and *How It’s Transforming Work, Leisure, Community and Everyday Life*, and Carol Coletta, host

and producer of the award-winning public radio interview program, Smart City. It was sponsored by Memphis Tomorrow, an organization of Memphis' largest corporations and foundations, and Mpact Memphis, an organization for young professionals.

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