

# Creative class

Business



Creative class is described as a socioeconomic class that is driving the economic development of the cities in the post-industrial age. This class is further divided into two sections which are as a result of Standard Occupational Classification System (SOCS) codes. This class, which is the leading force in the economic growth of many countries in the world, is expected to grow rapidly within the next decade. The two major sections of the creative class are the super-creative core and the creative professionals.

In addition to these two there is another smaller section of people called the bohemians. Firstly, the super-creative core comprises a group of people in a wide range of disciplines and occupations. These disciplines include engineering, computer programming, education, research, and science. Other disciplines that constitute a small subset are design, arts, and the workers in the media industry. The constituents of this group are considered as the people who are fully engaged in the creative process.

This group constitutes the innovative people who are involved in the creation of commercial products as well as consumer goods. Super-creative core group members are primarily involved in innovation, problem solving and finding. The second group, the creative professionals, includes people working in the business sector, finance, healthcare, education, as well as those working in the legal sector. They are considered as the knowledge based workers who have gained knowledge from different disciplines which they use to solve problems of specific issues. These professionals have gained education of higher degree that they use to solve problems in their relative fields. There also exists another smaller section of people referred to as the Bohemians who are also a part of the creative class.

Creative city is a concept of a new city planning paradigm. The philosophy used is that in every place, there is a creative potential. The philosophy of creative city hypothesizes that creativity is not only possessed by poets and artists as it has been culturally known, but is also possessed by inanimate objects like places, economies, politics, and governance. For this to occur, conditions necessary for people to act, plan, and think imaginatively needs to be put in place. The philosophy of the creative city advocates for creativity culture which is embedded in the urban creative class.

Therefore by encouraging the creative class and providing a favorable environment for this class to operate, a creative city is developed. To attract the creative class, it requires more than just the improvement of infrastructure like roads and buildings; it requires a development of the city's mindset, the way a city approaches its problems and the way it utilizes the opportunities. Creative cities also require highly educated labor force that is flexible and dynamic. It requires people who can create and implement, this is provided by the creative class. Creative city critics argue that the phrase is in danger of being over used hence losing its meaning.

They point out that cities put restriction on the meaning of the phrase to include only the activities of arts and the creative economy. They also point out to the tendency to adopt the creative city philosophy with out the proper mindset of the city dwellers. Critics also point out faults in the creative class logic, claiming that the indices used by Florida to come up with the theory has no statistical grounds as they many cities with creative workers do not show any economic growth for the period between 1990 and 2004. Some critics argue that many workers who qualify to be in creative class are not

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necessary in creative jobs. Ann Markusen, a critic of creative class, argues that creative class is largely defined by the educational achievements, hence, due to education controlling, Florida's indices lose their importance. The creative class is involved in economic activities that tend to spur economic growth in the city.

In the US the creative class is considered to have 40 million workers. Florida in his book states that 12% of the US jobs are occupied by the super-creative core group of the creative class. He claims that the number of the people associating themselves with the creative class has increased by 10 percent in the last twenty years. The creative class is a group of worker that is believed to bring economic growth to the city that attracts the members. These members are believed to include artists, actors, designers, producers, musicians, producers, entertainers and the related workers. This group of people brings economic benefits such as the creation of new ideas, regional and high-tech industry growth.

Rindermann argues that, after conducting empirical study in 90 countries, the creative class emerges as the driving force towards economic growth. This class is also identified as responsible for stable democracy, and values of the different governments. In London, the municipality has come up with a strong proposal on how to attract this creative class in order to attain economic growth. In this proposal, "A Municipal Innovation Case Study", Ward and Graham propose a theoretical framework based on the Florida's theory of a creative city. This framework emphasizes the importance of culture in reinventing London. This case study further emphasizes that

culture is vital in attracting the creative class which will spur economic growth.

This is in line with the Florida's theory of the impact of creative class to the economic growth. In London, the policy of attracting creative class is slowly replacing the policies luring large companies through tax cuts to bring economic development. Ross Honeywill's research shows that, the creative class fosters prosperity of a city. This research has gained much accolade from businessmen as well as politicians who are willing to transform to creative cities and realize economic growth. In London, this has been incorporated in its five year program to increase the number of knowledge requiring jobs and its endeavor to attract the creative class with such jobs that require creativity. The creative class has certainly had a great impact on economic development.

Many governments are instituting measures that will attract this class to their cities so as to insure its development. Florida describes this class as having the human creativity that is slowly replacing the raw material, flow of capital, and even the physical labor that have been the major contributors to the economic growth. In another research paper, Michael Rushton emphasizes the importance of artists as a part of the creative class to economic growth. In his paper he uses human capital and the artists' index to emphasize that the level of education of people living in cities with a higher number of artists' index was higher, and such cities had tremendous economic growth over the last 20 years. Thus the relationship between the creative class and economic is such that the higher the members of the

creative class there are in a place the higher the economic development of that place.

This, as it has been explained in this paper, is exemplified in the efforts different cities like London are making in order to attract the members of this class. Other research work has all been highlighted showing the data and the correlation conclusions that have been made regarding this relationship.