

University of Southampton
Geography and Environment
GEOG 3063: The Creative Economy
Module Guide (2015)

Introduction

This module is taught by Dr Brian J. Hracz (module convenor).

Content

This module is designed for students who are interested in the creative economy and how it is being shaped by geographical processes related to globalisation, digitisation and flexibilisation. Through lectures and seminars, it will cover topics that are central to understanding the creative economy and key themes in geography including:

- The challenging labour conditions within creative industries such as music and fashion
- The ways in which producers create and communicate value for their goods, services and experiences in the competitive global marketplace
- The changing nature of consumption and growing importance of curators such as bloggers to the creative economy
- How and why these activities are contained within but also shaped by specific physical, temporary and virtual spaces
- The formation and relationship between global, local and trans-local cultural scenes such as Shoreditch in London
- Why cities are trying to attract creative firms and entrepreneurs and how individuals decide where to live and work in an era of unprecedented mobility

Aims and Learning Outcomes

It has the following aims:

- To provide students with a critical, theoretical and applied understanding of the processes and spatial dynamics that are shaping the creative economy.
- To encourage students to identify and evaluate the connections between theory and real-world practice.
- To encourage students to reflect on their own experiences and engagement with the creative economy.

These translate into the following intended learning outcomes:

- Students will be able to identify and evaluate the relationships between different actors in the creative economy including producers, consumers and curators.
- Students will be able to identify and evaluate the challenges and opportunities that actors in the creative economy face as a result of processes related to globalisation, digitisation and flexibilisation.
- Students will be able to identify the range of physical, temporary and virtual

spaces where activities in the creative economy occur and evaluate how the specific dynamics of these spaces shape these activities.

- Students will become familiar with the significance and interplay between different geographical scales (micro\individual; meso\firms; macro/cities).
- Students will be able to critically analyse theory and empirical examples by reflecting on personal locational choices and experiences as students, workers, consumers and curators.
- Students will be able to appreciate the important role that specificity plays in analysing and understanding aspects of the creative economy.
- Students will be able to appreciate the ways in which geographical theory can help us understand the creative economy and how studying the creative economy can help us test, nuance and develop theory
- Students will be able to undertake high quality evidence-based analysis of topics relating to the creative economy and demonstrate the ability to synthesize, discuss and present relevant empirical and theoretical material.
- Students will be able to marshal and retrieve data from library and internet resources.
- Students will be able to critically evaluate literature about the creative economy.
- Students will be able to produce fluent and comprehensive written reports on complex topics.

Teaching is done primarily through lectures and seminars. Assessment involves seminar participation (20%), one individual coursework essay (40%) and one individual end-of-module exam (40%).

Details of the expectations and policies related assessed work are available from the Student Office. Overall, students on this module are expected to do at least 150 hours of work. Given that there are approximately 42 contact hours, this leaves around 108 hours for independent study (reading, revising and preparing assignments).

Feedback on what happened last year. This module is brand new for 2015 so there is no feedback from previous years.

Feedback for students during 2014-15. Feedback will be provided in the following ways (some of which, of course, require initiative on the part of students):

- Collective Q&A opportunities in lectures.
- Individual Q&A opportunities at the end of lectures.
- Collective Q&A opportunities in seminars.
- Individual Q&A opportunities during office hours, by specific appointment and by e-mail.
- Individual Q&A opportunities during progress meetings with personal academic tutors.
- Written feedback will be provided on coursework and exam scripts.

Timetable for lectures, seminars and office hours

Wk	Month	Day	Time	Build	Room	Activity	Topic	Notes
1	January					No teaching		No teaching because of dissertations
2	February	3	11:00	13	3019	Lecture	Introduction to module and key concepts	
2	February	3	13:00	44	2053	Office hours		
2	February	5	14:00	4	4051	Seminar	'VARK' survey and discussion of learning styles and strategies	
3	February	10	11:00	13	3019	Lecture	From the Creative Class to the Creative City - Unpacking the Creative Economy at the Macro-Scale	
3	February	10	13:00	44	2053	Office hours		
3	February	12	14:00	4	4051	Seminar	Film Review - 'Why Creativity is the New Economy' (Richard Florida) vs. 'Creativity and the Capitalist City' (Jamie Peck)	Remember to watch films in advance
4	February	17	11:00	13	3019	Lecture	Working in the Creative Economy I: Precarious Labour	
4	February	17	13:00	44	2053	Office hours		
4	February	19	14:00	4	4051	Seminar	Job Reflection I: Critically analyse one of your jobs	
5	February	24	11:00	13	3019	Lecture	Working in the Creative Economy II: Aesthetic Labour	
5	February	24	13:00	44	2053	Office hours		
5	February	26	14:00	4	4051	Seminar	Job Reflection II: Aesthetic Labour and Social Media	
6	March	3	11:00	13	3019	Lecture	Working in the Creative Economy III: Rewarding, Strategic and Sustainable Labour	
6	March	3	13:00	44	2053	Office hours		
6	March	5	14:00	4	4051	Seminar	Film Review - 'PausePressPlay': A Documentary on the 'Digital Revolution and Creative Industries'	Remember to watch film in advance
7	March	10	11:00	13	3019	Lecture	Creating and Communicating Value(s) in the Creative Economy I: How do Producers Stand Out in the Crowd?	
7	March	10	13:00	44	2053	Office hours		
7	March	12	14:00	4	4051	Seminar	Consumption Reflection I: What do you value?	
8	March	17	11:00	13	3019	Lecture	Creating and Communicating Value(s) in the Creative Economy II: Intermediation and Curation	
8	March	17	13:00	44	2053	Office hours		
8	March	18	9:00	44	3033	Lecture	Creating Value Through 'Slow Fashion' and the work of Fashion Bloggers' (Taylor Brydges, Uppsala University)	Guest Lecture
8	March	19	13:00	4	4005	Seminar	Consumption Reflection II: Are you a curator?	
8	March	19	14:00	4	4051	Seminar	Consumption Reflection III: Fast Fashion vs. Slow Fashion	Guest Seminar
8	March	20						Essay topic approval
						No teaching		Easter/Spring Break (March 23rd to April 19th)
9	April					No teaching		No lecture, seminar or office hours during week 9
10	April	28	11:00	13	3019	Lecture	Locating the Creative Economy I: The global, local and translocal nature of creative scenes and clusters	
10	April	28	13:00	44	2053	Office hours		
10	April	30	14:00	4	4051	Seminar	Field Observation: Where are London's Hipsters?	
11	May	5	11:00	13	3019	Lecture	Locating the Creative Economy II: Locational Choice and the 'War for Talent'	
11	May	5	13:00	44	2053	Office hours		Essay is due
11	May	7	14:00	4	4051	Seminar	Locational Choice Reflection: Why Southampton?	
12	May	12	11:00	13	3019	Lecture	Exam review summarising key concepts and theoretical debates discussed throughout the module, Q&A.	Exam Review
12	May	12	13:00	44	2053	Office hours		

Assessment

Seminar Participation (20%)

Students are expected to attend and participate actively in seminar discussions. In addition, each student will be assigned to a specific seminar. For that week, they will be responsible for giving a short presentation about an answer to a question given in advance. Further details will be provided.

Coursework Essay (40%)

Students must complete a 3000-word essay (excluding references). Students can develop their own topic but it must be relevant to the module material (ie. the creative economy) deal explicitly with 'space' in some way and be approved by the convener. The essay must be double spaced, use 12-point font and include appropriate referencing. This essay must be submitted on May 5th by 12pm. Only an electronic copy is required. This should be submitted via e-assignment. If you have any further questions about electronic submission, please contact the Student Office in Building 44.

Marking criteria for the coursework.

- Content. Is the content relevant to the specific topic, comprehensive in its coverage, and correct? Is there evidence of knowledge and understanding, reading of core and supplementary texts, insight, and original thinking?
- Presentation. Is the structure clear and appropriate? Are points clearly expressed and illustrated with examples? Overall, is a clear and well-supported viewpoint provided? Have spelling, grammar, and referencing errors all been corrected?

Grade descriptors for the coursework.

First class	Description	First class qualities include comprehensiveness, correctness, originality, wide reading, insight, clarity of structure, expression, and illustration. These factors will be present to varying degrees in a first class answer.
90-100	Outstanding	Outstanding. A coursework essay which could not be bettered within the time available. Distinguished by substantial scholarship and originality.
80-89	Exceptional	An answer showing a great deal more insight into the question, fully realises learning outcomes for the assessment and develops them far beyond normal expectations, evidence of critical evaluation of wider reading
70-79	Excellent	An answer which shows substantial evidence of most of the first class qualities, demonstrates a comprehensive coverage of subject matter, engagement with scholarship and research, very good analytical ability, no major flaws
Upper second class		Upper second class qualities include good coverage of the topic and correctness, evidence of reading and some insight. Although not necessarily original, the answer will articulate a clear and well-supported viewpoint on the key issues being discussed. The work will be well structured and illustrated appropriately.
60-69	Very good	65-69% Displays all upper second qualities, but narrowly misses first class, most commonly in areas of insight or breadth of additional reading. Broadly realises the intended learning outcomes, well expressed, good analytical skills.
	Good	60-64% An answer which displays most of the upper second class qualities. There will be clear evidence of reading and all the key issues will be correct, although the answer may not be entirely comprehensive, or may be let down by one or two weaker components.

Lower second class		Lower second class qualities include coverage of the topic and correctness in all major respects. There is limited evidence of reading, structure, insight into the issues.
50-59	Competent Adequate	55-59% Displays all of the lower second class qualities, but fails to demonstrate much reading. Structure is present, but may not be the most suitable. Typically, such an answer may cover the course material and be correct, but show limited reading and insight. 50-54% Some of the required qualities are significantly lacking. The structure may be weak, or there may be no evidence of reading. May be let down by significant sections which are not relevant to the question, or by some incorrect ideas.
Third class		Work with severe shortcomings in presentation, content and analysis. Though there may be some evidence of basic knowledge, it is likely to be superficial and/or inaccurate.
40-49	Weak	45-49% An answer which is clearly relevant to the question and demonstrates some of the key points. There is little or no evidence of reading, and the answer may be characterised by a large proportion of inappropriate material. The answer demonstrates little or no insight and is weakly structured. 40-44% An answer which barely demonstrates a correct understanding of the key issues. Weakly structured and without evidence of reading. Few relevant examples
Fail		Poor answers with serious omissions or errors. A distinction is made between answers at the higher end of this range, which typically demonstrate a serious weakness in argument and/or a lack of knowledge and understanding, and answers at the lower end, which are simply deemed inadequate.
30-39	Poor	35-39% Answers with serious omissions or errors, but with some material relevant to the question. There is evidence that the question has been understood in part. Serious weakness in argument, and/or a serious lack of knowledge and understanding. 30-34% Little substance or understanding, but with a vague knowledge of the correct answer.
20-29	Unsatisfactory	An inadequate answer but one which has some structure and shows relevance to the question, albeit to a very limited degree.
10-19	Unsatisfactory	Some relevant facts but an inadequate structure and approach leading to a jumble of disorganised material. Also appropriate for an answer which is wholly tangential to the question, or to a very short answer (less than one side), without promise of being better had it been longer.
0-10	Wholly unsatisfactory	Virtually nothing of relevance to the answer, lacking any real structure. 0% Totally irrelevant to the question or no written answer

Exam 40%

Students must complete two essays in two hours, choosing from the titles on the exam paper.

Marking criteria for the exam.

- Content. Is the content relevant to the specific question, comprehensive in its coverage, and correct? Is there evidence of knowledge and understanding, reading of core and supplementary texts, insight, and original thinking?
- Presentation. Is the structure clear and appropriate? Are points clearly expressed and illustrated with examples? Overall, is a clear and well-supported viewpoint provided?

Grade descriptors for the exam.

First class	Description	First class qualities include comprehensiveness, correctness, originality, wide reading, insight, clarity of structure, expression, and illustration. These factors will be present to varying degrees in a first class answer and reflect the good use of exam time.
90-100	Outstanding	Outstanding. A coursework essay which could not be bettered within the time available. Distinguished by substantial scholarship and originality.
80-89	Exceptional	An answer showing a great deal more insight into the question, fully realises learning outcomes for the assessment and develops them far beyond normal expectations, evidence of critical evaluation of wider reading
70-79	Excellent	An answer which shows substantial evidence of most of the first class qualities, demonstrates a comprehensive coverage of subject matter, engagement with scholarship and research, very good analytical ability, no major flaws
Upper second class		Upper second class qualities include good coverage of the topic and correctness, evidence of reading and some insight. Although not necessarily original, the answer will articulate a clear and well-supported viewpoint on the key issues being discussed. The work will be well structured and illustrated appropriately.
60-69	Very good Good	65-69% Displays all upper second qualities, but narrowly misses first class, most commonly in areas of insight or breadth of additional reading. Broadly realises the intended learning outcomes, well expressed, good analytical skills. 60-64% An answer which displays most of the upper second class qualities. There will be clear evidence of reading and all the key issues will be correct, although the answer may not be entirely comprehensive, or may be let down by one or two weaker components.
Lower second class		Lower second class qualities include coverage of the topic and correctness in all major respects. There is limited evidence of reading, structure, insight into the issues. Essay may wander off the point and parts (e.g. conclusions) may be missing.
50-59	Competent Adequate	55-59% Displays all of the lower second class qualities, but fails to demonstrate much reading. Structure is present, but may not be the most suitable. Typically, such an answer may cover the course material and be correct, but show limited reading and insight. 50-54% Some of the required qualities are significantly lacking. The structure may be weak, or there may be no evidence of reading. May be let down by significant sections which are not relevant to the question, or by some incorrect ideas.
Third class		Work with severe shortcomings in presentation, content and analysis. Though there may be some evidence of basic knowledge, it is likely to be superficial and/or inaccurate.
40-49	Weak	45-49% An answer which is clearly relevant to the question and demonstrates some of the key points. There is little or no evidence of reading, and the answer may be characterised by a large proportion of inappropriate material. The answer demonstrates little or no insight and is weakly structured. 40-44% An answer which barely demonstrates a correct understanding of the key issues. Weakly structured and without evidence of reading. Few relevant examples
Fail		Poor answers with serious omissions or errors. A distinction is made between answers at the higher end of this range, which typically demonstrate a serious weakness in argument and/or a lack of knowledge and understanding, and answers at the lower end, which are simply deemed inadequate. Answers may be illegible.
30-39	Poor	35-39% Answers with serious omissions or errors, but with some material relevant to the question. There is evidence that the question has been understood in part. Serious weakness in argument, and/or a serious lack of knowledge and understanding.

		30-34% Little substance or understanding, but with a vague knowledge of the correct answer.
20-29	Unsatisfactory	An inadequate answer but one which has some structure and shows relevance to the question, albeit to a very limited degree.
10-19	Unsatisfactory	Some relevant facts but an inadequate structure and approach leading to a jumble of disorganised material. Also appropriate for an answer which is wholly tangential to the question, or to a very short answer (less than one side), without promise of being better had it been longer.
0-10	Wholly unsatisfactory	Virtually nothing of relevance to the answer, lacking any real structure. 0% Totally irrelevant to the question or no written answer

Plagiarism policy and required style of referencing

All submitted work must conform to the University plagiarism policy. This policy is available on the University of Southampton web site at <http://www.calendar.soton.ac.uk/sectionIV/academic-integrity-regs.html>. All students must ensure that they read the academic integrity statement thoroughly as they will need to confirm that their work conforms to it when submitting assignments through e-assignment. Written assignments will be screened for plagiarism using the University's TurnitinUK plagiarism software.

Readings by Week

The list below contains all of the readings by week. Students are expected to have read the 'essential' readings (marked by an *) before lecture and especially seminar to facilitate greater understanding and more informed discussions. Students are also encouraged to read the 'extra' readings as they will be useful for lectures, seminars, course work and the exam. Please note that all of these readings should be available through the university library (except Jooose and HracS 2014 which is available online).

Week 1: No classes, no readings

Week 2: Introduction to module and key concepts, no readings

Week 3: From the Creative Class to the Creative City - Unpacking the Creative Economy at the Macro-Scale

* Boren, T. and C. Young (2013). "Getting Creative with the 'Creative City' - Towards New Perspectives on Creativity in Urban Policy." International Journal of Urban and Regional Research. **37**(5): 1799-1815.

Florida, R. (2014). "The Creative Class and Economic Development." Economic Development Quarterly **28**(3): 196-205.

Peck, J. (2012). "Recreative City: Amsterdam, Vehicular Ideas and the Adaptive Spaces of Creativity Policy." International Journal of Urban and Regional Research **36**(3): 462-485.

* Perry, M. (2011). "Finding Space for the Creative Class: A Review of the Issues." Urban Policy and Research **29**(4): 325-341.

Pratt, A. C. (2008). "Creative cities: the cultural industries and the creative class." Geografiska Annaler: Series B, Human Geography **90**(2): 107-117.

Week 4: Working in the Creative Economy I: Precarious Labour

Christopherson, S. (2008). "Beyond the Self-expressive Creative Worker An Industry Perspective on Entertainment Media." Theory, Culture & Society **25**(7-8): 73-95.

Clare, K. (2013). "The essential role of place within the creative industries: Boundaries, networks and play." Cities **34**: 52-57.

Ekinsmyth, C. (2002). "Project Organization, Embeddedness and Risk in Magazine Publishing." Regional Studies **36**(3): 229-243.

Hracs, B. J. (2012). "A Creative Industry in Transition: The Rise of Digitally Driven Independent Music Production." Growth and Change **43**(3): 442-461.

* Jarvis, H. and A. C. Pratt (2006). "Bringing it all back home: The extensification and 'overflowing' of work: The case of San Francisco's new media households." Geoforum **37**(3): 331-339.

McRobbie, A. (2002). "Clubs to companies: notes on the decline of political culture in speeded up creative worlds." Cultural studies **16**(4): 516-531.

* Ross, A. (2008). "The New Geography of Work Power to the Precarious?" Theory, Culture & Society **25**(7-8): 31-49.

* Watson, A. (2012). "Sociological Perspectives on the Economic Geography of Projects: The Case of Project-Based Working in the Creative Industries." Geography Compass **6**(10): 617-631.

Week 5: Working in the Creative Economy II: Aesthetic Labour

Dean, D. (2005). "Recruiting a self: women performers and aesthetic labour." Work, Employment and Society **19**(4): 761-774.

* Entwistle, J. and E. Wissinger (2006). "Keeping up appearances: aesthetic labour in the fashion modelling industries of London and New York." The Sociological Review **54**(4): 774-794.

* Hracs, B. J. and D. Leslie (2014). "Aesthetic labour in creative industries: the case of independent musicians in Toronto, Canada." Area **46**(1): 66-73.

Pettinger, L. (2004). "Brand culture and branded workers: Service work and aesthetic labour in fashion retail." Consumption Markets & Culture **7**(2): 165-184.

Warhurst, C. and D. Nickson (2009). "'Who's got the look?' emotional, aesthetic and sexualized labour in interactive services." Gender, Work & Organization **16**(3): 385-404.

Week 6: Working in the Creative Economy III: Rewarding, Strategic and

Sustainable Labour

Ekinsmyth, C. (2011). "Challenging the boundaries of entrepreneurship: The spatialities and practices of UK 'Mumpreneurs'." Geoforum **42**(1): 104-114.

* Hauge, A. and B. Hracs (2010). "See the Sound, Hear the Style: Collaborative Linkages between Indie Musicians and Fashion Designers in Local Scenes." Industry & Innovation **17**(1): 113-129.

Hracs, B. J. (2013). "Cultural Intermediaries in the Digital Age: The Case of Independent Musicians and Managers in Toronto." Regional Studies(ahead-of-print): 1-15.

Ibert, O. and S. Schmidt (2012). "Acting on Multiple Stages." Raumforschung und Raumordnung **70**(4): 349-361.

* Jakob, D. (2013). "Crafting your way out of the recession? New craft entrepreneurs and the global economic downturn." Cambridge Journal of Regions, Economy and Society **6**(1): 127-140.

Week 7: Creating and Communicating Value(s) in the Creative Economy 1: How do Producers Stand Out in the Crowd?

* Hracs, B. J., et al. (2013). "Standing out in the crowd: the rise of exclusivity-based strategies to compete in the contemporary marketplace for music and fashion." Environment and Planning A **45**(5): 1144-1161.

Jansson, J. and A. Waxell (2011). "Quality and regional competitiveness." Environment and Planning-Part A **43**(9): 2237-2252.

Power, D. (2010). "The difference principle? Shaping competitive advantage in the cultural product industries." Geografiska Annaler: Series B, Human Geography **92**(2): 145-158.

Power, D. and A. Hauge (2008). "No man's brand—brands, institutions, and fashion." Growth and Change **39**(1): 123-143.

* Tokatli, N. (2012). "Old firms, new tricks and the quest for profits: Burberry's journey from success to failure and back to success again." Journal of Economic Geography **12**: 55-77.

Zukin, S. and J. S. Maguire (2004). "Consumers and consumption." Annual review of sociology: 173-197.

Week 8: Creating and Communicating Value(s) in the Creative Economy II: Intermediation and Curation

Negus, K. (2002). "The work of cultural intermediaries and the enduring distance between production and consumption." Cultural studies **16**(4): 501-515.

* Shultz, B. (2013). "The Work Behind the Scenes: The New Intermediaries of the Indie Crafts Business." Regional Studies (ahead-of-print): 1-10.

* Joosse, S. and B. J. Hraes (2014) 'Examining the Curation of Local Food in Sweden.' Published in the Martin Prosperity Institute Working Paper Series November 2014. (Available at: <https://static1.squarespace.com/static/52bef855e4b016fb8a82a250/t/548d6d02e4b04c7917b8695e/1418554626647/Joosse+%26+Hraes+%282014%29+Examining+the+Curation+of+Local+Food+in+Sweden.pdf>)

Week 8 (Second Lecture): Creating Value Through 'Slow Fashion' and the work of Fashion Bloggers' (Taylor Brydges, Uppsala University)

* Crewe, L. (2013). "When virtual and material worlds collide: democratic fashion in the digital age." Environment and Planning A **45**(4): 760-780.

Week 9: No class, no readings

Week 10: Locating the Creative Economy I: The global, local and translocal nature of creative scenes and clusters

* Bathelt, H., et al. (2004). "Clusters and knowledge: local buzz, global pipelines and the process of knowledge creation." Progress in Human Geography **28**(1): 31-56.

* Bathelt, H. and P. Turi (2011). "Local, global and virtual buzz: The importance of face-to-face contact in economic interaction and possibilities to go beyond." Geoforum **42**(5): 520-529.

Crewe, L., et al. (2003). "The Discursivities of Difference Retro retailers and the ambiguities of 'the alternative'." Journal of Consumer Culture **3**(1): 61-82.

* Grabher, G. and O. Ibert (2014). "Distance as asset? Knowledge collaboration in hybrid virtual communities." Journal of Economic Geography **14**: 97-123.

Kruse, H. (2010). "Local identity and independent music scenes, online and off." Popular Music and Society **33**(5): 625-639.

McRobbie, A. (2013). "Fashion Matters Berlin; City-spaces, women's working lives, new social enterprise?" Cultural studies **27**(6): 982-1010

Power, D. and J. Jansson (2008). "Cyclical clusters in global circuits: overlapping spaces in furniture trade fairs." Economic Geography **84**(4): 423-448.

Jansson, J. and D. Power (2010). "Fashioning a global city: global city brand channels in the fashion and design industries." Regional Studies **44**(7): 889-904.

Week 11: Locating the Creative Economy II: Locational Choice and the 'War for Talent'

Beaverstock, J. V. and S. Hall (2012). "Competing for talent: global mobility,

immigration and the City of London's labour market." Cambridge Journal of Regions, Economy and Society **5**: 271-287.

Borén, T. and C. Young (2013). "The Migration Dynamics of the "Creative Class": Evidence from a Study of Artists in Stockholm, Sweden." Annals of the Association of American geographers **103**(1): 195-210.

* Florida, R. (2002). "The economic geography of talent." Annals of the Association of American geographers **92**(4): 743-755.

* Hracs, B. J., et al. (2011). "A tale of two scenes: civic capital and retaining musical talent in Toronto and Halifax." The Canadian Geographer **55**(3): 365-382.

Hracs, B. J. (2009). Beyond Bohemia: Geographies of everyday creativity for musicians in Toronto. Spaces of Vernacular Creativity: Rethinking the Cultural Economy. T. Edensor, D. Leslie, S. Millington and N. Rantisi. London, Routledge: 75-88.

Hracs, B. J. and K. Stolarick (2014). "Satisfaction Guaranteed? Individual Preferences, Experiences, and Mobility." in Grant, J. Seeking Talent for Creative Cities: The Social Dynamics of Innovation: 99-118.

* Storper, M. and A. Scott (2009). "Rethinking human capital, creativity and urban growth." Journal of Economic Geography **9**(2): 147-167.

Week 12: Exam review, no readings

Links to Films for Seminar

The film 'Why Creativity is the New Economy - Richard Florida' can be found on YouTube at: <https://www.youtube.com/watch?v=VPX7gowr2vE>

The film 'Creativity And The Capitalist City' can be found on Vimeo at: <https://vimeo.com/49254956>

The film 'PausePressPlay' can be found on Vimeo at: <https://vimeo.com/34608191>