

EDITORIAL

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The appearance in 2002 of Richard Florida's *The Rise of the Creative Class: And how it's transforming work, leisure, community and everyday life* has become a catalyst for a discussion about present-day changes in the economy, society and space brought about by the increasingly important role of the so-called creative sector. Over the decade since the publication of the book, this issue has been tackled by several authors from a variety of perspectives and in a variety of geographical settings. Of interest to scholars are not only highly advanced countries but also peripheries, which is reflected in the record number of eleven articles collected in the present volume.

At this point it would be well to consider the role of geographers in the research on the creative sector and spatial conditions of its development, best manifested by G. Törnqvist's concept of the *creative milieu* introduced into the world literature twenty years before the publication of Florida's book. Today, studies of the creative class, creative (or cultural and creative) industries, and creative spaces are usually interdisciplinary in nature, and this is also the approach adopted in the current theme issue of *Quaestiones Geographicae*.

The volume opens with an article by Aaron Mo, "Why put 'class' in the creative class?". In explicit reference to the 10th anniversary of the

publication of Florida's seminal work, the author questions his use of the notion 'class'. With the Lower East Side in New York and Islington Hill in Manchester as case studies, he claims that creative actors should be seen as "a unique blend of work practices". He also analyses their preferred spatial consumption patterns and concludes with some recommendations for policy-makers.

The focus of the next article, "Creative firms as change agents in creative spaces" by Karima Kourtit and Peter Nijkamp, is different. Starting with the assumption that creativity is the cornerstone of the new economy, they analyse the creative sector (with The Netherlands as the case study) through the prism of firms rather than individuals, as did the previous author. After a concise literature review, they adopt a quantitative approach to identify the spatial-economic nature of the creative sector, with a particular view to its spatial genesis and spill-over effects. They employ three forms of analytical research apparatus, viz. spatial econometrics, data envelopment analysis (DEA), and a conceptual 'Flying Disc' model operationalised into a structural equations model (SEM).

The third article, by Valentina Montalto, Maria Iglesias and Philippe Kern, offers the reader a policy-oriented approach. On the assumption that cultural and creative industries (CCIs)

are an elusive subject for policy-makers, they discuss a 'benchmarking raster', i.e. a set of indicators to measure and assess policies supporting the development of this sector. The article, based on experiences of the CREA.RE network, encourages the authorities of cities and regions to invest EU structural funds in CCIs and work out CCI-focused Smart Specialisation Strategies.

The issue of creative-based strategies in small and medium-sized towns is continued in the next article, by Catarina Selada, Inês Vilhena da Cunha and Elisabete Tomaz. They seek to identify and analyse a set of dimensions that should be taken into consideration when implementing this kind of strategies in urban policy. Those are: governance, endogenous resources, and territorial embeddedness.

The discussion and empirical studies concerning the creative class, creative industries and creative cities far exceed the confines of North America and Europe today. Evidence can be found in the article by Nugroho J. Setiadi, Agoestiana Boediprasetya and Wahdianan, "Boosting Indonesia's creative industries: Identification of people's characteristics and creative behaviour". On the basis of the conception of personality research and factor analysis applied to a large set of people's characteristics, they identify five most important characteristics of creative workers in Indonesia: enthusiasm, a low depression level, self-discipline, trust, and ideas.

The next two contributions discuss the emergence, operation and governance of cultural and creative quarters in two different geographical areas and institutional settings. Monika Murzyn-Kupisz poses the question of whether cultural quarters can be a means of enhancing the creative capacity of Polish cities. She analyses recent (post-socialist) changes in two historic parts of Cracow and wonders to what extent they can be regarded as successful creative quarters actually stimulating the development of a creative economy.

The other article, by Martina Lauderbach, focuses on governance issues, discussing different types of governance (top-down, bottom-up and co-governance) that can be adopted to develop creative quarters. Using three sites located in the Ruhr area in Germany as reference, the author tries to derive 'ideal' governance structures considering practical opportunities and limitations.

The last part of the volume offers a wide survey of empirical studies of the creative sector in European cities. Nicholas Karachalis and Alex Deffner invite the reader to rethink the connection between creative clusters and city branding, with the cultural axis of Piraeus Street in Athens as a case in point. They make a critical assessment of the potential role of branding, drawing on the experience of other European cities.

In turn, Ondřej Slach and Tomáš Boruta wonder about what cultural and creative industries can do for urban development, using the post-socialist industrial city of Ostrava in the Czech Republic as their example. They present three case studies which demonstrate the impact of cultural and creative industries on inner-city renewal, and emphasise the role of the public sector in the process of culture-led regeneration.

The last two articles deal with the creative class and the creative sector in two Polish cities. The subject of Sylwia Bąkowska's analysis, based on a comprehensive survey research and employing a relationship perspective, is the satisfaction of the creative class with living in Szczecin. With her findings as evidence, she calls on the local authorities to make more room in their policies for 'soft' factors as a driving force of urban development.

The character of the next (and last) article in this volume is best described by its title: "From concepts to practical tools of support: Development of the creative sector in Warsaw". The authors, Sylwia Dudek-Mańkowska and Magdalena Fuhrmann, start with presenting the level of development of the creative sector in Poland's capital city, pass on to an assessment of Warsaw as a place for running a business in this sector, and discuss forms of support for it proposed by the local authorities. The opinions of City Hall representatives are confronted with those of representatives of the creative sector, and development bottlenecks are identified.

In sum, the editors express their belief that this volume of *Quaestiones Geographicae* offers a vast panorama of the contemporary debate on the creative class, creative industries and creative cities in a variety of perspectives: theoretical, methodological, empirical, and practical (policy-oriented). The scope of the debate and the apparatus adopted are much wider than in Richard Florida's work from

ten years ago. Karima Kourtit and Peter Nijkamp end their article by expressing the opinion that “the creative sector will continue to attract profound attention of the research community and policy-makers in the years to come”. This opinion is also shared by the editors. Last but not least,

we want to acknowledge the role of the Regional Studies Association Network “Creative Regions in Europe: Challenges and Opportunities”. We cordially thank its coordinators – Caroline Chapain, Roberta Comunian, and Nick Clifton for their fruitful contribution to the making of this volume.

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Editors of the theme issue