

## Abstracts

T. M. GABE, K. COLBY and K. P. BELL: "Creative Occupations, County-Level Earnings and the U.S. Rural-Urban Wage Gap". This paper investigates the relationships among county-level earnings, employment in creative occupations and the U.S. rural-urban wage gap. We find that the proportion of county-level employment in Florida's super-creative core has a positive effect on average earnings. However, much of this creativity earnings premium appears to be driven by technology-based segments of the super-creative core such as computer and mathematical, architecture and engineering, and scientific occupations. Differences in the proportions of creative workers between metropolitan and non-metropolitan counties contribute 11.5 percent to the U.S. rural-urban wage gap.

H. MAYER, D. HACKLER and C. MCFARLAND: "Skills, Capital and Connections, too: A Regional Social Environment Perspective of Women Entrepreneurs". In recent years, the field of regional economic analysis has focused on the social and cultural environment of a place to explain variations in innovative activity, entrepreneurial dynamics, and economic growth. Richard Florida (2004) argues that regions grow because they are tolerant, diverse and open to creativity which in turn attract certain groups of people, the so-called *creative class*. Further, new firm formation is positively associated with a creative and diverse environment. Although previous research established the connection between a region's social environment and entrepreneurship, little attention has been paid to the ways in which an open and tolerant regional social environment supports or hinders *different kinds* of entrepreneurs like women or immigrants. Women-owned businesses grew 19.8 % between 1997 and 2002, almost twice the national rate for all businesses which was 10.3 % (Lowrey 2006). We hypothesize that a regional social environment that is open to women's career and financial advancements and supportive of women's entrepreneurial capacities facilitates female business ownership. This study explores the connections between the environment and women's business ownership by using data from the 2002 Survey of Business Owners (SBO) and tests the hypothesis for the 50 largest metropolitan statistical areas (MSAs) in the United States. We find that entrepreneurial support is a significant factor in explaining a region's female entrepreneurship. Although the openness of a region to women's financial advancement plays a moderately important role in the establishment of women-owned firms overall, it is not a

significant predictor of the level of women-owned businesses with employees. Also tolerance to women's advancement in non-traditional occupations such as high-technology does not have the expected effect. Regions desiring the growth potential of female entrepreneurship should focus on building entrepreneurial capacity.

M. NATHAN: "The Wrong Stuff? Creative Class Theory and Economic Performance in UK Cities". Richard Florida's 'creative class' theory suggests that diverse, tolerant, 'cool' cities will outperform others. Ethnic minorities, gay people and counter-culturalists attract high-skilled professionals: the presence of this 'creative class' ensures cities get the best jobs and most dynamic companies. This paper examines Florida's ideas, focusing on the evidence in British cities. Drawing on previously published work, it first tests the Florida model on a set of British cities, finding weak support for the creative class hypothesis. It then examines this hypothesis in detail. It finds little evidence of a creative class, and little evidence that 'creative' cities do better. The paper concludes that the creative class model is a poor predictor of UK city performance. There is other, stronger evidence that diversity and creativity are linked to urban economic growth.

A.N. PETROV: "A Look beyond Metropolis: Exploring Creative Class in the Canadian Periphery". This paper presents an exploratory analysis of the creative class in the Canadian periphery. It builds on innovation systems and institutional geography literatures to argue that, because of its transformative role, the creative class in the periphery is a pivotal factor of regional reinvention, no less than in metropolis. The paper advances the two-ring-four-sector approach to define the creative class structure. It extends the creative class metrics to measure four 'sectors' of the creative class: scientists, leaders, entrepreneurs and bohemia. The empirical part of the paper applies the extended creative class metrics at two different scales. The findings for 288 Canadian regions suggest that the geographic distribution of the creative capital is uneven and heavily clustered in major urban centres. However, some frontier regions appear to perform exceptionally well in all rankings. The in-depth analysis of 34 communities in the Canadian North identifies creative clusters in economically, geographically and politically privileged communities that serve as creative 'hot spots'. Thus, contrary to the metropolitan bias, these results indicate that peripheral communities may not be 'hopeless places' fully deprived of the creative class. Creative 'hot spots' beyond metropolis do exist, and could become the centres of regional reinvention, if appropriate policies are introduced in support.

T. PILATI and D.-G. TREMBLAY: "The Socio-Economic Development of Montreal: The Creative City and the Artistic Career as Factors of Attraction?" [Le développement socio-économique de Montréal : La cité créative et la carrière artistique comme facteurs d'attraction ?] Some authors, including Richard Florida, believe that cities compete to attract talent and that the creative cities are the only ones with any real future. Our article aims at testing Richard Florida's hypothesis

by which he argues that creative workers (artists but also professionals and other creative people) have a tendency to be attracted to and remain in cities that can be characterised as ‘cool’, where the population is open to multiculturalism and is tolerant. Based upon an exploratory survey of artists, we attempted to reveal the factors of attraction for this population and to test the hypothesis that the city, in order to attract and retain a high knowledge intensity, must be able to offer an urban climate that is favourable for attracting and retaining creative workers, offering a good quality of life and several options for career paths, notably in the artistic sector. The research allowed us to observe that the diversity and cultural environment in Montreal are advantages, as was the low cost of living, particularly in relation to the spaces of creativity.

R. TREMBLAY and H. CHICOINE: “Creative Class and Interdisciplinarity: A Deserved Critique”. [Classe créative et interdisciplinarité : une critique méritée]. The creative class theory rests on the advances of the knowledge society and, without much insistence, on university training. The creative class is a social class on which would depend economic development and growth, and its emergence has given rise to a new class geography. Relevant statistics are examined to illustrate with brevity and objectivity the phenomena conveyed in Richard Florida’s creative class theory from the national education standpoint and the American theory of class stratification.

