

## The Rise Of Creative Class And How Its Transforming Work Leisure Community Everyday Life Richard Florida

Craft and the Creative Economy examines the place of craft and making in the contemporary cultural economy, with a distinctive focus on the ways in which this creative sector is growing exponentially as a result of online shopfronts and home-based micro-enterprise, 'mumpreneurialism' and downshifting, and renewed demand for the handmade.

World-renowned urbanist Richard Florida's bestselling classic on the transformation of our cities in the twenty-first century-now updated with a new preface In his modern classic The Rise of the Creative Class, urbanist Richard Florida identifies the emergence of a new social class reshaping the twenty-first century's economy, geography, and workplace. This Creative Class is made up of engineers and managers, academics and musicians, researchers, designers, entrepreneurs and lawyers, poets and programmer, whose work turns on the creation of new forms. Increasingly, Florida observes, this Creative Class determines how workplaces are organized, which companies prosper or go bankrupt, and which cities thrive, stagnate or decline. Florida offers a detailed occupational, demographic, psychological, and economic profile of the Creative Class, examines its global impact, and explores the factors that shape "quality of place" in our changing cities and suburbs. Now updated with a new preface that considers the latest developments in our changing cities, The Rise of the Creative Class is the definitive edition of this foundational book on our contemporary economy.

Research-driven and clearly written, bestselling economist Richard Florida addresses the growing alarm about the exodus of high-value jobs from the USA. Today's most valued workers are what economist Richard Florida calls the Creative Class. In his bestselling The Rise of the Creative Class, Florida identified these variously skilled individuals as the source of economic revitalisation in US cities. In that book, he shows that investment in technology and a civic culture of tolerance (most often marked by the presence of a large gay community) are the key ingredients to attracting and maintaining a local creative class. In The Flight of the Creative Class, Florida expands his research to cover the global competition to attract the Creative Class. The USA once led the world in terms of creative capital. Since 2002, factors like the Bush administration's emphasis on smokestack industries, heightened security concerns after 9/11 and the growing cultural divide between conservatives and liberals have put the US at a large disadvantage. With numerous small countries, such as Ireland, New Zealand and Finland, now tapping into the enormous economic value of this class – and doing all in their power to attract these workers and build a robust economy driven by creative capital – how much further behind will USA fall?

Never before have our cities been as important as they are now. The drivers of innovation and growth, they are essential to the prosperity of nations. But they are also destructive, plunging us into housing crises and deepening inequality. How can we keep the good and break free of the bad? In this bracingly original work of research and analysis, leading urbanist Richard Florida explores the roots of this new crisis and puts forward a plan to make this the century of the fairer, thriving metropolis.

With the growth of knowledge-based economies, cities across the globe must compete to attract and retain the most talented workers. Seeking Talent for Creative Cities offers a comprehensive and insightful analysis of the diverse, dynamic factors that affect cities' ability to achieve this goal. Based on a comparative national study of 16 Canadian cities, this volume systematically evaluates the concerns facing workers operating in a range of creative endeavours. It draws on interviews, surveys, and census data collected over a six-year research program conducted by experts in business, public policy, urban studies, and communications studies to identify the characteristics and features of particular city-regions that influence these workers' mobility and satisfaction. Seeking Talent for Creative Cities represents a rigorously empirical test of popular wisdom on the true relationship between urban development and economic competitiveness.

This book challenges the new urban growth concepts of the creative class and creative industries from a critical urban theory perspective. Critiques Richard Florida's popular books about cities and the creative class Presents an alternative approach based on analyses of empirical research data concerning the German urban system and the case study regions, Hanover and Berlin Underscores that the culture industry takes a leading role in conforming with neoliberal conceptions of labor markets

Britain began the twenty-first century convinced of its creativity. Throughout the New Labour era, the visual and performing arts, museums and galleries, were ceaselessly promoted as a stimulus to national economic revival, a post-industrial revolution where spending on culture would solve everything, from national decline to crime. Tony Blair heralded it a "golden age." Yet despite huge investment, the audience for the arts remained a privileged minority. So what went wrong? In Cultural Capital, leading historian Robert Hewison gives an in-depth account of how creative Britain lost its way. From Cool Britannia and the Millennium Dome to the Olympics and beyond, he shows how culture became a commodity, and how target-obsessed managerialism stifled creativity. In response to the failures of New Labour and the austerity measures of the Coalition government, Hewison argues for a new relationship between politics and the arts.

Richard Florida outlines how certain cities succeed in attracting members of the 'creative class' - the key economic growth asset - and argues that, in order to prosper, cities must harness this creative potential.

How our jobs stole our lives and what we can do about it

Creativity is the fastest growing business in the world. Companies are hungry for people with ideas - and more and more of us want to make, buy, sell and share creative products. But how do you turn creativity into money? In this newly rewritten edition of his acclaimed book, leading creative expert John Howkins shows what creativity is, how it thrives and how it is changing in the digital age. His key rules for success include: Invent yourself. Be unique. Own your ideas. Understand copyright, patents and IP laws. Treat

the virtual as real, and vice versa. Learn endlessly: borrow, reinvent and recycle. Know when to break the rules. Whether in film or fashion, software or stories, by turning ideas into assets anyone can make creativity pay.

We tend to view prolonged economic downturns, such as the Great Depression of the 1930s and the Long Depression of the late nineteenth century, in terms of the crisis and pain they cause. But history teaches us that these great crises also represent opportunities to remake our economy and society and to generate whole new eras of economic growth and prosperity. In terms of innovation, invention, and energetic risk taking, these periods of "creative destruction" have been some of the most fertile in history, and the changes they put into motion can set the stage for full-scale recovery. In *The Great Reset*, bestselling author and economic development expert Richard Florida provides an engaging and sweeping examination of these previous economic epochs, or "resets." He distills the deep forces that have altered physical and social landscapes and eventually reshaped economies and societies. Looking toward the future, Florida identifies the patterns that will drive the next Great Reset and transform virtually every aspect of our lives — from how and where we live, to how we work, to how we invest in individuals and infrastructure, to how we shape our cities and regions. Florida shows how these forces, when combined, will spur a fresh era of growth and prosperity, define a new geography of progress, and create surprising opportunities for all of us. Among these forces will be \* new patterns of consumption, and new attitudes toward ownership that are less centered on houses and cars \* the transformation of millions of service jobs into middle class careers that engage workers as a source of innovation \* new forms of infrastructure that speed the movement of people, goods, and ideas \* a radically altered and much denser economic landscape organized around "megaregions" that will drive the development of new industries, new jobs, and a whole new way of life We've weathered tough times before. They are a necessary part of economic cycles, giving us a chance to clearly see what's working and what's not. Societies can be reborn in such crises, emerging fresh, strong, and refocused. Now is our opportunity to anticipate what that brighter future will look like and to take the steps that will get us there faster. With his trademark blend of wit, irreverence, and rigorous research and analysis, Florida presents an optimistic and counterintuitive vision of our future, calling into question long-held beliefs about the nature of economic progress and forcing us to reassess our very way of life. He argues convincingly that it's time to turn our efforts — as individuals, as governments, and as a society — to putting the necessary pieces in place for a vibrant, prosperous future.

Tyler Denmead critically examines his role as the founder of New Urban Arts--a nonprofit arts program for young people of color in Providence, Rhode Island--and how despite its success, it unintentionally contributed to Providence's urban renewal efforts, gentrification, and the displacement of people of color.

*Neoliberal Culture* presents a critical analysis of the impact of the global free-market - the hegemony of which has been described elsewhere by the author as 'a short counter-revolution' - on the arts, media and everyday life since the 1970s.

Shortlisted for the Financial Times and McKinsey Best Book of the Year Award in 2011 "A masterpiece." —Steven D. Levitt, coauthor of *Freakonomics* "Bursting with insights." —The New York Times Book Review A pioneering urban economist presents a myth-shattering look at the majesty and greatness of cities America is an urban nation, yet cities get a bad rap: they're dirty, poor, unhealthy, environmentally unfriendly . . . or are they? In this revelatory book, Edward Glaeser, a leading urban economist, declares that cities are actually the healthiest, greenest, and richest (in both cultural and economic terms) places to live. He travels through history and around the globe to reveal the hidden workings of cities and how they bring out the best in humankind. Using intrepid reportage, keen analysis, and cogent argument, Glaeser makes an urgent, eloquent case for the city's importance and splendor, offering inspiring proof that the city is humanity's greatest creation and our best hope for the future.

In a humorous work of social commentary, the author of *Red Lobster*, *White Trash* and *the Blue Lagoon* confronts the Baby Boomer Generation, pointing out their most annoying and egocentric behaviors while also deconstructing their history. Reprint. 40,000 first printing.

In this collection of essays Martha Rosler embarks on a broad inquiry into the economic and historical precedents for today's soft ideology of creativity, with special focus on its elaborate retooling of class distinctions. In the creative city, the neutralization or incorporation of subcultural movements, the organic translation of the gritty into the quaint, and the professionalization of the artist combine with armies of eager freelancers and interns to constitute the friendly user interface of a new social sphere in which, for those who have been granted a place within it, an elaborate retooling of traditional markers of difference has allowed class distinctions to be either utterly dissolved or willfully suppressed. The result is a handful of cities selected for revitalization rather than desertion, where artists in search of cheap rent become the avant-garde pioneers of gentrification, and one no longer asks where all of this came from and how. And it may be for this reason that, for Rosler, it becomes all the more necessary to locate the functioning of power within this new urban paradigm, to find a position from which to make it accountable to something other than its own logic. e-flux journal Series edited by Julieta Aranda, Brian Kuan Wood, Anton Vidokle

Do you believe that spending \$15,000 on a media center is vulgar, but that spending \$15,000 on a slate shower stall is a sign that you are at one with the Zenlike rhythms of nature? Do you work for one of those visionary software companies where people come to work wearing hiking boots and glacier glasses, as if a wall of ice were about to come sliding through the parking lot? If so, you might be a Bobo. In his bestselling work of "comic sociology," David Brooks coins a new word, Bobo, to describe today's upper class -- those who have wed the bourgeois world of capitalist enterprise to the hippie values of the bohemian counterculture. Their hybrid lifestyle is the atmosphere we breathe, and in this witty and serious look at the cultural consequences of the information age, Brooks has defined a new generation.

International Bestseller All places are not created equal. In this groundbreaking book, Richard Florida shows that where we live is increasingly a crucial factor in our lives, one that fundamentally affects our professional and personal prospects. As well as explaining why place matters now more than ever, *Who's Your City?* provides indispensable tools to help you choose the right place for you. It's a cliché of the information age that globalization has made place irrelevant, that one can telecommute as effectively from New Zealand as New York. But it's not true, Richard Florida argues, relying on twenty years of innovative research in urban studies, creativity, and demographic trends. In fact, as new units of economic growth called mega-regions become increasingly specialized, the world is becoming more and more "spiky" — divided between flourishing clusters of talent, education and competitiveness, and moribund "valleys." All these places have personalities, Richard Florida explains in the second half of *Who's Your City?*, and happiness depends on finding the city in which you can balance your personal and career goals to thrive. More people than ever before now have the opportunity to choose where to live, but at different points in our lives we need different kinds of places, he points out — what a couple of recent college graduates want from their city isn't necessarily what a retiree is looking for. You have to find the place that suits you best: a boho-burb neighbourhood isn't likely to be the best fit for patio man. So, for the first time, *Who's Your City?* ranks cities by their fitness for various life stages, rating the best places for singles, young families, and empty nesters. It summarizes the key factors that make place matter to different kinds of people, from professional opportunities to the closeness of family to how well it matches their lifestyle, and provides an in-depth series of steps to help you choose the right place wisely. Sparkling with Richard Florida's signature intellectual originality, *Who's Your City?* moves from insights to studies to personal anecdotes, from a startling "Singles Map" of the United States to surprising data on the difference aesthetics makes to people's sense of place. A perceptive and transformative book, it is both a brilliant exploration of the fundamental importance of place and an essential guide to making what may be the most important decision of your life.

A look at how new technologies can be put to use in the creation of a more just society. Artificial Intelligence (AI) is not likely to make humans redundant. Nor will it create superintelligence anytime soon. But it will make huge advances in the next two decades, revolutionize medicine, entertainment, and transport, transform jobs and markets, and vastly increase the amount of information that governments and companies have about individuals. AI for Good leads off with economist and best-selling author Daron Acemoglu, who argues that there are reasons to be concerned about these developments. AI research today pays too much attention to the technological hurdles ahead without enough attention to its disruptive effects on the fabric of society: displacing workers while failing to create new opportunities for them and threatening to undermine democratic governance itself. But the direction of AI development is not preordained. Acemoglu argues for its potential to create shared prosperity and bolster democratic freedoms. But directing it to that task will take great effort: It will require new funding and regulation, new norms and priorities for developers themselves, and regulations over new technologies and their applications. At the intersection of technology and economic justice, this book will bring together experts--economists, legal scholars, policy makers, and developers--to debate these challenges and consider what steps tech companies can do take to ensure the advancement of AI does not further diminish economic prospects of the most vulnerable groups of population.

Argues that United States' creative class is fighting for survival and explains why this should matter to all Americans.

The Making of the American Creative Class narrates the history of workers in New York's publishing, advertising, design, and broadcasting industries and their efforts to improve their working conditions, set against the backdrop of the economic dislocations of twentieth-century capitalism.

*Creativity and the City: How the Creative Economy is Changing the City*~ISBN 90-5662-461-X U.S. \$37.50 / Hardcover, 8.5 x 5.5 in. / 208 pgs / 40 b&w. ~Item / March / Nonfiction and Criticism

Examines different cities from all over the world and looks at their physical, economic, social, and political structure, as well as their relationships to each other and where future urbanization might be headed.

Initially published in 2002, *The Rise of the Creative Class* quickly achieved classic status for its identification of forces then only beginning to reshape our economy, geography, and workplace. Weaving story-telling with original research, Richard Florida identified a fundamental shift linking a host of seemingly unrelated changes in American society: the growing importance of creativity in people's work lives and the emergence of a class of people unified by their engagement in creative work. Millions of us were beginning to work and live much as creative types like artists and scientists always had, Florida observed, and this Creative Class was determining how the workplace was organized, what companies would prosper or go bankrupt, and even which cities would thrive. In *The Rise of the Creative Class Revisited*, Florida further refines his occupational, demographic, psychological, and economic profile of the Creative Class, incorporates a decade of research, and adds five new chapters covering the global effects of the Creative Class and exploring the factors that shape "quality of place" in our changing cities and suburbs.

A thought-provoking, original appraisal of the meaning of religion by the host of public radio's *On Being* Krista Tippett, widely becoming known as the Bill Moyers of radio, is one of the country's most intelligent and insightful commentators on religion, ethics, and the human spirit. With this book, she draws on her own life story and her intimate conversations with both ordinary and famous figures, including Elie Wiesel, Karen Armstrong, and Thich Nhat Hanh, to explore complex subjects like science, love, virtue, and violence within the context of spirituality and everyday life. Her way of speaking about the mysteries of life--and of listening with care to those who endeavor to understand those mysteries--is nothing short of revolutionary.

This edited volume is a lively and timely appraisal of "ordinary cities" as they struggle to implement creative redevelopment and economic growth strategies to enhance their global competitiveness. The book is concerned with new and often unanticipated inequalities that have emerged from this new city movement. As chronicled, such cities – Cleveland (USA), Heidelberg (Germany), Oxford (UK), Groningen (Netherlands), Montpellier (France), but also cities from the Global South such as Cachoeira (Brazil) and Delhi (India) – now experience new and unexpected realities of poverty, segregation, neglect of the poor, racial and ethnic strife. To date planners, academics, and policy analysts have paid little attention to the connections between this drive in these cities to be more creative and the inequalities that have followed. This book, keenly making these connections, highlights the limited visions that have been applied in this planning drive to make these cities more creative and ultimately more globally competitive.

An exploration of four cities that reflect a blend of Eastern and Western cultures traces the historical threads connecting St. Petersburg, Shanghai, Mumbai, and Dubai while discussing their conflicted embrace of modernity.

The last three decades have seen a massive expansion of China's visual culture industries, from architecture and graphic design to fine art and fashion. New ideologies of creativity and creative practices have reshaped the training of a new generation of art school graduates. Creativity Class is the first book to explore how Chinese art students develop, embody, and promote their own personalities and styles as they move from art school entrance test preparation, to art school, to work in the country's burgeoning culture industries. Lily Chumley shows the connections between this creative explosion and the Chinese government's explicit goal of cultivating creative human capital in a new "market socialist" economy where value is produced through innovation. Drawing on years of fieldwork in China's leading art academies and art test prep schools, Chumley combines ethnography and oral history with analyses of contemporary avant-garde and official art, popular media, and propaganda. Examining the rise of a Chinese artistic vanguard and creative knowledge-based economy, Creativity Class sheds light on an important facet of today's China.

This SpringerBriefs presents a case study and theoretical analysis of an artistic enclave that emerged within Lawrenceville Pittsburgh. It briefly describes the history of greater Pittsburgh, and Lawrenceville's transition from thriving blue-collar community to depopulated low-income neighborhood to gentrifying site of artistic and creative culture. It draws on multiple methods (e.g., interviews, observations, and survey data) to discuss the advantages and disadvantages associated with being a Pittsburgh artist, and offer a detailed description of the origins and ongoing development of Lawrenceville's artistic enclave. It discusses this enclave in the context of sociological, historical, and interdisciplinary work on urban artistic communities (i.e., bohemian and quasi-bohemian communities), and situates it within the larger urban artistic tradition, and within its contemporary urban context. It maintains that this enclave constitutes a successful (i.e., sustainable) example of an artistic creative class enclave, a heuristic concept that clarifies and amends Richard Florida's brief commentary on contemporary urban artistic life. It concludes by offering policy suggestions for those who wish to promote such enclaves, and a preliminary critical appraisal of their potential impact on society.

World-renowned urbanist Richard Florida's bestselling classic on the transformation of our cities in the twenty-first century -- now updated with a new preface In his modern classic *The Rise of the Creative Class*, urbanist Richard Florida identifies the emergence of a new social class reshaping the twenty-first century's economy, geography, and workplace. This Creative Class is made up of engineers and managers, academics and musicians, researchers, designers, entrepreneurs and lawyers, poets and programmer, whose work turns on the creation of new forms. Increasingly, Florida observes, this Creative Class determines how workplaces are organized, which companies prosper or go bankrupt, and which cities thrive, stagnate or decline. Florida offers a detailed occupational, demographic, psychological, and economic profile of the Creative Class, examines its global impact, and explores the factors that shape "quality of place" in our changing cities and suburbs. Now updated with a new preface that considers the latest developments in our changing cities, *The Rise of the Creative Class* is the definitive edition of this foundational book on our contemporary economy.

"This book is ... about the millions of people who hold down two or three jobs ... and struggle to find time to read to their kids ... It's about the people who have made it out of poverty, but for how long? ... Through meticulous research, Katharine and Victor tell the personal stories of nine families ... You'll find yourself rooting, as I did, for each and every one of them. In sharing their lives and struggles, these families have done more to educate than any set of statistics or government report ever could. Policymakers, journalists, think tanks, and people of good conscience everywhere must take notice ... [The Missing Class] is a call to action to change America ... Like other books that transformed our nation, [it] will inspire us to work for ... an America where the family you were born into or the color of your skin never controls your destiny." Book jacket.

With the publication of *The Rise of the Creative Class* by Richard Florida in 2002, the 'creative city' became the new hot topic among urban policymakers, planners and economists. Florida has developed one of three path-breaking theories about the relationship between creative individuals and urban environments. The economist Åke E. Andersson and the psychologist Dean Simonton are the other members of this 'creative troika'. In the *Handbook of Creative Cities*, Florida, Andersson and Simonton appear in the same volume for the first time. The expert contributors in this timely *Handbook* extend their insights with a varied set of theoretical and empirical tools. The diversity of the contributions reflect the multidisciplinary nature of creative city theorizing, which encompasses urban economics, economic geography, social psychology, urban sociology, and urban planning. The stated policy implications are equally diverse, ranging from libertarian to social democratic visions of our shared creative and urban future. Being truly international in its scope, this major *Handbook* will be particularly useful for policy makers that are involved in urban development, academics in urban economics, economic geography, urban sociology, social psychology, and urban planning, as well as graduate and advanced undergraduate students across the social sciences and in business.

A provocative new way to think about why we live as we do today-and where we might be headed. Initially published in 2002, *The Rise of the Creative Class* quickly achieved classic status for its identification of forces then only beginning to reshape our economy, geography, and workplace. Weaving story-telling with original research, Richard Florida identified a fundamental shift linking a host of seemingly unrelated changes in American society: the growing importance of creativity in people's work lives and the emergence of a class of people unified by their engagement in creative work. Millions of us were beginning to work and live much as creative types like artists and scientists always had, Florida observed, and this Creative Class was determining how the workplace was organized, what companies would prosper or go bankrupt, and even which cities would thrive. In *The Rise of the Creative Class Revisited*, Florida further refines his occupational, demographic, psychological, and economic profile of the Creative Class, incorporates a decade of research, and adds five new chapters covering the global effects of the Creative Class and exploring the factors that shape "quality of place" in our changing cities and suburbs.

Everything you have been told about creativity is wrong. From line managers, corporate CEOs, urban designers, teachers, politicians, mayors, advertisers and even our friends and family, the message is 'be creative'. Creativity is heralded as the driving force of our contemporary society; celebrated as agile, progressive and liberating. It is the spring of the knowledge economy and shapes the cities we inhabit. It even defines our politics. What could possibly be wrong with this? In this brilliant, counter intuitive blast Oli Mould demands that we rethink the story we are being sold. Behind the novelty, he shows that creativity is a barely hidden form of neoliberal appropriation. It is a regime that prioritizes individual success over collective flourishing. It refuses to recognise anything - job, place, person - that is not profitable. And it impacts on everything around us: the places where we work, the way we are managed, how we spend our leisure time. Is there an alternative? Mould offers a radical redefinition of creativity, one embedded in the idea of collective flourishing, outside the tyranny of profit. Bold, passionate and refreshing, *Against Creativity*, is a timely correction to the doctrine of our times.

The Oxford Handbook of Creative Industries is a reference work, bringing together many of the world's leading scholars in the application of creativity in economics, business and management, law, policy studies, organization studies, and psychology. Creative industries research has become a regular theme in academic journals and conferences across these subjects and is also an important agenda for governments throughout the world, while business people from established companies and entrepreneurs reevaluate and innovate their models in creative industries. The Handbook is organized into four parts: Following the editors' introduction, Part One on Creativity includes individual creativity and how this scales up to teams, social networks, cities, and labour markets. Part Two addresses Generating and Appropriating Value from Creativity, as achieved by agents and organizations, such as entrepreneurs, stars and markets for symbolic goods, and considers how performance is measured in the creative industries. Part Three covers the mechanics of Managing and Organizing Creative Industries, with chapters on the role of brokerage and mediation in creative industry networks, disintermediation and glocalisation due to digital technology, the management of project-based organizations in creative industries, organizing events in creative fields, project ecologies, Global Production Networks, genres and classification and sunk costs and dynamics of creative industries. Part Four on Creative Industries, Culture and the Economy offers chapters on cultural change and entrepreneurship, on development, on copyright, economic spillovers and government policy. This authoritative collection is the most comprehensive source of the state of knowledge in the increasingly important field of creative industries research. Covering emerging economies and new technologies, it will be of interest to scholars and students of the arts, business, innovation, and policy.

In this book, Nobel Prize-winning economist Edmund Phelps draws on a lifetime of thinking to make a sweeping new argument about what makes nations prosper--and why the sources of that prosperity are under threat today. Why did prosperity explode in some nations between the 1820s and 1960s, creating not just unprecedented material wealth but "flourishing"--meaningful work, self-expression, and personal growth for more people than ever before? Phelps makes the case that the wellspring of this flourishing was modern values such as the desire to create, explore, and meet challenges. These values fueled the grassroots dynamism that was necessary for widespread, indigenous innovation. Most innovation wasn't driven by a few isolated visionaries like Henry Ford and Steve Jobs; rather, it was driven by millions of people empowered to think of, develop, and market innumerable new products and processes, and improvements to existing ones. Mass flourishing--a combination of material well-being and the "good life" in a broader sense--was created by this mass innovation. Yet indigenous innovation and flourishing weakened decades ago. In America, evidence indicates that innovation and job satisfaction have decreased since the late 1960s, while postwar Europe has never recaptured its former dynamism. The reason, Phelps argues, is that the modern values underlying the modern economy are under threat by a resurgence of traditional, corporatist values that put the community and state over the individual. The ultimate fate of modern values is now the most pressing question for the West: will Western nations recommit themselves to modernity, grassroots dynamism, indigenous innovation, and widespread personal fulfillment, or will we go on with a narrowed innovation that limits flourishing to a few? A book of immense practical and intellectual importance, *Mass Flourishing* is essential reading for anyone who cares about the sources of prosperity and the future of the West.

*The Rise of the Creative Class* gives a provocative new way to think about why people live as they do today--and where they might be headed. Weaving storytelling with masses of new and updated research, Florida traces the growing role of creativity in the economy.

*The Rise of the Creative Class*

The whole landscape of research in urban studies was revolutionized by the publication of Richard Florida's *The Rise of the Creative Class* in 2002, and his subsequent book entitled *The Flight of the Creative Class* has helped to maintain a decade-long explosion of interest in the field. While these two books examine the creative class in the context of the United States, research has emerged which investigates the creative class worldwide. This book brings together detailed studies of the creative class in cities across the globe, examining the impact of the creative class on growth and development. The countries covered include the United Kingdom, the Netherlands, Germany, Australia, China, Japan and Canada, in addition to the United States. Taken together, the contributions deepen our understanding of the creative class and the various factors that affect regional development, highlighting the similarities and differences between the creative class and economic development across countries. This book will be of great interest to scholars of economic geography, regional economics, urban sociology and cultural policy, as well as policy makers involved in urban development.

Richard Florida, one of the world's leading urbanists and author of *The Rise of the Creative Class*, confronts the dark side of the back-to-the-city movement. In recent years, the young, educated, and affluent have surged back into cities, reversing decades of suburban flight and urban decline. and yet all is not well. In *The New Urban Crisis*, Richard Florida, one of the first scholars to anticipate this back-to-the-city movement, demonstrates how the forces that drive urban growth also generate cities' vexing challenges, such as gentrification, segregation, and inequality. Meanwhile, many more cities still stagnate, and middle-class neighborhoods everywhere are disappearing. We must rebuild cities and suburbs by empowering them to address their challenges. *The New Urban Crisis* is a bracingly original work of research and analysis that offers a compelling diagnosis of our economic ills and a bold prescription for more inclusive cities capable of ensuring prosperity for all.

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