

***Richard Florida and The Creative Class Theory
A Sociological Review***

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Abstract:

The current article focused on the analysis of Richard Florida's theoretical model " the creative class", with a review of the criticisms which faced that model in the terms of concept, size, distinctive characteristics, and functions of creative class. It relied on the methodology of secondary data re-analysis, information related to Florida's model, and literature review. The research ended with a set of results that raised new intellectual issues in the field of creative class

Keywords: the creative class; Florida's model.

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I. Social Class in Sociological Literature

There is a simple hierarchical division of social class that distinguishes between three main classes: the lower class, the middle class, and the upper class. The concept of "social class" and the criteria defined it differed according to the theoretical orientation, and from one historical period to another. The views of Karl Marx and Max Weber on class are the most influential, and a comparison of their ideas enables us to provide a clear understanding of how the concept of class has changed over time until we arrive at a new understanding represented in Richard Florida's (2002) conceptions of the creative class.

The classical concept roots of class return to the ideas of Karl Marx, as he divided classes based on their ownership of the means of production (capital, labor, and land). The capitalists own capital, the workers own their labor power, and the land belongs to the landowners. Classes according to Marx, develop a class consciousness with two dimensions: one is social, embodied in the sharing by all members of class common values, attitudes, and interests. The other is an individual dimension that comes from the individual's awareness of his own interests and his pursuit of them.

The concept of class and its determinants differed from Max Weber to Marx. According to Weber, a person's belonging to a class is due to three basic components: wealth, power, and prestige. Wealth is based on the material resources that a person owns, and he derives power from his abilities and the strength of his personality, while he gains prestige not only from the wealth he owns, but from his personal capabilities, culture, and intelligence too. The class position is determined according to Weber's vision, not through a person's relationship with the means of production according to Marxist analysis, but through education and skills as well, and accordingly personal factors play a major role in a person's belonging to a class.

A number of new variables occurred in the concept of social class during the twentieth century until the beginning of the third millennium, sub-concepts of social class emerged, including the creative class, where the term

knowledge workers appeared in the sixties in the works of Peter Drucker (1969), then the knowledge class in the seventies for Daniel Bell (1973). In the same year of 1973, the new term of the middle class was initiated by Anthony Giddens. Later in 1979, Alvin Goldener formulated the new class concept, and with the beginning of the third millennium, the concept of creative class appeared by Richard Florida (2002). Each of these theorists set the determinants of the new emerging class such as size, social characteristics, subjective characteristics, and economic characteristics.

Drucker has identified in his studies (Drucker, 1995, 1998, 1999, 2001, 2012) several characteristics of the knowledge workers class, in terms of size, its members constitute about one-third of the labor force. They work in the fields of medicine, law, education, accounting, engineering, chemistry, computer, software design, clinical laboratories, manufacturing, law...etc. They are divided into several strata as basic knowledge workers, professional knowledge workers, knowledge production workers, and owners of Knowledge capital. They are also distinguished by higher education and theoretical knowledge, possess the knowledge capital, and derive their power from skills and knowledge. They enjoy the values of respect for time, concern for the quality of production, as well as their ability to innovate, acquire, and apply theoretical and analytical knowledge. Drucker emphasized the importance of their economic and political function in leading the economy and society.

On the other hand, Daniel Bell's ideas about knowledge class (Bell, 1973,1996,1979) still resonate today, He gave deeper details for the new class that leads the stage of post-industrial society and new economy (knowledge economy). Bell also, identified the distinguishing characteristics of knowledge class such as education, professions, and values, which are characterized by a high level of education, and work in professions like management, research, education, engineering, health, and others. Two of its most important values are rationality and professionalism, and they are sharing common characteristics that favor technocratic working methods and concern for the general welfare rather than the private benefit. He referred to the function of the knowledge class and its role in achieving economic growth and upgrading society socially, culturally, and politically.

According to the vision of Anthony Giddens (1973, 2007), the new middle class is characterized by several characteristics, such as enjoying a high level of education and working in professions such as management, information technology, business, and others. Among its most important values are independence and the ability to control the course of its life and the power to change its course. Its ownership is determined by the power of possession of scientific and technical qualifications rather than possession of the means of production. Also, their capabilities embarked upon its economic function in controlling the production process, and its role in upgrading society socially and politically, something that is embodied in the awareness of actors through social practices.

Alvin Goldener also presented a vision about the new class in 1979, where he indicated that this class is characterized by high educational qualifications and working in professions dominated by an intellectual or technical characters. it searches for itself and uses special knowledge to control its work, possess scientific knowledge and technical skills. It has an ideology that believes in science and technology. Its economic function is embodied in controlling the economy and leading the production process through the knowledge, as well as its political role in leading society. This scheme of Goldener, made him different from other theorists of social class; because he was clear in the matter of political awareness of the new class and its leadership of the society, and he gave great details to the mechanisms of practicing this awareness.

Florida (2002) presented a view on class, completely different from what was presented by his predecessors, where he focused on the creativity, crystallized the concept of creative class, and identified the creative class in the light of its economic function, and ability to create ideas, models, designs which are both applicable and valuable. In his theory, class's members share a common interest in creativity, and do not own any of the traditional means of production; because their ownership is intangible and crystallizes in their ideas and creative abilities to create unique goods and services. Florida also identified some characteristics of the creative class that distinguish it from other occupational classes, such as its size, characteristics, income,

ownership, values , and preferences. In the following sections, all these views and visions, and issues related to them will be discussed in more details.

II. The Concept of Creative Class and Its Strata

Richard Florida regarded the creative class as a part of the working class, grows rapidly, distinguishes with highly educated, highly paid, and corporate profits and economic growth depended on it. Its main function is creating good ideas, producing innovative technologies, and providing its community with innovative content (Florida, 2002: 5). Florida divided the creative class into two strata: the first, (Super Creative Core), which includes 15 million workers, representing 12% of the American workforce, and consists of workers in the fields of science, engineering, computer, mathematics, education, arts, designs, and entertainment. This class drives the economy, increases with high rate, united by laws, norms, and values that value creativity. It involves scientists, engineers, university professors, poets, novelists, artists, entertainment professionals, actors, designers, and architects, intellectual leaders, non-fiction writers, editors, cultural figures, researchers in think tanks, analysts, and other opinion-makers.

Individuals of this super creative core produce new shapes or designs that can be instantly and extensively converted into useful objects. For example, they design a product that can be manufactured, sold, and used extensively, or they provide a theory or strategy that can be applied in different situations, or they compose pieces of music that can be played over and over (Florida, 2005: 6).

Behind this core group comes the second strata" Creative Professionals" who work in a wide range of knowledge-intensive industries as advanced technology sectors, financial services, legal professions, health care professions, and business management. These people are involved in finding creative solutions to problems, drawing on complex bodies of knowledge to solve specific problems, and implementing this usually requires obtaining a higher formal education, hence a high level of human capital.

People who engage in this kind of work may sometimes produce methods or products that may achieve a broad benefit without it forming part of their basic job description. They are regularly required to think on their own, apply or combine approved approaches in ways unique to the situation, and they may try radically new things from time to time (Florida, 2005: 6).

The same is true of the growing number of technicians and others who apply complex bodies of knowledge to work on sensory materials. In fields such as medicine and scientific research, for example, technicians are taking on increasing responsibility for interpreting their work and making decisions, which is changing the old distinction between office work done by decision-makers and manual work done by those who follow orders. These people acquire specialized knowledge for their work, and develop their own unique ways of doing the work. Another example is what the secretary do in his/her daily office work. In many cases, this person not only takes on a set of tasks, but also becomes a real manager who directs the flows of information, designs and creates new systems for the company, and often makes immediate key decisions. These people contribute more than intelligence or computer skills, they add creative value, so wherever we look we see that creativity is increasingly valued, companies and organizations value creativity because of the results it can generate, and individuals value creativity as a way of self-expression and achieving job satisfaction, and with increased appreciation of creativity that enhances the creative class (Florid, 2002: 6).

III. Criticism of The Creative Class Theory

Numerous criticisms faced Richard Florida's theory "the creative class" on the level of its concept, theoretical issues, and the variables that determined it. For example, Markusen sees that the concept of the creative class is highly confusing and needs many indicators that must be taken into account, and there are variables that still cannot be measured (Markusen, 2006: 1937-1938). Thulemark & Hauge indicated that the concept of the creative class needs a critical vision that considers the structural and contextual variables. Besides, the theory of the creative class must concern about the contextual characteristics seriously; because the social

environment is important and should not be ignored (Thulemark & Hauge, 2014: 101).

Others also criticized Florida's assertion that the creative class is an alternative to human capital. Among these criticisms are the confusing nature of the concept of creative class, the causal relationships between the variables associated with it, and the explanations and policies related to it. They also criticized that the creative class have the same options and integrating them into different sub-economic fields in order to strengthen the knowledge economy_is very ambiguous; because there is a great overlap between human capital and the creative class (Tiruneh, 2014:5).

Also, Florida emphasized on "the innate creativity" where he stressed that creativity is a very important factor for social and economic existence, and each person should enable to exploit his innate creativity to become a member of the emerging creative class (Campbell, 2011: 22). But the question is, how can every human being be creative by nature? and how can we not include him in his creative class?

According to Nuur & Laestadius, adopting Florida's perspective may lead us to failure because it neglects the importance of the social context associated with tacit knowledge and social capital, which form the basis for the generation and dissemination of ideas of the creative class that are closely related to economic transformation. Hence, creativity does not occur in isolation from the social context, but rather occurs through the interaction as a result of cultural practices and technical solutions that developed by people who do not necessarily have academic degrees (Nuur & Laestadius, 2009: 3).

In addition, Creativity according to Scott is not something that can be simply imported but must be developed organically through the complex interweaving of the relations of production, work, and social life in specific urban contexts (Scott, 2006: 15). Araya also see that creativity is based on cultural blending or hybridization, meaning that creativity appears with the ability to integrate divergent and even contradictory cultural practices (Araya, 2010: 22). In the same context, Pratt indicated that Florida neglected

a core value, which is the “culture” and “cultural practices” where the creative class is associated with and attracted to it, but he considered it a secondary issue. Also, Florida focused largely on the aspect of consumption and the policy needed to support it rather than focusing on producing the required culture and institutional support (Pratt, 2008: 4).

Actually, some criticized the idea of the "creative class" and considered it “Velvet” and exclusionary, and they described Florida as a "neo-liberal". Florida replied that this is not true, the basic idea of my argument is as simple as it is basic, every human being is creative. But, the creative class enjoys enormous privileges, and the primary task is to unleash the creative energies, talent and potential of all to build a society that recognizes and nurtures the innate creativity of every human being (Florida, 2012: 2). In addition, Florida emphasized that the creative class was the abbreviation he used to describe the roughly one-third of American and global workers who had good fortune; to be compensated in cash for their creative output. Also, creativity is innate, biological, intellectual, and a characteristic of all human beings (Florida, 2005: 4).

Further, according to Florida (2012), the term creative class was used out of personal and intellectual frustration, with concepts such as knowledge workers, information society, high-tech economy, etc. He chose this term because he found it more accurate in identifying the real source of economic value creation through human creativity and because it is an intellectual construct that extends to all forms of human potential, and a limitless resource for human creativity.

Above all, Florida's argument (2001, 2005, 2012) in the rise of the creative class is that we have entered the era of creativity that expresses a new and distinct stage of capitalist development, where our world has changed dramatically from the early days of the industrial revolution. The driving forces for economic development are no longer merely technological and organizational, but rather human in essence. They lie in the person himself, his effectiveness, and his lifestyle with others. Moreover, creativity became valuable, and systems developed to encourage and harness it;

because technologies, industries, new wealth, and all other good economics flow from it, all human beings are creative, and all are potential members of the creative class. The rise of creativity and the creative class as a primary economic force contributed to the emergence of new industries and businesses, brought changes in the way we live, work, and consume, the patterns and desires, and expectations that govern our daily lives.

IV. The Creative Class Characteristics

1- The size

The size characteristic is one of the most important defining features of class; because it reflects the extent of the weight and influence of the class on society in general, and in particular its participation in the labor force. Florida was interested in estimating the size of the creative class to highlight its importance and its rise as a pivotal influential class. He also tried to prove that there is a relationship between the increase in the number and rates of creative labor and the extent to which some cities or countries own these numbers. In the American society, Florida estimated the size of the creative class at 38.3 million American workers representing around 30% of the total US workforce (Florida, 2002: 14).

According to Florida, the population of this class in different developed countries ranges between 20% as a minimum and 40% as a maximum. Therefore, if we are allowed to deduce the critical mass of the renaissance in a country, we need 20% of the country's population from the creative class who on their shoulders, it is possible to change the status of stagnation.

Despite the importance of the size of the creative class, Florida was not completely correct in determining its ideal size between 20% to 40% of the workforce, which he considered it as a condition for achieving economic growth for countries. Also, the size of the creative class is not necessary as far as its effectiveness and performance in society, with evidence that countries such as Luxembourg have the highest share of the creative class in the world at a rate of 54% and ranked 25 on the Global Creativity Index (2015). While a country such as Japan makes up the creative class of its workforce 18% and ranked 24th, the creative class in South Korea 12% and

ranked 31st, Australia 44%, it ranked first, and the United States of America 34%, it ranked second in the Global Creativity Index (Florida et al. al, 2015: 58).

These indicators quite contradicts the assumptions and claims of Florida about the size required to create a creative class that acts as an engine of economic growth. Did these results not catch the attention of Florida!? Or did he overlook it! Furthermore, Florida relied on estimating the size of the creative class on labor statistics, while there are many creative people who may be unemployed, and others are self-employed and are not registered in the official labor statistics.

2- The Subjective Characteristics

Members of the creative class share many tastes, desires, and preferences. But in general, the creative class has three core values:

First: Individuality, which means that creators do not want to comply with organizational or institutional directives and resist traditional norms, and they seek to create individual identities that reflect their creativity. This can entail mixing multiple creative identities. So, members of the creative class show a strong preference for individuality and self-expression.

Second: Meritocracy, which means competence. Its members prefer hard work, challenge, motivation, have a strong tendency to set and achieve goals and enjoy ambition, and advancement based on their creative abilities and effort driven by the respect of their peers. Firms that hire them often come under enormous competitive pressure to hire the best people based on their merit, regardless of race, creed, sexual orientation, or other factors (Florida, 2002: 77-80).

Third: Diversity and Mobility, meaning that members of this class strongly prefer organizations and environments in which they feel that anyone can fit in and move forward. Creative class members are mobile and tend to move to different parts of the country, may not be 'native' to the place they live in, prefer the diversity of people out of self-interest, seek an environment open to differences, and challenge classification based on race,

gender or sexual orientation, and appearance, with diversity is the main -sign of merit criteria at work (Florida, 2002: 77- 80). They are looking for a good environment to settle and consolidate their economic activities, move to creative centers, and move away from traditional corporate societies and centers of the working class; because they are looking for an opportunity to verify their identities as creative people (Florida, 2003: 8).

According to Florida, members of the creative class have an insightful and bold vision, big dreams, do multiple businesses in the broadest of different sectors, looking for opportunities and institutions where they can test new things, use their abilities and skills, and build new skills in an environment open to difference. It takes much more than gyms, shopping malls, cinemas, restaurants, and a vibrant nightlife, to retain thinkers and creators who want to be interested rather than entertained. What really matters is the original spirit of the community, its vibrant architecture, and easy access to everything. In it, its welcoming spirit, an artistic whiff of walls, overflowing libraries and studios, street festivals, theaters where applause rises, opera houses with its various discussions, and all the little things that make up the soul of the city. Great creators want to live a valuable and diverse life and to experience the world with the cultural and intellectual richness that it constitutes (Florida, 2005: 9. They are distinguished by their great passion for self-expression, and their desire for renewal and openness to experience (Florida, 2014: 200).

Furthermore, their value orientations in work are characterized by seriousness and self-reliance, where learning and acquiring the required skills, development according to market requirements and conditions, openness to the world without borders, innovation, creativity, and professionalism (2016 شلبي, 487, 499, 500).

In general, members of the creative class share in providing solutions to complex problems, and they are distinguished by a creative spirit that values creation, creativity, and difference. They have a higher degree of flexibility and autonomy than other people and add economic value through their ability to create creative ideas.

Florida views on the subjective characteristics of the creative class have been subjected to severe criticism, as 'Markusen' indicated that creativity varies in the diversity of different professional fields, and therefore the concept of the creative class includes heterogeneous professional categories, and each category has different preferences (Markusen, 2006: 1937-1938). also, Mo (2012) indicated that amateur and famous photographers in a particular area have different social status and wealth, and they are unlikely to unite in ideology, method of production, or usual patterns of consumption. Furthermore, they lack common interests and often have conflicts, which can affect group interactions, means that they cannot be considered a class per se, but rather the creative class must be considered a broad range of different categories rather than a class, and creativity is more predisposed to particular individuals rather than a feature of economic function (Mo, 2012: 11).

Moreover, Taylor and O'Brien (2017) in their report on the attitudes and values of creative workers find three important findings: First, in contrast to the Florida thesis on the attitudes and values of the 'creative class' study participants were no more deserving of the general population. Second, those who have a strong belief in merit in this creative sector are those who occupy the most privileged positions, specifically those who receive the best reward. And third, the worst paid workers are the more aware of inequality. Accordingly, Taylor and O'Brien conclude that attitudes adopted by creative workers make it unlikely that their paths of progress will change within this sector. Based on these scholars' conclusions about creators, some questions can be raised about whether access to creative work is limited to those from privileged backgrounds (Taylor & O'Brien, 2017: 27).

3- The Social Characteristics

Florida identified a set of social characteristics for the creative class such as it enjoys a high-quality education, represented by those with university degrees (Bachelor and Master). Despite this, Florida stressed that the application of creative ideas is more important than obtaining a high academic qualification, because not all learners have jobs.

But creativity as a concept is not built on the basis of the education obtained because it is concerned with the generation of ideas. Perhaps a lot of evidence indicates that higher education is not a prerequisite for a person's belonging to the creative class; With the evidence of some exceptional cases from creators world-famous who did not obtain university degrees, and left the most prestigious universities in the world, to implement their creative ideas, such as: "Steve Jobs", the founder of Apple and owner of the most famous applications at all, such as "iPhone, iPad, and Mac", Bill Gates, the founder of Microsoft, which consider the largest software company in the world, Mark Zuckerberg, the creator of social media giant Facebook, Michael Dell, the owner of Dell, the largest company of laptops and servers, and Jan Koum, creator of the WhatsApp application, one of the most famous applications instant messaging in the world, and 'Jack Drossi' is one of the giants of technology and one of the founders of Twitter. Moreover, In Egypt, we find the giant of Arab thought and literature, Abbas Mahmoud Al-Akkad, who only obtained an elementary certificate. Despite that, he left a literary and creative heritage that exceeded 100 books and more than 15,000 articles.

Despite these exceptional cases, no one can deny the importance of higher education as a decisive factor in the preparation of the creative human capital. So, Glazer emphasized that the skills gained from educating individuals are the strongest predictor of economic growth; because it increases productivity of the country (Glaeser, 2003: 85-86).

The second characteristic is determined by professions, where Florida divided the creative class into two broads' strata. First are the core creators who comprise about 12% of the American workforce, working in science, engineering, research, and development, technology-based industries, arts, music, culture, aesthetics, and design. The function of this strata is to produce shapes and designs that can be converted into useful products or to provide a theory or strategy that can be applied. The second category includes professional creators, who represents about 18% of the workforce, working in professions based on extensive knowledge, finance, health, law, accounting, and related professions. Their job is determined to find creative solutions to their work problems, relying on high- knowledge and

experience, which requires them to obtain a high-quality education (Florida, 2005: 6).

But Florida's description of the creative class on the basis of jobs (engineers, architects, scientists, economists, and others) is inaccurate because it did not include other jobs such as teachers, social service providers, pilots, and others who were not included in the creative class. Florida's definition of the gifted as having bachelor's degrees and living in places with advanced technology is inaccurate because creativity as a concept is more concerned with generating ideas than obtaining a high qualification (Nuur & Laestadius, 2009: 3).

4 - The Economic Characteristics

Florida determined the economic characteristics of the creative class in income and property. He argued that the difference between them and other classes lies in the value of what they receive in return for work, as the creative class has great economic power, which was \$28,000 when compared with the average service-class worker's salary which stands at \$22,000. Florida estimated the wealth produced by the creative class at about half of the total income of American wages and salaries, and the equivalent of what all workers in the industrial and service sectors earn combined (Florida, 2002: 14).

In the same context, some studies conducted on creators have indicated some other economic characteristics as distinctive characteristics. Study by Shalaby found that workers in financial services, information technology experts, and consulting, although they do not have in-kind capital, they are distinguished by incomes higher than local wages, and they exercise a degree of dominance. In their decisions about work and who they work with at lower levels of employment, they occupy work positions that allow them a great deal of autonomy in decision-making (شليبي، 2016: 487).

Throsby's study also notes income disparities among the creative class, with creative workers earning less than other professionals. At both ends of the income distribution, creative professions far worse. Only 4% of

all professionals earn less than \$250 a week, while 12% of the creative workforce falls into this income bracket. Similarly, 5% of creators earn more than \$2,000 per week, compared to 12% for all professionals. Actors, dancers, musicians, and especially visual arts artists are among the lowest paid, reflecting the persistent income disadvantage observed in these artistic professions over many years (Throsby, 2008: 5-7).

We conclude that the wages of the creative class vary between its different strata, workers in the field of high technology, designs, and architecture distinguished high incomes, while other strata suffer from low wages as workers in technical professions. But what distinguishes the members of the creative class is that they do not have tangible material assets; because ownership is in their heads, and through their creative impulses they can produce unique goods and services. The ideas of the creative class are its own production tools, which are completely under its control and will, and they often work in jobs that require them to think constantly.

Further, Van den Berg argued that this growing class does not only produce any tangible product but is constantly working to transform knowledge and information into new knowledge. They are symbolic analysts, tend to be well educated, highly paid, and thus place high demands on the quality of their living environment and reap the rewards (Van Den Berg, 2017: 4).

V. The Creative Class Functions

Florida (2002) identified three distinct functions for the creative class: the economic function, where it acts as an engine of economic growth and the knowledge-based economy; the social function represented in its contribution to achieving inclusion and social cohesion; and the political function, is embodied in contributions in enhancing the level of political awareness of individuals, leadership of society, and achieving social equality.

We will crystalize those functions as follows:

1 - The Economic Function

Florida has claimed that there is a relationship between the level of development of some regions and the presence of creative class members. He considered them an engine of economic growth and a force of attraction for creators and investors. These claims were supported by some scholars, while rejected by others. Thus, Fitch's revealed a positive correlation between the localization of creators, innovations, entrepreneurship, and regional growth. He also, confirmed that creativity and knowledge are the main drivers of regional development, so we need to know more about the people who embody these important resources, and their role in the local social system (Fritsch, 2007: 25-26).

Boschma and Fritsch too indicated that regional job opportunities have a significant impact on the size of the creative class within the region's population, and there is evidence of a positive relationship between the nature of the professions of the creative class and the growth of employment and entrepreneurs at the regional level in a number of European countries (Boschma & Fritsch, 2009: 391). Further, the results of a report on the city of Toronto showed the creative class is the basis of economic growth (Toronto 2009). Moreover, Kalisz and Berger see that the creative class contributed to the growth, and will work to continue prosperity, growth, and economic innovation (Kalisz & Berger, 2011: 26).

Further, Alehegn and Others showed that the creative class is an effective driver of regional economic development; because regional growth does not depend primarily on specific industries such as high-tech are powered by highly educated human capital, but rather on creators who are not tied to a specific industry, and human capital by itself cannot contribute to regional economic development without investing in the educational qualifications in related jobs. The ability to create ideas, inputs, processes, and products is even more important to an economy that is driven forward by innovation. The impact of the contribution of the (super) and professional creator's strata on GDP was positive and important, and the presence of scientists, engineers, researchers, and faculty members in the region had a

positive impact on increasing wages; since these people have a tendency to boost the economy of the territory (Alehegn.et al, 2013: 8-12, 35).

On the other hand, the creative class does not only play a role in economic growth but is also a driver of a knowledge-based economy. according to Kratke, it contributes to the development of research-intensive manufacturing sectors and increases knowledge-intensive innovation. However, regional economic success depends not only on the concentration of scientifically and technologically creative professions but also on the development of a highly interconnected regional innovation system, which includes these creative professions and other groups of skilled workforces (Kratke, 2010:16).

Moreover, According to Fregetto's vision, the creative class is well positioned to take the lead as unconventional agents and empowered entrepreneurs who will thrive in the creative knowledge economy. We generally agree with these views, as the trend of continuous urbanization with the globalization of information provides an ideal starting point for the growth of this movement, and with the emergence of new models of cities characterized by innovation and sustainability. Moreover, creative entrepreneurs will become an integral part of these urban centers and may keep pace with building demand for creative production and preservation (Fregetto, 2015: 9).

Despite the importance of the creative class role in achieving economic growth, there is a shortcoming in Florida's perception of economic function, especially he has continuous attempts to emphasize its role in economic growth in exchange for the diminishing roles of other professional classes. Florida emphasizes that knowledge and ideas embodied in jobs, high levels of creativity are required for economic growth, and these jobs constitute the creative class, which consider the main divider in the "knowledge economy", but other factors such as advanced technology, research and development, and patents act as basic sources of economic growth in the new economy.

Clifton also questioned about the fate of the non-creative class. According to his estimation, it constitutes about 60% of the workforce. They will become weak in front of the benefits of creativity. Should all individuals be more creative? Who will be responsible for this happening? Will local leaders turn to the agenda of the creative class or national governments? Or will the creative class be allowed to grow and take responsibility (Clifton, 2008: 63-82).

Furthermore, Malanga noted that the creative capital theory suffers from deep weaknesses when it comes to explaining the underlying economic forces that work in favor of growth; because it does not refer to the main sectors with economic potential, resources, and conditions conducive to growth. Several questions were raised in this regard, such as How can the local economy be developed? What about unemployment patterns within the creative class? And the economic upgrading of low-skilled workers, or the widening of the income disparity among creative people? Thus, Florida theory is a mechanism to entice policymakers who engage in excessive design and beautification of urban environments (Malanga 2004).

According to Mok, Florida's beliefs that these strategies he mentioned help to attract talent and investment would enhance the myth of the creative class, but it will not provide a creative solution to development issues, and it is important to study the factors and economic environment that impose a great demand on workers in the field of knowledge rather than focusing solely on how important class size is (Mok, 2009: 141-144). Colombo also, see that innovation does not have to be the only stimulating factor for economic growth. Instead, it will positively interact and blend with other economic, cultural, and institutional factors (Colombo, 2015:9).

Based on above, economic growth needs other drivers that work alongside the efforts of the creative class, such as human capital with skills acquired from education (Glaser & Saiz, 2013); social capital, cultural capital (Nuur & Laestadius, 2009); and an active and favorable social context (Thulemark & Hauge, 2014), as well as other economic, cultural,

and institutional factors (Colombo 2015). Besides high technology, research and development, and patents.

2 - The Social Function

Florida defined the social function of the creative class in overcoming class divisions that weaken social status and threaten economic prosperity and establishing new forms of social cohesion and inclusion in a world that has become known as a world of differences and conflicts. And this can be achieved only by emphasizing that the benefits of the Age of Creativity will extend to everyone. This claim was accepted by some researchers, while others rejected it.

Donald & Morrow see that social inclusion can be achieved by integrating the creative class model and the policy against social exclusion. The creative class model focuses on the economic opportunity as a major indicator of social inclusion, while the policy against social exclusion focuses on eliminating social exclusion of people from diverse cultures, ethnicities, orientations, and abilities, providing everyone with the same opportunity to participate, breaking down barriers to participation in the workplace, providing opportunities for the workforce, training programs, income redistribution, raising the level of education and skills, cultural tolerance and diversity such as: providing grants to community groups and ethnic associations cultural expressions to enhance their culture, as well as discipline-based funding geared towards new and unique cultural expressions (Donald & Morrow: 2003, 20).

In the same context, Throsby see that inclusion of the creators, arts, and creative industries is critical when pursuing economic growth in regions that are diversifying their economies and undergoing structural economic changes and contribute to encouraging and facilitating cultural expression to promote participation and social inclusion (Throsby, 2008: 110). Moreover, the creative economy includes the cultural and creative activities carried out by creators, which are very important in linking social groups with local communities and contributing to social cohesion (UNCTAD/UNPD, 2010: 6,10).

Furthermore, Sasaki sees that a policy of social inclusion should allow all members - whether they are from the creative class or otherwise - to participate in their local communities economically, socially, and culturally, and this policy should provide an adequate standard of living and well-being, as well as opportunities and resources necessary to ensure human rights essential for residents of a particular community. So, social inclusion policy should put an end to the factors that lead to social discrimination in the first place and promote social participation and interaction among all members of society (Sasaki, 2011: 35). In this way, creativity helps enhance well-being and quality of life, enrich consumption, stimulate community trust and social cohesion, and generate social innovation (OMC, 2012: 8).

Accordingly, Jones and Warren's vision see that, achieving economic growth, well-being, and social inclusion through the operation of the creative economy and creators is one of the important societal issues, as creativity is seen today as a mechanism that must generate money directly or indirectly, but is already seen as the key to the economic growth. Arts and cultural activities combine the desire to produce aesthetically interesting work with public funding, but with an emphasis on the fundamental value that creativity can bring in terms of social inclusion, improving skills, and stimulating new creative activity (Jones & Warren, 2016: 293).

But the growth and rise of strata of the creative class have resulted in some tensions and inequalities between it and the other professional classes, which affects the integration and social cohesion in society in general.

Peck emphasized that focusing on workers in creative and professional professions as engines of economic growth leads to the alienation of the working and service classes to a negative role. Also, the agenda of the creative class is related to the care of creation, and reward it, not compensate those without creativity (Peck 2005: 746).

While Wilson and Keil indicated that the obsession of the "creative class" now prevails in many cities and societies around the world, but the real creative class is poor, where the greater part of the poor today practices the homeless, unemployed, and the part-time working. These workers

produce remarkable creativity despite their poverty, and 90% of these marginalized workers in low-wage service jobs are paid less than \$10 an hour in the United States, Canada, and the United Kingdom, and their survival requires many requirements, as many of them try on a weekly basis to save money to cover costs such as higher rent fees, emergency medical costs, increased utility fees, daily care costs for themselves, daily care arrangements for children, and spending on public transportation. All in order to provide a decent life for their families. The poor class deserves the 'creative' label; because they make remarkable contributions on which the post-industrial economy depends, and their role is to employ the low-wage service sector that constantly needs agencies, and employment the formal and informal economy represents more than 35% of the workforce in New York, London, and Toronto (Wilson & Keil, 2008: 81-83).

Atkinson & Easthope also confirmed that over-improving the creative city may lead to the exclusion of marginal urban areas and the homeless who are unable to join the new economy (Atkinson & Easthope, 2009: 595-596). In the same context, Kratke asserted that there is no justification for urban restructuring measures in favor of some functional elite of the neo-liberal model of society (creative professionals in the Florida concept) (Kratke, 2010:16).

We conclude from above that the rise of the creative class shows the inequality between it and other classes, which affects the inclusion and social cohesion in society, and this was confirmed by Sasaki (2010) who confirmed that the socially excluded population suffers from poverty and discrimination and lacks adequate educational opportunities; as a result of insufficient education, employment, and income, not to mention discrimination. These people are pushed into the abyss, which in turn creates a situation in which individuals can feel vulnerable, and thus may find it difficult to function as active members of society.

Moreover, Moore's study reveals the complete ambiguity regarding the social effects of capital. Creative exclusion has had many negative consequences as the creative class moves to an area, property and rent values will increase; This will lead to the expulsion of the non-creative class, the

loss of social capital and community trust within the neighborhood, and lower educational attainment rates for low-income groups in marginalized neighborhoods, and the lack of access to quality education and creative jobs hinders any progress that cities are trying to achieve according to the creative capital model. Moreover, isolation is made between members of the creative and non-creative class, there will be no great exposure to the creative ideas of the non-creative class, and thus the creative class may increase inequality in the city by isolating themselves from others and limiting creative ideas to them only, and then exposing some of them for new ideas create a permanent class within the city; thus there will be no creative interaction of creative ideas for all people (Moore, 2012: 56-92).

Regarding the issue of social inequality within the creative class itself, Florida asserted that the issue of social inequality within the creative classes is due to wage inequality; As a result of differences in skills, educational human capital, technology, and the size of metropolitan areas, all are important factors in creative class theory. And income inequality is more closely related to gender, poverty, lower taxes, and it is a product not only from technical change and skill-biased, but also a perpetual legacy of race and poverty at the bottom of the socio-economic system, as well as the disintegration of the postwar social pact between capital and labor (Florida: 202, 2014).

In this context, some have criticized Florida's vision on this issue. Research results have indicated that some within the same strata of the creative class suffer from income inequality, as an investment in the creative economy increases wage differentials between the rich and poor of the creative class themselves. For example, the garment industry, the production of fashion, jewelry, entertainment, music, etc. can generate poverty through a highly unequal division of labor. For example, African musicians are often poorer than other inhabitants of their countries; Since the average annual income of musicians in Senegal is estimated at \$600 per person, which is 15% lower than the level of per capita GDP of the country, and 80% of Senegalese musicians are either unemployed, or underemployed (Schultz & Gelder, 2008: 126).

Accordingly, many artists and temporary creative workers suffer from job instability, as they face the constant need to maintain their part-time jobs, are in limbo with uncertainty, manipulate their choices, connect with acquaintances, and never know where their next project comes from. so, the cycle of starvation is all too familiar to anyone whose livelihood is integrated into the creative economy (Ross, 2008: 36).

D'Ovidio also assured that a large portion of workers in the creative economy suffer from job instability. Self-exploitation of members of the creative class is very common in some of the most attractive sectors (fashion, architecture, design, etc.), and the creative sector finds itself full of disadvantaged, exhausted creative youth, unable to think about having children, and they often exploit themselves based on the pleasure factor of work (D'Ovidio, 2016: 34).

Based on above, unrealistic expectations should not be set about the creative economy - and the creative class - as it cannot alone resolve issues of poverty or issues of inequality in development. However, the development of the creative economy can form part of the core of any attempt to address inequalities, provided that the process also brings about structural changes to ensure that workers in the creative field are not harmed compared to other workers (UNCTAD, 2013: 35). It must be taken into consideration when thinking about the reality of the working class and workers in the areas of service provision, transportation, shipping, restaurants, hotels, and small factories.

Accordingly, we emphasized that the inequality forms in the creative class wages are determined by market mechanisms (supply and demand), and the creative class is not entirely responsible about the rise in its wages and the decline in the wages of other classes. The alternative to solve this dilemma is developing and empowering human capital with capabilities, skills, experience, and knowledge in the multiple fields required by the market, and to provide equal opportunities for quality education, training, and lifelong learning for all, to acquire new skills, in order to obtain decent job opportunities.

3 - The Political Function

Florida believes that the creative class will lead the twenty-first century and will develop ways to help other groups realize their creative potential. This class will attain a position next to the political elite, based on its culture, science, and knowledge. Florida's claims about the political function of the creative class aroused the interest of some literature that touched on issues related to the awareness of the creative class, its ability to mobilize politically form alliances with other classes, and the issue of the elite.

Markusen carried out a study on 200 artists, the results showed that the potential of artist constitute a political force to lead social and urban transformation, they participate in politics, vote in large numbers, and use their skills in visual and performing works in political campaigns, and often opposing the values of the political elite. Artists are a powerful source of clear opposition to the status quo and a major force for innovation. Plus, they are more conscientious, critical, active, politically interested actors who have little in common with most other professions in Florida's creative class, they are more progressive force than most other professional groups (Markusen, 2006: 1922-1935-1936).

Forming alliances: With regard to the ability of the creative class to form alliances with other classes. Hardt and Negri assert that the knowledge workforce is a potential source of power, noting the new links that developed in France and Italy between workers in the new media (part of the creative class), student movements, immigrants, and service workers (Hardt & Negri: 2000, 290). Further, according to Ross, it is often assumed that creative and knowledge workers are incapable of political or union organizing; Because of their independence and self-direction mentality that distinguishes them. However, wherever they have turned to unionism, a common sense of purpose emerges. Recent examples in North America such as IT workers and WashTech have become a lobbying force on a range of industrial legislation; and the teachers who launched the academic labor movement (Ross, 2008: 42).

Another example, Leslie and Rantisi added, is the interdisciplinary Mayworks arts festival in Toronto that celebrates working-class culture and starts from the premise workers and artists share a struggle for good working conditions and a living wage. The festival aims to promote the interests of workers in the field of culture and trade unions. Moreover, the establishment of alliances between the creative class and the service class will only succeed by reviving old institutions such as unions and the state, while these institutions are seen as useless in the agenda of the current neoliberal creative class, and therefore the new policy of the creative age requires a new political mindset that values substantive investments and places the broader welfare of all creative and other classes in development initiatives (Leslie & Rantisi, 2012: 469).

In fact, Florida says little about collective forms of organization such as unions and class-aligned political parties, or the continuing importance of the nation-state in formulating solutions to these problems. (Peck 2005: 762). Therefore, Fernandez believes that members of the creative class are not homogeneous entities that share a single network, where multiple interests and power struggles are intertwined. In order to ensure the inclusion and sustainability of the network of the creative class, a balance must be made between individual interests and the interests of society, because creativity is not only a professional exercise but a collective endeavor. Pools of creative individuals do not constitute a collective creative class unless people are connected to each other during the age of local creativity (Fernandez, 2010: 234).

The Elite Issue: according to Florida 2002, members of the creative class do not see themselves as a class but rather as a coherent group with common interests and traits. Florida described this new class as the “puzzling class,” where he says we find ourselves facing a dominant, and controlling class in the United States, whose members occupy positions of power in industry, media, government, and various arts and popular culture, but they do not care about their existence, and therefore It is incapable of consciously influencing the course of society. But the creative class has the strength, creativity, and numbers that enable it to play a major role in reshaping our world.

The task entrusted to it is to find new forms of social inclusion compatible with the new creative era, and this is the beginning of the road towards creating a collective vision of a prosperous and better future for all. It is time for the creative class to grow and assume responsibility, to invent new forms and patterns of collective action, and to integrate into political work through the formation of parties, unions, and unions of creators.

And if this is Florida's opinion about the "elite" of the creative class, there are some researchers who have criticized the elitism as Florida claimed, as "Perry and Portney" see that Florida is neither a Marxist nor a defender of the status quo, and his view of the elite is large, because very large sector works behind the scenes for its own selfish ends. Moreover, there is no consensus within this large creative class, but there are widely shared commonalities and values that influence the broader political system. Florida's broad concept of elite underestimates the need for sociologists to prove that power is exercised behind the scenes, but its generous concept of elite presents a set of research challenges. Plus, there are no surveys that measure the views of the creative class against those outside its boundaries (Berry & Portney, 2016:2-3).

Accordingly, Mo see that the members of creative class are not a unique social group, and he cited Marx's view that it is not possible for such a weak group to form a class, since its members do not have the ability to create political organizations, represent an interest or collective consciousness, in response to a situation There is little evidence of a mass movement among the members of the creative class (Mo, 2012: 10).

What we emphasize here is although Daniel Bell, Alvin Goldener, and Richard Florida have referred to the political role of the class, we do not find any of them explaining the mechanisms or patterns of exercising this role on the ground, the matter Which puts us in front of a big problem related to class awareness and class interests. This problem necessarily requires further research into the issues it raises.

VI. Discussion and Conclusions

The emergence of the creative class as a new professional class attracted the attention of many scholars from different disciplines, and this interest crystallized in defining its concept and formulating some conceptions and theoretical issues about it. we present a set of conclusions about related issues to the creative class according to the issues we discussed above, as follow:

- a. Each period of the development of the concept of class reflected the nature of the economy and the pattern of the productive forces and their relations, in addition to the structure of society and the dominant occupational strata during those eras. For example, the sixties of the twentieth century witnessed the stage of intensive industrialization; It took a Drucker technician to solve the industry's problems. In the 1970s the demand for white-collar service workers increased; This contributed to the formation of a new middle class in the language of 'Giddens'. Also, Bell believed that we are on the cusp of a new stage of transition to a post-industrial society model, which is completely different from the industrial society, and therefore we are in the process of a society where theoretical knowledge is rising, and leading role emerges for scientists, university professors, engineers and others who constitute a new professional class "the knowledge class". By the end of the seventies, Goldner presented a different proposition. In his new class, he focused on 'intellectual and technical thinkers'. And finally, 'Florida' came up with an alternative proposal for everyone who preceded him and placed most of his attention on the creative class, which includes the elite of the above.
- b. Florida built his ideas about the creative class on the basis that creativity is the driving force of the economy, politics, and all lifestyles in the world today. It necessary for the way of life we live and the work we do, where its spirit prevails everywhere. Creativity is the product of thinking and habits that came from the individual himself and the society surrounds him. And the creative class has become a leading and driving class for the economy of the twenty-first century.

- c. Class capital has differed historically; The capital of the proletariat class was its labor force. As for the class of managers, and technicians their strength was in their ability to solve industry problems, but the matter differed with the creative class, its capital is not tangible - in its head - represented in its creative and innovative ideas, which makes it appropriate to the nature of work. In the knowledge-based economy with intangible or soft resources "weightless economy".
- d. The theorizing literature in the field of class revealed perceptions of sociological theorists, until the seventies of the twentieth century, but many waters ran into the river, and the reality experienced by Bell, Goldner, and Giddens differed entirely in terms of the nature of the economy The repercussions of globalization, trends and paths of transformation in the global economy at the present time; Which resulted in new data, practices and challenges that necessarily reflected on the divisions of classes and occupational strata, which necessitates the need for sociological theorists today to study the structural factors in the study of the creative class away from the narrow economic perspective of the Florida theory that undermined it over the past two decades.
- e. Despite what Florida expected from the leadership of the creative class for the economy of the twenty-first century, and it will be a pivotal and dominant class, it has not yet developed a class consciousness - as the proletariat did - in the form of interest groups, political parties, or even just pressure groups. This may be due to the fact that creators are more preoccupied with their creative activities than engaging in political battles. But what is really striking is that despite Florida's enthusiasm and excessive predictions about the leadership and vanguard function of the creative class, he failed to clarify the features of the political function of it, or politically influential in the coming years? What are the patterns of this practice? What are the consequences of this expected political function of the creative class on other social classes and professional strata? Does the rise of the creative class mean more integration or more social exclusion of other

professional strata in society? What about the issue of conflict and class consciousness?

- f. The creative class differs from other classes such as knowledge workers, knowledge class, the new middle class, the new class in its ability to generate creative ideas, which helps in creating new horizons in all fields, and makes the creative class truly an engine of economic growth and development.
- g. Florida strongly defended the ability of the creative class to lead the economy of the twenty-first century, but the reality confirms that the creative class will not do this alone, as it needs the efforts of other professional strata, it will not be able to play solo considering a reality that has become more intertwined and coherent.

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