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CREATIVE CLASS AND CREATIVE INDUSTRIES AS A MEANS OF RENEWAL OF THE CITY (CASE OF RZESZÓW)

Crisis is a universal phenomenon, manifesting itself at different stages of development of various entities or social structures. In the case of urban crisis, what is primarily essential is certain moment of its development, when current sources and directions of development get exhausted and new ones have not yet been formed. Urban renewal concerning cities suffering from crisis ensuing from deindustrialization has manifested itself in many forms - from comprehensive infrastructural investments, social programs, ending with attempts at reviving lost industry. Investing in culture proved to be a common trend and the most popular renewal strategy. Calling upon Richard Florida's creative class conception, one should note that reviving cities are especially attractive to representatives of creative class and, consequently, creative enterprises, etc. The term "creative economy" or "creative industries" relates to industry based on knowledge and intellectual property. Here, intellectual property constitutes the added values of scientific research (concerning new technologies) and cultural context of creative units which make up the human core of the industry. The creative industry has been defined based on DCIM instructions and translated into the currently binding Polish PKD system. Rzeszów has been described based on the number of workers employed by creative business entities (as well as their relation to all entities registered in the city). It can be noticed that employment in creative business entities, as well as the number of such entities has been constantly increasing.

Keywords: city crisis, city renewal, creative class, creative industry

1. INTRODUCTORY REMARKS

Crisis is a universal phenomenon, manifesting itself at different stages of development of various entities or social structures. In the case of urban crisis, what is primarily essential is certain moment of its development, when current sources and directions of development get exhausted and new ones have not yet been formed. According to Andrzej Majer, the term „urban crisis” was „initially a metaphor originated for the purpose of political rhetoric, aiming at labeling the problem of poverty and closing industries in cities using only one word”². Originally, urban crisis was understood as a synonym of financial limitations of urban systems which were unable to provide necessary means for improving living conditions of lowest social classes. With time, its meaning was evolving towards the results of disproportions relating to political system: excessive consumption of the wealthier part of societies, together with lack and failure to fulfill fundamental needs of others, increasing poverty and unemployment as well as degradation of city areas as a

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² Majer A. 2014. *Odrodzenie miast*. Łódź: Wydawnictwo Scholar : 34.

result of abandonment and negligence³. New meaning of urban crisis (or even regional crisis) is owed to transformations caused by deindustrialization and economic globalization which worked as a catalyst of this process. American cities of the North started to suffer from initial processes of this type as early as in 1960's, they witnessed decrease in employment and their inhabitants emigrated from the centers into far suburban areas or even away from cities⁴. Cities of Central-Eastern Europe did not undergo similar processes owing to their political-economical situation, however, their later system transformation resulted in accelerating the slow and systematic process as observed in the West to show exceptional burst. The crisis, precipitated by sudden deindustrialization and general decrease in employment, was accompanied by the region's marginalized role on the then-forming global market. The crisis of Central-Eastern Europe cities may be compared to the one suffered by cities of the West, even though it shows its own unique character. Municipal authorities and central administration responds to agglomeration crisis by taking up various actions aiming at overcoming it. Those actions may be called an attempt at urban renewal.

Urban renewal may be defined as „restoration of economic and social health of the city health”⁵. Urban Renewal is a proper name and it dates back to 19th century when „large scale reform attempts began to be called so - aiming at restoring cities' health, improving sanitary conditions and infrastructure”⁶. Urban Renewal was a response to the crisis caused by industrial revolution and extreme increase in urban population. The chaotic and aesthetically unacceptable infrastructure was one of the reasons why inhabitants of great agglomerations such as London, New York or Paris were alarmed. The attempts at clearing up the cities were concerned with urban regulations as well as aiding poor inhabitants, employees of factories who lived in terrible conditions and "moral decay". Renewal always follows some sort of a crisis. Sam Zielenbach differentiates between two main ways of acting. The first one is focused on people and is a part of social policy, aiming at improving living conditions of the most underprivileged social classes. The other one, referred to as „developers way” focuses on comprehensive exchanging and tidying of urban infrastructure, as well as making it more appealing (especially downtown districts)⁷.

Urban renewal concerning cities suffering from crisis ensuing from deindustrialization has manifested itself in many forms - from comprehensive infrastructural investments, social programs, ending with attempts at reviving lost industry. Investing in culture proved to be a common trend and the most popular renewal strategy. Thus, authorities concentrated on rebuilding the cultural position of cities believing they would regain their status thanks to restoration of monuments, gentrification of central and downtown districts, as well as animation of cultural life in a broad sense. Those strategies appeared parallel to creative cities, creative class and culture industry⁸.

³Beauregard R. 1993. *Voices of Decline: The Postwar Fate of U.S. Cities*. Oxford: Basil Blackwell.

⁴Savage M. Warde A. 1993. *Urban Sociology, Capitalism and Modernity*. New York: Continuum : 64.

⁵Holcomb H.B. Beauregard R.A. 1981. *Revitalizing Cities*. Washington: Association of American Geographers.

⁶Majer A. 2014. *Odrodzenie miast*. Łódź: Wydawnictwo Scholar : 30.

⁷Zielenbach S. 2000. *The Art of Revitalization. Improving Conditions of Distressed Inner-city Neighbourhoods*. New York-London: Taylor and Francis : 23-54.

⁸Załocki G. 2012. *Rozwój zrównoważony: idee, efekty, kontrowersje*. Toruń: Wydawnictwo Uniwersytetu Mikołaja Kopernika : 53-54.

According to Andrzej Majer, „Europe adopted a certain standard of urban renewal schemes which today mostly agrees with the principles of new urbanism and intelligent development”⁹. The main ideas of contemporary Urban Renewal are based on creating the atmosphere of corresponding to modern capitalism, supporting economic, educational and cultural activity, that is, rebuilding „industrial cities” into „knowledge-based cities”.

2. REVIVAL OF THE CITY

City revival is the third and last element of the so called triad of urbanization. Both crisis and renewal manifest themselves in economy, culture and social life in their own different ways. According to Andrzej Majer, one can say that „revival is a metaphorical name given to the next stage and an interpretation of the process which indeed qualitatively intensifies the renewal, making the cities regain their attractiveness”¹⁰. Revival is marked by two basic tendencies: the first one is demographic restoration of the city which had been depopulated, meaning migration or return of its inhabitants. The other tendency is significant "animation" - presence of many deep positive changes in central areas of a given agglomeration¹¹.

A set of correlated city revival causes may be observed. The first group consists of economic-geographic causes, such as growth of population which has positive effect on economic aspects. Urban economy's productivity is increased as a result of local market development (stimulated by the volume and density of population)¹². The other group is made up of social-cultural causes - increasing the added value achieved by concentrating large amount of high quality human capital over a certain area. Calling upon Richard Florida's creative class conception, one should note that reviving cities are especially attractive to representatives of creative class and, consequently, creative enterprises, etc. Both groups of causes are interrelated and the instance of their parallel existence indicates that the revival period has begun.

3. THE IMPORTANCE OF CREATIVE CLASS FOR CITY DEVELOPMENT

One of the popular concepts of creative cities (and creative class) is a theory introduced by American sociologist and economist Richard Florida. This researcher received international recognition thanks to his book *The Rise of the Creative Class*¹³, and the one published in 2005 - *Cities and the Creative Class*¹⁴. Richard Florida is the co-author of one of the first American programs of academic business incubators run in Pittsburgh by the Carnegie Mellon University. The program aimed at animating students' resourcefulness, but first of all - developing cooperation between enterprises located in the city and region and the university's research centers. Although the program turned out to be a great success, Florida noticed that despite numerous tax relieves, perfect infrastructure and

⁹ Majer A. 2014. *Odrodzenie miast*. Łódź: Wydawnictwo Scholar : 57.

¹⁰ Majer A. 2014. *Odrodzenie miast*. Łódź: Wydawnictwo Scholar : 137.

¹¹ Duxbury N. 2004. *Creative Cities. Principles and Practices*. Ottawa: Canadian Policy Research Network

¹² Scott A. J. Storper M. 2003, "*Regions, Globalization, Development*", *Regional Studies* 37 (6-7) Oxford : 579-593.

¹³ Florida R. 2002. *The Rise of the Creative Class: and how it transforming work, leisure, community and everyday lives*. Nowy Jork: Basic Book.

¹⁴ Florida R. 2005. *Cities and the Creative Class*, Nowy Jork: Routledge.

potential development in areas of education and growth provided by the university, companies still continued to move their seats (as well as production) to other regions of the country. This obviously led to the formulation of the question: why did it happen? Having explored the subject, Richard Florida came to the conclusion that high-tech companies choose location for their activities paying attention mostly to the creative potential of its inhabitants. This revolutionary observation led to the creation and development of the concept of creative cities and the creative class.

Richard Florida's theory assumes that the deciding factor about pace and direction of urban growth or regional growth is the region inhabitants' creative potential. R. Florida understands all people as creative individuals (regardless of their profession, education, etc.) but in his research he focused only on those who continue to use their creative potential (as a foundation of their job). By analyzing the structure of American economy, he estimated that one third of all employees were employed in creative sectors, including scientists, engineers, inventors, artists, designers, financiers, etc. Although creative employees constituted only a third of all employed (about 38,3 million people), they were estimated to have generated over two thirds of American GDP. Moreover, creative workers largely contributed to providing jobs for the others, as their activity stimulated production and allowed employment to be maintained in non-creative sectors. When analyzing territorial distribution of the class representatives, one can observe that they often concentrate in particular places, usually large municipal centers. Thus, geography of creativity concept was later subject to further research, resulting in following observations:

1. Creative class representatives show tendency to abandon traditional corporate environments and places inhabited by physical workers to head towards creative centers.
2. Creative centers show economic dominance over other areas thanks to high concentration of creative potential - creative individuals and high-tech companies. These centers are also leaders in population and employment growth.
3. Creative centers owe their growth dynamics to creative people who inhabit them. These people create certain atmosphere of openness and innovation, facilitating all creative activity, including artistic, cultural, innovative activity. Resources necessary for the development of traditional economy have secondary meaning.
4. Creative individual, when deciding on where to live, are mainly driven by the place's social culture. They value openness and diversity as well as tolerance. Traditional deciding factors, such as the number of jobs, recreational infrastructure or transport are far less important than when representatives of other classes make their choices.

Richard Florida simplified the creative cities theory to one rule called 3T - technology, talent, tolerance. All these elements are interrelated and the creative potential of an urban individual depends on how they are implemented in practice. Development of modern technology is one of the foundations of economic growth; R + D (Research + Development) depend on human capital quality, so places with highest values (highest concentration) develop at greatest speed. Tolerance, as an element of 3T becomes certain culture base for innovation. Centers with high tolerance values attract extraordinary individuals who escape norms and at the same time are very creative - e.g. artists. The atmosphere of

tolerance also helps information to be exchanged easier and makes contact between diverse environments easier. (e.g. between artists and high-tech industry representatives)¹⁵.

When putting his concept into practice, Richard Florida used several indexes whose application was intended to show the most creative agglomerations. These indexes include: Bohemian Index, Melting Pot Index, Culture Index, Gay Index, Talent Index, Tech-Pole Index and Coolness Index. Urban centers which scored the highest (San Francisco, Boston, Seattle, etc) also dominated as far as economy and demography were concerned. The author has formed a theses, being one of the key conclusions of his research, which said that concentration of creative class representatives in a given area attracts more creative individuals. This can lead to the conclusion that „the creative attract the creative”. Richard Florida also performs a deep analysis of creative individuals' attraction potential for territorial units of the USA (he takes into account the strenghts of the country and mechanisms making the USA slowly lose their creative advantage)¹⁶.

The term Creative City is parallel with the term Smart City, meaning intelligent city - comprised of dimensions such as economy (high productivity and market innovation and flexibility), communication and transport (fast connection network), environment (optimization of energy resources use), people (change initiators), quality of life (intelligent city guarantees high quality of life) and intelligent solutions (working out appropriate management procedures). The element which joins all abovementioned dimensions is that they are smart. N. Komninos defines this term as teritory of high capability of learning and innovating, as well as creative, having research-infrastructure institutions, university level education, digital infrastructure and communication technologies combined with high level of management effectiveness¹⁷.

4. CREATIVE INDUSTRY IN RZESZÓW'S ECONOMY

The term „creative economy” or „creative industries” relates to industry based on knowledge and intellectual property. Here, intellectual property constitutes the added values of scientific research (concerning new technologies) and cultural context of creative units which make up the human core of the industry. The remaining elements of these industries are fields showing high level of technical advancement, so called knowledge intensive industries, e.g. ICT (Information and Communication Technology), R+D (Research and Development), financial services, design, etc. According to Beata Namyślak, creative fields enjoy intensive development, contributing to economic growth in the scenario when fields based on mining and processing resources are losing ground¹⁸. The term Creative Industry is gaining popularity although it is often defined and interpreted in various ways.

All creative industries are tightly interconnected so, as a result, the "spreading effects" can be noticed on many dimensions. The best example of this phenomenon is the flow of knowledge created in one company and its absorption in another company. These effects may also concern the issues of companies' demand - it often happens if demand for one

¹⁵ Klasik A. 2009. Kreatywne miasto - kreatywna aglomeracja. Katowice: Wydawnictwo Akademii Ekonomicznej w Katowicach.

¹⁶ Florida R. 2007. The Flight of the creative class. New York: HarperCollins.

¹⁷ Komninos N. 2002. Intelligent cities: Innovation, Knowledge system and Digital Space. London: Spon Press : 1.

¹⁸ Namyślak B. 2009. Przemysły kreatywne w aglomeracji wrocławskiej. Kreatywne miasto - kreatywna aglomeracja, Katowice : 134.

company's products increases as a result from another company's development. This phenomenon may be observed when for example there is increase in demand for CDs as a result of CD industry development. Consequently, processes of "spreading" may also adopt the form of mutual inspiration of different bodies to improve their activities¹⁹.

Creative economy is becoming priority in development strategies of countries, regions and particular urban units. European Commission announced year 2009 as the European Year of Creativity and Innovation so as to encourage businessmen and public institutions to show more involvement in scientific research, introduce innovative technologies and build knowledge-based economy. Creative industry classification carries numerous methodological problems as the industry may be interpreted in different ways. The same concerns measuring its scale. What is available is indirect measurement, that is estimation of influence of creative industry on the whole economy of each country or region²⁰, or by using more complicated tools, such as European Creativity Index designed by Anton Bobric and Anton Draghic. The index is made up of human capital index, scientific talent index, technological innovation index, scientific-research index, as well as indexes measuring tolerance levels²¹.

Creative industry classification can be performed in many ways, but when studying research results British solutions are mostly taken into account. The most popular works include the classification created by English Department of Culture, Media and Sport (DCMS), defining the industry as activity based on intellectual property. The popular definition of the industry, along with a set of indexes was also provided by Richard Florida, however the practice of European research of creative industry indicates that the British solution is more often used (and, thus, offers more possibilities for comparative analysis). DCMS includes advertising, architecture, art and antique market, television, radio, computer programming, film and video markets as parts of creative industry, as well as publishing, fashion, design (graphic, industrial, multimedia), artistic activity, entertainment and computer games²².

In order to gather all creative entities active in Poland in one coherent group, one should use the PKD classification (Polish Activity Classification), that is formally accepted, hierarchical and systematic set of divisions into all kinds of social-economic activity realized by business entities. Despite numerous technical issues caused by artificial borders marking particular types of activity according to PKD, Beata Namyślak managed to translate DCMS instructions into positions manifested in Polish PKD: publishing activity contained in DE.22, programming activity in section K.72.2, data processing in section K.72.3, activity related with databases in section K.72.4, architecture and engineering in section K.74.2, advertising in section K.74.4, film and video industry in section O.92.1, radio and television in section O.92.2, artistic and entertainment activity in section O.92.3, informational agencies activity in section O.92.4, as well as activity of libraries, archives

¹⁹ Szultka S. 2012. *Klastry w sektorach kreatywnych – motory rozwoju miast i regionów*. Warsaw: Polska Agencja Rozwoju Przedsiębiorczości : 129.

²⁰ Celmer A. 2012. *Miary kreatywności na bazie wybranych modeli i teorii przemysłów kreatywnych*. W: *Kreatywna gospodarka w mieście i aglomeracji*. Katowice: Wydawnictwo Uniwersytetu Ekonomicznego.

²¹ Bobirca A., Draghici A. 2011. "Creativity and Economic Development". *World Academy of Science. Engineering and Technology*, nr 59.

²² Oakley K. 2004. "Not So Cool Britannia: The Role of the Creative Industries In Economic Development". *International Journal of Cultural Studies*, nr 7 (1).

and museums in section O.92.5. Translating DCMS instructions into PKD codes poses one more technical challenge: PKD classification is changing, so that: initially, KGN classification was used, and then it was replaced by EKD, further replaced by PKD classification in 1997. It was later amended in 2004 and again in 2007 (currently binding). The translation of activities as described above concerned the classification of 2004, so an update was necessary to match it with the 2007 amendment. Table 1 gives creative fields according to DCMS as translated into KGN, EKD, PKD 1997, PKD 2004, PKD 2007.

Table 1. Creative industry according to DCMS as translated into business activity classifications used in Poland.

PKD 2004	PKD 2007	PKD 1997	EKD	KGN
DE.22 - publishing	18 58	22	22	661
K. 72.2 - programming	62.01.Z 62.02.Z 62.09.Z	72.20.Z	72.20	671
K.72.3 - data processing	62.03.Z 63.11.Z	72.30.Z	72.30	671
K. 72.4 - activity related to databases	62.01.Z 63.11.Z 63.12.Z	72.40.Z	72.40	671
K. 74.2 - architecture, engineering	71 74.90.Z	74.20.A 74.20.B 74.20.C	74.20	37
K. 74.4 - advertising	73	74.40.Z	74.40	893
O.92.1 - film and video industry	59.11.Z 59.12.Z 59.13.Z 59.14.Z 59.20.Z	92.11.Z 92.12.Z 92.13.Z	92.11 92.12 92.13	662
O.92.2 - radio and television	59.11.Z 59.20.Z 60.10.Z 60.20.Z	92.20.Z	92.20	846
O.92.3 - artistic activity and entertainment	79.90.C 85.52.Z 90.01 90.02 90.03 90.04 93.21.Z 93.28.Z	92.31.A 92.31.B 92.31.C 92.31.D 92.31.E 92.32.Z 92.33.Z 92.34.Z	92.31.10 92.31.15 92.31.20 92.31.25 92.31.30 92.31.35 92.31.50 92.32 92.33 92.34.10 92.34.20	84

			92.34.30	
O.92.4 - informational agencies	63.91.Z 74.20.Z 90.03.Z	92.40.Z	92.40	-
O.92.5 - libraries, archives, museums				
libraries	libraries	libraries	libraries	libraries
92.51.A	91.01.A	92.51.A	92.51.10	832
92.51.B		92.51.B	92.52.20	
archives	archives	archives	archives	archives
92.51.C	91.01.B	92.51.C	92.51.50	893
				783
Museums	Museums	Museums	Museums	Mu-
92.52.A	91.02.Z	92.52.A	92.52.10	seums
				831

Source: own work based on data from Statistical Office in Rzeszów.

5. CREATIVE INDUSTRY ENTITIES IN RZESZÓW

Rzeszów is the capital of Podkarpackie Voivodship and the largest city in the area. According to official data as of the end of 2013 the city takes up 116,32 km² and is inhabited by about 184.000 people. The city is located at the crossing of important communication routes - road E-40 Dresden-Kiev, and national roads 9 and 19. The city functions as regional culture and education center: it offers 23 libraries, 7 museums, 4 cinemas: there is an international airport in direct vicinity of the agglomeration, as well as Podkarpacki Park Naukowo-Technologiczny (Scientific-Technological Park). The city also possesses moderately developed educational facilities, including the University of Rzeszów, Politechnic of Rzeszów and non-state schools - School of Law and Administration, School of Information Technologies as well as School of Business²³. As a regional scientific-cultural center, Rzeszów aspires to be deemed a creative city which is evidenced by numerous documents, including the Podkarpackie Voivodship's Development Strategy.

According to the REGON database as of December 2013, 23703 business entities are registered in Rzeszów, 3771 out of which belongs to creative industry. The exact number of creative industry entities registered in Rzeszów between 2009 and 2013 (when the newest PKD classification of 2007 was binding) has been presented in table 2. The table shows the number of entities from particular creative industries after the application of DCMS system.

²³ Tuziak A. 2013. *Innowacyjność w endogenicznym rozwoju regionu peryferyjnego*. Warsaw: Scholar : 10-26.

Table 2. Business entities belonging to particular fields of creative industry according to DCMS in Rzeszów in 2009-2013.

	2009	2010	2011	2012	2013
publishing	229	254	255	249	241
programming	385	449	490	553	609
Data processing	61	79	84	90	106
Activity related with databases	396	480	525	588	635
Architecture, engineering	1065	760	1107	1185	1235
advertising	400	406	414	437	458
Film and video industry	39	46	50	47	48
Radio and television	40	47	51	45	42
Artistic activity and entertainment	207	217	202	219	232
Informational agencies	116	120	115	133	156
Libraries, archives, museums	10	10	9	9	9
Creative industry (together)	2948	2868	3302	3555	3771
overall Rzeszów (entities of all industries)	19775	21177	21543	22406	23703

Source: own work based on data from Statistical Office in Rzeszów.

Looking at the above grouping, one can easily notice the positive trend - the increasing number of business entities which happened within the 2009-2013 period. The number of business entities increased then by 3928 units, meaning increase amounting to 19,8 %, and the creative industry increased by 823 entities, that is 27,91% improvement.

6. BUSINESS ENTITIES OF RZESZÓW BASED ON THE NUMBER OF EMPLOYED

Based on data of REGON, entities have been categorized according to the number of employed workers (persons employed in the entities understood as belonging to creative industry). Table 3 presents the structure of employment in creative industry in Rzeszów in 2009-2013.

Table 3. Employment in creative industry in Rzeszów in 2009-2013.

	2009	2010	2011	2012	2013
publishing	686	731	739	975	958
programming	2136	4244	4132	4078	4058
Data processing	217	239	242	233	239
Activity related with databases	2191	4311	4203	4178	4176
Architecture, engineering	2175	1904	2230	2158	2202
advertising	603	603	624	870	925
Film and video industry	66	76	81	69	67
Radio and television	199	209	204	192	187
Artistic activity and entertainment	657	641	608	658	674
Informational agencies	144	144	132	108	131
Libraries, archives, museums	280	280	284	284	284
Creative industry (together)	9354	13382	13533	13803	13901
Overall Rzeszów (employment in all industries)	110450	115230	113857	110006	108800

Source: own work based on data from Statistical Office in Rzeszów.

The above grouping helps one see easily that the level of employment in the creative industry accounts for a small percentage (12,7% in 2013) of all employed in Rzeszów. The increase in jobs in creative industry between 2009 and 2013 was as large as by 4547 persons, which is 48,6 %, but it was mainly due to significant increase in employment in IT sector between 2009 and 2010.

SUMMARY

The creative industry constitutes a foundation of knowledge-based economy. Bearing in mind the conclusions arising from Richard Florida's research, it can be stated that the creative potential of territorial units, reflects their competitiveness. The creative industry has been defined based on DCIM instructions and translated into the currently binding Polish PKD system. Rzeszów has been described based on the number of workers employed by creative business entities (as well as their relation to all entities registered in the city). It can be noticed that employment in creative business entities, as well as the number of such entities has been constantly increasing. It is quite difficult to clearly state actual number and potential of the creative industry of Rzeszów based on PKD classification as it involves numerous ambiguities. It should be remembered that many registered business entities (possessing proper PKD codes) do not really run creative activities and, the

other way around, certain entities without particular PKD codes - do. In the case of many creative fields (e.g. video production) people dealing with such activity do not register their companies and, consequently, do not exist in official data of Statistical Office.

Another problematic issue is the fact that when determining the number of persons employed in the creative industry, one can only view overall data (that is the sum of employees of a given business entity which is classified as creative.) One cannot establish how many people in the company are actually creative workers (and how many work as drivers, receptionists, etc.)

It is a very difficult challenge to estimate to what extent the actions taken up by City Council have contributed to the increase in creative industry. Another issue requiring thorough research is also the pace of growth of the industry. One should address this question: how to make it increase? Bearing in mind Rzeszów's geographic location and lack of other powerful centers in the vicinity, the city stands in front of a real chance to become the dominating agglomeration in the region.

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KLASA KREATYWNA I PRZEMYSŁ KREATYWNY JAKO ŹRÓDŁA ODNOWY MIASTA (PRZYPADEK RZESZOWA)

Kryzys jest zjawiskiem powszechnym, objawiającym się w różnych stadiach rozwoju podmiotów i struktur społecznych. O kryzysie w procesie rozwoju jednostek miejskich możemy mówić w sytuacji kiedy wyczerpaniu ulegają dotychczasowe źródła wzrostu, a jego kierunki zostają zachwiane. Miasta Zachodu cierpiące w II poł. XX wieku z powodu deindustrializacji próbowano rewitalizować poprzez wdrażanie wielkich projektów przebudowy lub programów społecznych skierowane do ich mieszkańców. Najbardziej efektywne z perspektywy czasu okazały się inwestycje w kulturę, czy wzmocnienie roli miasta jako ośrodka kultury wyższej. Współgra to z koncepcją Richarda Floridy, który spopularyzował koncepcję klasy kreatywnej, kreatywnych i miast i powiązanych z nimi ściśle branż kreatywnych. Według Floridy nowy modus kapitalizmu krajów wysokorozwiniętych opierać się będzie przede wszystkim o wartość intelektualną wytwarzaną przez branżę kreatywną. Wartość ta przyjmująca postać innowacji, nowych technologii, designu lub dóbr kultury jest motorem dla całej gospodarki i generuje miejsca pracy w sektorach nie-kreatywnych. Kluczową kwestią dla stworzenia kreatywnego centrum miejskiego jest jego umiejętność do przyciągnięcia przedstawicieli klasy kreatywnej - wysoko wyspecjalizowanych pracowników, naukowców, designerów i artystów. Branże kreatywne zostały wyłonione na podstawie przełożenia brytyjskiej kwalifikacji DCIM na polskie kody działalności gospodarczej (PKD). Rzeszów został scharakteryzowany pod kątem liczby podmiotów gospodarczych, zaliczanych do branż kreatywnych oraz pod kątem liczby pracowników zatrudnionych w tych podmiotach. Można zauważyć, że zarówno liczba kreatywnych przedsiębiorstw, jak i ich pracowników systematycznie zwiększa się, stanowiąc coraz większy odsetek ogółu miejsc pracy w mieście. Miasto kreatywne jest jednym z alternatywnych kierunków rozwoju Rzeszowa, co jednak nie wyraża się w oficjalnych planach i strategiach jego wzrostu.

Słowa kluczowe: klasa kreatywna, przemysł kreatywny, kryzys miasta, odnowa miasta.

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