

Culture, Creativity and the Economy: An  
Annotated Bibliography of Selected Sources

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Four brief points about what follows:

1. A good portion of the references below are not about the arts and culture *per se*, but treat broader issues about the new economy and how to understand it. We have included these because we believe that claims about the effects of the new economy on culture entail some familiarity with research from economics and sociology on the underlying changes (or lack of them).

2. This bibliography does not attempt to survey in depth the work published in the rapidly growing field of cultural economics. Rather we have chosen to include some representative studies from this large and diverse literature. Interested readers are referred to the *Journal of Cultural Economics* for further background.

3. We have not attempted to survey the literature on intellectual property, which of course is central to the intersection of the economy and culture.

4. We focus here on research on the production and labor-market side. There is a large literature on cultural consumption, leisure studies and arts participation which we do not follow up in detail below.

## 1. THE NEW ECONOMY: BROAD PERSPECTIVES

Baumol, William J. 2002. *The Free-Market Innovation Machine: Analyzing the Growth Miracle of Capitalism*. Princeton, NJ: Princeton University Press.

Baumol rejects the conventional view that capitalism benefits society through price competition—that is, products and services become less costly as firms vie for consumers. Baumol argues for the importance of systematic innovation within the firm, an arms race in which no firm in an innovating industry dares to fall behind the others in new products and processes, and inter-firm collaboration in the creation and use of innovations. While giving price competition due credit, Baumol stresses that large firms use innovation as a prime competitive weapon. However, as he explains it, firms do not wish to risk too much innovation, because it is costly, and can be made obsolete by rival innovation. So firms have split the difference through the sale of

technology licenses and participation in technology-sharing compacts that pay huge dividends to the economy as a whole—and thereby make innovation a routine feature of economic life. This process, in Baumol's view, accounts for the unparalleled growth of modern capitalist economies.

Bell, Daniel. 1999. *The Coming of Post-Industrial Society : A Venture in Social Forecasting*. New York: Basic Books, second edition.

The *locus classicus* of ideas about the shift towards a knowledge- and service-based economy, originally published in 1973. Bell lays out the argument that the profit centers of the economy are shifting away from mass-produced goods and towards information and services. He then works his way through the implications of this shift: for the class structure and the education system, for corporate forms of organization and for state policy and planning. Bell is careful to insist that the 'axial principles' of post-industrial society will not simply replace what came before, but rather overlay and interpellate older institutions in a complex way. A prescient and important book, *The Coming of Post-Industrial Society* is the intellectual forebear of much of today's writing on the new economy.

Brown, John Seely and Paul Duguid. 2000. *The Social Life of Information*. Boston: Harvard Business School Press.

Brown and Duguid write on the relationships between information, work, learning, and management. They are critical of information-based perspectives that bypass workers' own labor processes and understandings, and articulate these criticisms through analyses of Chiat/Day's failed reorganization and company re-engineering. Problem-solving, they argue, is iterative, collaborative, narrative, and improvised, irreducible to a single process. The authors encourage a balance between structure and spontaneity, in which learning is more than information: Rather, it is central to community and identity of work.

Carnoy, Martin. 2002. *Sustaining the New Economy: Work, Family, and Community in the Information Age*. Cambridge: Harvard University Press.

Carnoy argues that technology has dramatically changed the nature of work. Specifically, technology spurs competition and growth, but decentralizes work and facilitates contracting, under which workers are hired for specific knowledge tasks, not for long-term careers. They are individualized, separated from traditional identity and working communities. Carnoy identifies friction between the social policies of the 20th century and the reality of the new economy, on one hand, and the transformation of the family caused by the market, on the other. He seeks new institutions and organizations to supplant obsolete models.

Castells, Manuel. 2001. *The Internet galaxy: reflections on the Internet, business, and society*. New York: Oxford University Press.

The new economy, according to Castells, is based on information, which workers must navigate, focus, and organize. Dynamic information means that labor must be “self-programmable,” making talent the key resource. Innovation is the product of intelligent, collective labor, best produced by open-source networks of production, collaboration, and interaction – with products, services, and customers. The new division of labor, Castells argues, is of cooperation in innovation, and competition in service and application of knowledge. Castells broadens his view of creative production, suggesting that the development of the internet and its technologies are themselves a function of open-source art and the creative work of hackers.

Cowen, Tyler. 2002. *Creative Destruction: How Globalization is Changing the World's Cultures*. Princeton, NJ: Princeton University Press.

Cowen argues that global markets and artistic aesthetics are mutually beneficial, that globalization’s cross-cultural trade results in increasingly vibrant and diverse artistic products.

Florida, Richard. 2002. *The Rise of the Creative Class*. New York: Basic Books.

Argues that creativity is now the “driving force in economic growth” and that a new “creative class” has become the dominant class in American society. The creative economy is defined broadly (echoing Howkins’s approach), and so the creative class is a disparate selection of occupations. Because most members of this class don’t see

themselves as part of it, a good portion of the book argues that its members need to develop their class consciousness. The main mechanism for this is the tendency of creative people of different sorts to move to cities with particular characteristics, particularly “technology, talent and tolerance.” Cities that score highly on an index of these characteristics (like Boston, San Francisco and Austin) are the places most likely to see a real “creative community” grow with many promised economic and social benefits.

Howkins, John. 2001. *The Creative Economy: How People Make Money from Ideas*. London: Allen Lane.

In 1996, U.S. copyrights were worth \$60.18 billion of export sales, surpassing for the first time every other export sector, including automobiles, agriculture and aircraft. Howkins argues that we should think of the new economy as being built around the “creative industries,” which he defines as the sectors of the economy controlled by one of the four kinds of Intellectual Property law: patents, copyrights, trademarks and designs. A forceful case for the centrality of creativity to economic growth, Howkins’ work also raises questions about the form that IP law should take.

Porter, Alan L. and William H. Read (eds.). 1998. *The Information Revolution*. Greenwich, Conn: Ablex Publishing.

This volume is a collection of papers on the implications of the transformation to an information-based economy. The editors argue that widespread reconceptualization of work, management, and policy are needed. The volume pays particular attention to the effects of information and technological transformations in the workplace, education and politics, speculates on the shape of “information societies.”

Reich, Robert. 1991. *The Work of Nations: Preparing Ourselves for 21st-century Capitalism*. New York: A. A. Knopf.

Profits do not come from scale or volume, according to Reich, but from continuous discovery of links between needs and solutions, for which customers pay a premium. Workers become problem-solvers, problem-identifiers, and brokers of information. Services and goods are no longer distinct categories, and a quickly-shrinking share of production costs actually are paid to production workers.

Reich, Robert. 2001. *The Future of Success: Working and Living in the New Economy*. New York: Vintage.

Reich argues that competition requires constant innovation, and that consumers are better off for it. Innovators themselves must be insightful and creative in an economy where ideas are the currency and information technology is the bank that moves it around. Production is cheap, Reich argues; development is more costly and important, and the information economy is all about the development of content and the creation of traffic. Reich points to education as an important factor in facilitating creativity. Another important market role, Reich argues, is the branding and marketing of products which are increasingly centralized in large portals of manufacturing and sales.

Sennett, Richard. 1998. *The Corrosion of Character: The Personal Consequences of Work in the New Capitalism*. New York: W. W. Norton and Company.

Sennett critiques the flexible organization of work, arguing that the change in image of employees from loyal career-oriented workers to temporary, flexible contractors, inflicts great damage on workers.

Shapiro, Carl and Hal Varian. 1998. *Information Rules: A Strategic Guide to the Network Economy*. Cambridge, MA: Harvard Business School Press.

The authors argue that, although the technology of the internet is unique to our era, the principles of economic exchange do not fundamentally change with technology. Consequently, information-age managers must balance knowledge of technological specifics with sound economic principles.

## 2. MARKETS, INDUSTRIES AND CULTURE

Adorno, Theodor and Max Horkheimer. 1977. “The Culture Industry: Enlightenment as Mass Deception.” In *Mass Communication and Society*, edited by J. Curran, M. Gurevitch, and J. Wollacott, pp. 349–383. London: Edward Arnold.

Classic “left-pessimist” statement of the idea of the Culture Industry, the monolithic producer of bland entertainment for the alienated

masses. Heavily criticized by contemporary scholars – who prefer to speak of the culture industries, in the plural. Adorno never really recovered his reputation amongst baby-boomer academics after he made the unforgivable mistake of expressing a dislike of Jazz.

Aksoy, Asu and Kevin Robins. 1992. “Hollywood for the 21st Century: Global Competition for Critical Mass in Image Markets.” *Cambridge Journal of Economics* 16:1–22.

Aksoy and Robins argue that the development of Hollywood’s film industry is not explained by flexible specialization but by increasing globalism and corporate integration.

Bielby, William T. and Denise D. Bielby. 1994. “All Hits are Flukes: Institutionalized Decision Making and the Rhetoric of Prime-Time Program Development.” *American Journal of Sociology* 99:1287–1313.

Drawing upon institutionalist theory, this article analyzes how the introduction of new cultural objects produced for a mass audience is managed through an organized discourse. Data come from announcements of prime-time television series in development for the 1991-92 season by the four U.S. television networks. The authors find that network programmers, working in a highly institutionalized context, use reputation, imitation, and genre as rhetorical strategies to rationalize and legitimize their actions.

Blythe, Mark. 2000. “Creative Learning Futures: Literature Review of Training & Development Needs in the Creative Industries.” [http://www.cadise.ac.uk/projects/creativelearning/New\\_Lit.doc](http://www.cadise.ac.uk/projects/creativelearning/New_Lit.doc).

Blythe reviews the development of the idea of creative industries in England, including the definitional problems of reconceptualizing pre-existing industrial categories of work. Focusing on development and needs, Blythe highlights the areas of education and training particular to each field within the larger set of creative industries.

Buigues, Pierre, Alexis Jacquemine, and Jean-Francois Marchaipont (eds.). 2000. *Competitiveness and the Value of Intangible Assets*. Cheltenham: Edward Elgar.

Discusses different accounting methods for measuring intangible assets at the firm, industry and national levels. Explores different ways

of measurably valuing knowledge, R&D, Goodwill, and other intangibles.

Caves, Richard E. 2000. *Creative Industries: Contracts Between Art and Commerce*. Cambridge, Mass: Harvard University Press.

Caves analyzes a wide variety of fields of cultural production – visual and performing arts, television, film, music, print – to explore the ties between different kinds of cultural products and the theories of contracts and economic organization. Key to his exploration is the location of production: whether talented producers are employed within firms or creative work is contracted with outside agencies. Rather than consider the role of cultural policy, Caves focuses on the behavior of the producers and marketers of cultural products.

Cowen, Tyler. 1998. *In Praise of Commercial Culture*. Cambridge, MA: Harvard University Press.

Cowen proposes that market enterprise and productive wealth are allies of cultural production, favoring the commercialization of culture. He argues that capital markets are important for artistic production, innovation, distribution, and preservation, and favorably sees the role of the economy in the development of Western cultural projects.

Davenport, Thomas and John Beck. 2001. *The Attention Economy: Understanding the new economy of business*. Cambridge, MA: Harvard Business School Press.

The authors argue that “understanding and managing attention is now the single most important determinant of business success,” and they examine what attention is, how it can be measured, how it’s being technologically protected, and where and how attention is being most effectively exploited.

Department of Communications, Information Technology and the Arts. 2000. “Convergence Review: Issues Paper.” [http://www.dcita.gov.au/text\\_welcome.html](http://www.dcita.gov.au/text_welcome.html).

The Department of Communications, Information Technology and the Arts provides advice to the Australian government on enhancing Australia’s cultural, communications, and information technology sectors.



This paper serves as a policy discussion of the creative sector from a governmental point of view.

Department of Culture, Media and Sport. 1998. "Mapping the Creative Industries." [http://www.culture.gov.uk/creative/creative\\_industries.html](http://www.culture.gov.uk/creative/creative_industries.html).

An important policy statement of the scope of the creative sector from the point of view of the British Government.

Flew, Terry. 2002. "Beyond *Ad Hockery*: Defining Creative Industries." Paper presented at the Second International Conference on Cultural Policy Research, Wellington, New Zealand.

A discussion of the concept of the creative industries, with some useful comments about the political uses of the idea in policy circles.

Frey, Bruno. 2000. *Arts and Economics: Analysis and Cultural Policy*. New York: Springer.

Frey seeks to broaden art economics from neoclassical studies, with their assumptions of rationality and maximizing, to institutional perspectives, psychological/behavioral approaches, and issues of human motivation. Frey writes along two central themes: First, that there is a political economy of arts, and second, that institutions profoundly shape culture.

Frey, Bruno S. and Werner W. Pommerehne. 1989. *Muses and Markets: Explorations in the Economics of the Arts*. Cambridge, Mass: Blackwell.

Frey and Pommerehne lay out several principles for the study of economic aspects of the arts. Their key perspective is that art and its production may be meaningfully understood from a distinctively economic point of view. Specifically, they argue that art, like other objects of production, is subject to scarcity and supply, and that production and consumption decisions regarding art ultimately are made by economically-minded individuals. As such, the structures and processes governing art may be explained by economic models.

Ginsburgh, Victor A. and Pierre-Michel Menger (eds.). 1996. *Economics of the Arts*. Amsterdam: North Holland.

Ginsburgh and Menger consider a wide range of subjects related to the economics of art, including management, investment, and labor supply of artists. They note that legal and property rights issues are becoming increasingly salient in the economics of the arts, whereas prior work focused more on organization and financing of production.

Heartfield, James. 2000. "Great Expectations: The Creative Industries in the New Economy." *Design Agenda*.

A skeptical report on the impact of the creative sector in the United Kingdom. Heartfield perceptively analyses the ideological role played by the "creative sector" concept in the New Labour regime, arguing that the expectations placed on the sector are far too great for it to live up to. Heartfield argues that truly creative jobs are a small portion of the overall workforce, which is increasingly service oriented. He notes, for instance, that Britain had four times as many domestic service workers in 1999 than in 1861, and eight times as many as in 1930. He attributes the popularity of the "creative economy" label to the fact that the Government is understandably "unwilling to promote Britain as a servile economy."

Heilbrun, James and Charles M. Gray. 2001. *The Economics of Art and Culture*. New York: Cambridge University Press, 2 edition.

The authors provide an overview of both the economics of arts management as well as analyses of public policies regarding arts at federal, state, and local levels. Heilbrun and Gray explore historical growth of arts policies in addition to the development of artistic markets and systems of cultural production.

Hendon, William S., James L. Shanahan, and Alice J. MacDonald (eds.). 1980. *Economic Policy for the Arts*. Cambridge, Mass: Abt Books.

A collection of the proceedings of the first international forum on arts and economics, this volume is an early attempt to organize scholarship in the area of economics and cultural production. It includes works on public support for the arts, art markets, economics of art careers, cultural policy, and regional artistic development,

Hesmondhalgh, Desmond. 2002. *The Cultural Industries*. Thousand Oaks, CA: Sage.

A broad, generally positive survey of the creative industries and methods of analyzing and understanding them.

Imparto, Nicholas (ed.). 1999. *Capital for our Time: The Economic, Legal and Management Challenges of Intellectual Capital*. Stanford, CA: Hoover Institution Press.

A collection of essays emphasizing the importance of innovation and creativity as the primary resource of individuals and firms in the new economy. Sections discuss the relationship between intellectual capital and intellectual property, the difficulty of valuing intangible assets like creativity, and the increasingly globalized world of IP law and technology transfer.

Inozemtsev, Vladislav. 1999. "Work, Creativity, and the Economy." *Society* 36:45–54.

Inozemtsev explores the dual nature of creative work: On one hand, work is an activity that is economically enforced, but it can be fulfilling and productive on the other hand. The author argues that economies dependent on creative workers must provide sufficient levels of material well-being to those workers, and he points to an emerging stratification between workers with and without access to knowledge and information.

Keat, Russell. 2000. *Cultural Goods and the Limits of the Market*. New York: St. Martin's Press.

Keat's book articulates problems with the intense market/commercial transition of cultural institutions. He argues that the market system is, in fact, an inefficient organization for cultural institutions, one which threatens the integrity of cultural practices because it places consumer sovereignty at odds with cultural "best practices."

Lash, Scott and John Urry. 1994. *Economies of Signs and Space*. Thousand Oaks, CA: Sage.

An early effort to integrate the concept of the culture industries into a more general analysis of postmodern/postindustrial capitalism. The authors examine social inequality and changing experiences of time, space, culture, travel, the environment and globalization. Lash and Urry argue that today's economies are increasingly economies of signs

– information, symbols, images, desire – and of space, where both signs and people are mobile over ever greater distances. They argue that an understanding of such flows contributes to the analysis of changes in social relations, from the organization of work to the culture industries, from the formation of an underclass to new forms of citizenship.

National Governors Association. 2001. “The Role of the Arts in Economic Development.” NGA Center for Best Practices Issue Brief.

An example of a government report emphasizing the importance of the creative industries to the regional economy and local communities.

O’Connor, Justin. 2002. “Cultural Industries.” *European Journal of Arts Education* 2:15–27.

In this paper, O’Connor attempts to develop a theoretical and policy-oriented model for cultural industries. Developing such models, he argues, requires a firmer conceptual definition of cultural industries. The definition suggests significant changes in the role of culture in economy and society.

Organization for Economic Co-Operation and Development. 2001. *Scoreboard of Science, Technology, and Industry Indicators*. Paris: Organization for Economic Co-Operation and Development.

This OECD report identifies a trend toward knowledge-based economies and notes that knowledge-based investments (education, research and development, and software, for instance) are growing more rapidly than investments in fixed capital. The OECD identifies worker/student mobility and rapid diffusion of information technology, particularly the internet, as key features of knowledge-based economies. The report identifies telecommunications, finance, insurance, education, and health industries as particularly strong knowledge-based sectors of the economy.

Plattner, Stuart. 1996. *High Art Down Home: An Economic Ethnography of a Local Art Market*. Chicago: University of Chicago Press.

Plattner’s book is an ethnographic study of Minneapolis-St. Louis artists, comparing the fine art market and lifestyle there with that of New York City. New York art, Plattner argues, is hegemonic, such

that even in strong regional art markets, the same piece of art will be valued less than in New York. In such markets, the number of collectors is relatively small, and artists are conflicted between producing art and selling art. As such, art becomes a secondary source of income for many artists, who work other jobs to support their artistic pursuits. While smaller regional markets provide lower-cost quality of living, they lack the challenge and stimulation of the bigger, more elite markets such as New York.

Ray, Paul H. 2000. *The Cultural Creatives: How 50 Million People are Changing the World*. New York: Harmony Books.

Ray identifies “cultural creatives” as carriers of important changes in politics, economics, and art. Cultural creatives, he argues, are a force for transforming and improving the market economy.

Santagata, Walter. 2002. “Cultural Districts: Property rights and sustainable economic growth.” *International Journal of Urban and Regional Research* 26:9–23.

Analyses the startup and evolution of cultural districts from an economic perspective. By ‘cultural districts’ Santagata means any geographically concentrated center of cultural production, from filmmakers in Hollywood to car designers in Turin to potters in Sicily.

Smith, Anthony. 1996. *Software for the Self: Technology and Culture*. New York: Oxford University Press.

Smith seeks to understand changes in culture as both a context and a product. He is concerned first with the institutional, bureaucratic character of art, and the effect of that character on artistic production. He also considers the development of the information economy and its role in cultural production, and the implications of computer technology on the very idea of art.

Throsby, David. 1994. “The Production and Consumption of the Arts: A View of Cultural Economics.” *Journal of Economic Literature*

Throsby provides a review of cultural economics and suggests future paths of the discipline.

Throsby, David. 2001. *Economics and Culture*. New York, Cambridge, Melbourne: Cambridge University Press.

Throsby seeks to explore both the cultural contexts of economics and the economic dimensions of culture. He uses the economics of value theory to develop underlying ideas for integrating the two subjects. In light of these economic foundations, he discusses artistic production, cultural policy, and economic development.

Towse, Ruth and Abdul Khakee (eds.). 1992. *Cultural Economics*. New York: Springer-Verlag.

This volume is a collection of papers dealing with the economy of culture and its policy/political implications for arts, markets, and museums. It includes a paper by David Throsby on “Artists as Workers,” which argues that artists work in at least two labor markets, one artistic and one non-artistic.

Wolf, Michael J. 1999. *The Entertainment Economy: How Mega-media Forces are Transforming our Lives*. New York: Times Books.

Wolf, an entertainment-industry consultant, argues that business is increasingly inseparable from entertainment, as entertainment becomes critical in building brands, developing advertising campaigns, and attracting consumers. As such, Wolf tends to focus on content and its eventual marketing as the driving forces of successful business.

### 3. CITIES, GEOGRAPHY AND COMPETITION

Featherstone, Mike. 1991. *Consumer Culture and Postmodernism*. Thousand Oaks, CA: Sage.

Featherstone examines postmodern understandings of consumption – the redefinition of material goods, the signifying role of products for identity – considering both the theories of postmodernity and the extent to which contemporary consumer culture meets the expectations of postmodernity.

Florida, Richard. 2000. “What Else is There Besides Money?” *Information Week* p. 52.

Florida argues that knowledge workers, increasingly predominant in the new economy, desire a different kind of corporate culture than

that in the traditional organization. According to Florida, attractive locations, lifestyle opportunities, and open, flexible, and nurturing organizational environments are key incentives to workers.

Florida, Richard. 2002. "Bohemia and Economic Geography." *Journal of Economic Geography* 2:55–71.

Florida's hypothesis is twofold: That bohemian cities attract creative and talented individuals, who in turn motivate the development of innovative and high-tech business. Florida develops a "bohemian index" to measure this potential, and finds a positive and significant relationship between this measure and high-tech development.

Hall, Peter. 2001. *Cities in Civilization*. Fromm, Intl.

Hall explores the creative and cultural differences between cities and rural areas, focusing on the centrality of cities in the development of artistic, technological, and intellectual thought. Presenting detailed case studies of several cities, Hall argues that cities, at different times, have brief cultural "golden ages," and are further forced to innovate because of their sheer size.

Harvey, David. 1989. *The Condition of Postmodernity*. New York: Blackwell.

A marxian geographer looks at the new economy and its manifestations in postmodern design, niche markets and so on. Harvey argues that postmodernism "represents the cultural manifestation of late capitalism and specifically that it emerges from a transformation of time and space to accommodate a shift from a political economy based on Fordism to one based on flexible accumulation."

Landry, Charles. 2000. *The Creative City: A Toolkit for Urban Innovators*. U.K.: Earthscan.

A handbook of case studies in urban innovation, social reform, and economic renewal. Landry presents examples of methods used around the world to reinvigorate cities and create vibrant, attractive urban spaces.

Nevarez, Leonard. 1999. "Working and Living in the Quality-of-Life District." *Research in Community Sociology* 9:185–215.

Nevarez considers the factors that create and shape quality-of-life districts, a new model of industrial-community living space. These districts are created as elite information-economy workers leave urban districts for areas that offer specific attractive lifestyles.

Porter, Michael. 2002. *Clusters and the New Economics of Competition*. Cambridge, MA: Harvard Business School Press.

In this article, Porter argues that clusters foster high levels of productivity and innovation and lays out the implications for competitive strategy and economic policy. Economic geography in an era of global competition poses a paradox. In theory, location should no longer be a source of competitive advantage. Open global markets, rapid transportation, and high-speed communications should allow any company to source any thing from any place at any time. But in practice, location remains central to competition. Clusters are critical masses in one place of linked industries and institutions — from suppliers to universities to government agencies — that enjoy unusual competitive success in a particular field. The most famous examples are found in Silicon Valley and Hollywood, but clusters dot the world's landscape. The more complex, knowledge-based, and dynamic the world economy becomes, he argues, the more competitive advantage lies in local things—knowledge, relationships, and motivation—that distant rivals cannot replicate.

Quigley, John M. 1998. "Urban Diversity and Economic Growth." *Journal of Economic Perspectives* 12:127–38.

Quigley connects city heterogeneity and diversity to economic growth. He explores the role of internal diversity and city characteristics on consumption, production, and efficiency within cities.

Sassen, Saskia. 2001. *The Global City: New York, London, Tokyo*. Princeton, NJ: Princeton University Press.

Sassen describes how New York, London and Tokyo became centers of economic and social activity, transforming dramatically in the process. Sassen focuses on transnational networks between cities as a primary theoretical explanation for this process.



Scott, Allen J. 2000. *The Cultural Economy of Cities: Essays on the Geography of Image-producing Industries*. Thousand Oaks: Sage.

Scott explores the economy of culture, demonstrating links between cultural production and urban-industrial concentration. Commodities produced by industries (clothing, furniture, music, and entertainment) have symbolic significance related to the economic imperatives of global cities, which are sources of creation and innovation. Cities' social phenomena emerge from their production system and their geographic milieus.

Urry, John. 2001. *The Tourist Gaze*. London: Sage Publications, second edition.

Urry articulates what he calls the "tourist gaze," the systematic way of seeing performed by tourists. He argues that understanding this gaze is important not only for the substantial tourism industry, but for its growing effect on many other social practices.

Zukin, Sharon. 1995. *The Cultures of Cities*. New York: Blackwell.

Zukin is interested in the ways that culture is defined and contested in the central social spaces of cities. She argues that expressions of ethnicity, aesthetics, and commercial culture are elements of the "symbolic economy" that reflect power and belonging in cities.

#### 4. MARKETS AND GLOBALIZATION

Atkinson, Robert D. and Randolph H. Court. 1998. *The New Economy Index: Understanding America's Economic Transformation*. Washington, DC: Progressive Policy Institute.

Atkinson and Court articulate the key structural changes that mark America's new economy. They examine this transformation along three dimensions: economic transitions, globalization, and industrial change; the implications of these changes for workers; and forecasted economic performance in investment, technology, and education.

DiMaggio, Paul (ed.). 2001. *The Twenty-First Century Firm: Changing Economic Organization in International Perspective*. Princeton, NJ: Princeton University Press.

This volume assembles a collection of works from sociology, law, economics, and management, with a focus on network organizations in the context of the contemporary business climate.

Fraser, Jane and Jeremy Oppenheim. 1997. "What's new about Globalization?" *McKinsey Quarterly* Summer:167–79.

A good example of a sensible mainstream view of globalization from a corporate management perspective. Fraser and Oppenheim estimate the size of the "globally contestable" part of the world market — that is, markets open to entry from competitors from all over the world — and suggest that its continued growth presents strong challenges, but also large opportunities, to companies.

Greider, William. 1998. *One World, Ready or Not: The Manic Logic of Global Capitalism*. New York: Simon and Schuster.

A journalist investigates and is appalled by the new economy. Greider does a good job of documenting the human cost of globalization, and of giving a vivid sense of the interlocking system of world trade from the point of view of the workers who make it go. Compare Lindsey (2001).

Kraakman, Reinier. 2001. "The Durability of the Corporate Form." In DiMaggio (2001), pp. 147–160.

A skeptical response to enthusiasm about the rise of network organizations, relational contracting and other non-traditional organizational forms. Kraakman argues that the legal and organizational benefits of the corporation are far too great for it to be displaced. In fact, he argues, there is evidence that firms from many different backgrounds are converging on the legal form of the corporation.

Lindsey, Brink. 2001. *Against the Dead Hand: The Uncertain Struggle for Global Capitalism*. New York: Wiley.

Lindsey, a strong advocate of globalization, indicts collectivist central-planning ideologies and extolls international broadening of free markets. Lindsey argues that globalization, far from inevitable, is driven by complicated political and economic dynamics, but promises to pay substantial rewards to those who can understand those processes. Compare to Greider (1998).

Locke, Christopher, Rick Levine, Doc Searls, and David Weinberger. 2001. *The Cluetrain Manifesto: The End of Business as Usual*. New York: Perseus Books.

The authors point to ways in which the internet, and the employee and consumer networking it facilitates, fundamentally changes the nature of business and marketing. This book is an expansion of essays about work in the wired economy that were originally published by the authors online.

Malone, Michael S. 1999. "Reflecting on a New World of Business." In *Capital for our Time: The economic, legal and management challenges of intellectual capital*, edited by Nicholas Imparto, pp. 36–42. Stanford, CA: Hoover Institution Press.

A collection of essays emphasizing the importance of innovation and creativity as the primary resource of individuals and firms in the new economy. Sections discuss the relationship between intellectual capital and intellectual property, the difficulty of valuing intangible assets like creativity, and the increasingly globalized world of IP law and technology transfer.

Osterman, Paul. 1999. *Securing Prosperity*. Princeton, NJ: Princeton University Press.

Explores the transformation of the labor market over the past twenty years. Osterman argues that the decline in employment security and increase in negative consequences of job loss are primarily the result of corporate restructuring. In terms of policy, Osterman suggests more prominent and effective government mediation to balance power between employers and labor.

Rodrik, Dani. 1997. *Has Globalization Gone Too Far?* Washington, DC: Institute for International Economics.

A sober economic assessment of the effects of trade liberalization on inequality in labor markets.

Soros, George. 2002. *George Soros on Globalization*. Public Affairs Press.

An advocate of stable, equitable global capitalism, Soros nonetheless suggests reforms to globalization. He argues that both pro- and anti-globalization forces need to reconsider some of their positions, and

suggests particular changes to the management of international funds to promote equitable development and assistance where needed.

Stiglitz, Joseph E. 2002. *Globalization and Its Discontents*. New York: W.W. Norton.

Stiglitz discusses the institutions that govern globalization, and explores their political and social affects of their actions. Although he believes globalization is a positive force, he calls on its institutions to change dramatically.

*Wired* Magazine. 1998. "Encyclopedia of the New Economy." <http://hotwired.lycos.com/special/ene/>.

*Wired* extolls the power of ideas in the new economy, emphasising the stark differences between industrial production and information production. The new economy, argue the authors, changes the rules of competition, organization, and decision-making.

## 5. WORK AND LABOR IN THE NEW ECONOMY

Baldoz, Rick, Charles Boeber, and Philip Kraft (eds.). 2001. *The Critical Study of Work: Labor, Technology, and Global Production*. Philadelphia, Penn.: Temple University Press.

This collection contains a diverse set of works on the changing nature of work in an economy that is both increasingly integrated as well as global. The pieces are critical of the effects of globalization and intensification on work on workers themselves, arguing that many accounts of economic growth fail to take into account the social effects of dramatically changing work environments.

Batt, Rosemary, Susan Christopherson, Ned Rightor, and Danielle Van Jaarsveld. 2001. "Net Working: Work patterns and workforce policies for the new media industries." <http://www.epinet.org>.

This report, based on a study of a group of highly accomplished "new media" professionals in New York City, is one of the first to take up labor market issues in this burgeoning industry. It describes the challenges faced by professionals and employers alike in this important

and dynamic sector, and identifies strategies for success in a project-oriented environment with highly complex skill demands and rapidly changing technology.

Bound, John and George Johnson. 1992. "Changes in the structure of wages in the 1980s : an evaluation of alternative explanations." *American Economic Review* 82:371–92.

Bound and Johnson explore possible explanations for the significant change in relative wages that occurred in the 1980s. They conclude that the major cause was a shift in the structure of labor demand, itself caused by technological change.

Calagione, John, Doris Francis, and Daniel Nugent (eds.). 1992. *Workers' Expressions: Beyond Accommodation and Resistance*. New York: State University of New York Press.

Calagione et. al., explore the connections between workers' expressive forms and empowerment, to produce a volume that considers the intersection of culture and work. Topics in this volume include work and leisure, class, cultural values, craft, identity, and gender.

Ensor, John, Angela Cottam, and Christine Band. 2001. "Fostering Knowledge Management through the Creative Work Environment: A Portable Model from the Advertising Industry." *Journal of Information Science* 27:147–55.

The authors argue that effectively using information and building communities of practice requires organization that encourages creativity and innovation. They suggest that environments that foster social and creative work are important in knowledge-based and service-based organizations (much more so than in production-oriented organizations).

Feist, Andy. 2000. "Cultural employment in Europe." Cultural policies research and development unit, policy note no. 8, Council of Europe, Strasbourg.

An overview of cultural sector employment in Europe, focusing on education and training; the impact of new technology; what is meant by the term 'cultural worker'; and wider changes in labor markets.

Fraser, Jill Andreskey. 2001. *White-Collar Sweatshop: The Deterioration of Work and its rewards in Corporate America*. New York: Norton.

Fraser documents workplace dissatisfaction in corporations where profit motivations take priority over worker concerns of family, financial security, and personal goals. Instead, workers face huge workloads and decreasing salary and benefits, a condition Fraser identifies not in scattered high-profile or struggling industries, but spread across a wide spectrum of American work.

Gershuny, Jonathan. 2000. *Changing times: Work and Leisure in Postindustrial Society*. New York: Oxford University Press.

Gershuny examines recent changes in the configuration of work and leisure. With data from cross-national time-diary studies, Gershuny considers the political economy of time, work, leisure, and development.

Grantham, George and Mary MacKinnon (eds.). 1994. *Labor Market Evolution: The Economic History of Market Integration, Wage Flexibility and the Employment Relation*. New York: Routledge.

This volume is a collection of works on the development of labor markets in a historical context. The authors examine several central issues, including the relationships between geographically separate markets, wage responses to shocks, employer-employee relationships, and the flexibility of work in markets.

Kenney, Martin. 1996. "The Role of Information, Knowledge and Value in the Late 20th Century." *Futures* 28:695–707.

Martin argues that information technology is transforming work from physical production to knowledge production. He considers problems of the knowledge-based economy, but argues that capitalist economies will increasingly depend on knowledge creation and innovation.

Krugman, Paul and Robert Z. Lawrence. 1994. "Trade, Jobs and Wages." *Scientific American* pp. 22–27.

Exploring the stagnation of blue-collar wages since the 1970s, the authors argue against the common perception that real incomes are lagging because of the inability of American corporations to compete

in world markets. Instead, they suggest that domestic processes of automation and the rise in service and information industries are responsible for declining blue-collar wages in the U.S.

Meisenheimer, Joseph R. 1998. "The Services Industry in the "Good" Versus "Bad" Job Debate." *Monthly Labor Review* 121:22–47.

Because average wages are higher in manufacturing than in services, some observers view employment shifts to services as shifts from 'good' to 'bad' jobs. However, a deeper assessment reveals that, within each major industry and especially in services, there is a range of job quality. This article examines how the shift from manufacturing to services employment affects the quality of employment in the United States. A comprehensive analysis – examining pay, employee benefits, job security, occupational structure, and occupational safety – indicates that many jobs in the services industry compare favorably with those in manufacturing and other industries.

Menger, Pierre-Michel. 1999. "Artistic Labor Markets and Careers." *Annual Review of Sociology* 25:541–74.

Menger reviews a broad set of work on the subject of artistic labor markets. He considers artist employment, rationales for occupation, occupational risk, and oversupply of artists. He argues that the market organization of the arts creates factors such as risk of failure and oversupply, of which artists must be aware.

Nakamura, Leonard I. 2000. "Economics and the New Economy: The Invisible Hand Meets Creative Destruction." *Business Review* pp. 15–29.

Nakamura reviews the role of creative production in the high-tech new economy, noting that in 1999 creative professionals made up 5.7 percent of the U.S. workforce. Nakamura considers the risks and rewards of an economy rooted in creative work, suggests problems with measuring and evaluating creativity, and notes the potential rise in inequality as a result of innovation- and creativity-heavy economies.

Organisation for Economic Co-operation and Development. 1994. *OECD Societies in Transition: the Future of Work and Leisure*. Paris: Organisation for Economic Co-operation and Development.

This report projects the greatest employment growth in personal service fields, especially medical, information technology, and telecommunications, while predicting declines in agricultural, general clerk positions, and textiles. It projects dramatic increases toward 2005 in service, professional, and technical fields, and sees a potential post-materialist shift in work goals.

Pink, Daniel. 2001. *Free Agent Nation: How America's New Independent Workers Are Transforming the Way We Live*. Los Angeles: Warner.

Pink identifies the advantages – for groups and individual workers – of working as free agents, serving personal needs and work goals rather than working loyally for a single company. Pink argues that the proportion of free agents is growing, and they have a significant and important role in the economy.

Reinhold, Barbara. 2001. *Free to Succeed: Designing the Life You Want in the New Free Agent Economy*. New York: Plume.

A self-help book for free agents. Provides specific suggestions and paths for developing successful free agent employment. Of interest for the way it presents a way for workers to think about the uncertainties of the labor market.

Robinson, Ken. 2001. *Out of our Minds: Learning to be creative*. Capstone.

An interesting take on creativity and the new economy. The author argues that firms and organizations are in desperate need of creative people, yet schools and universities are very good at hammering creativity out of people. Robinson provides short-term and longer-term ideas for what might be done to change this situation, from both an individual and an institutional point of view.

Seltzer, Kimberly. 1999. *The Creative Age: Knowledge and Skills for the New Economy*. London: Demos.

Seltzer argues that knowledge is the primary source of productivity, penetrating all products and signaling employability. Workers must therefore creatively combine their skills in order to compete. Seltzer suggests that the educational system needs to teach creative processes of applying knowledge and skills in innovative ways.



Shaiken, H., S. Hertzberg, and S. Kuhn. 1986. "The Work Process under More Flexible Production." *Industrial Relations* 25:167–83.

The authors examine the effects of technological restructuring of manufacturing. They find that programmable manufacturing technology shifts work from highly-skilled machinists to white-collar programmers, reduces staffing and intensifies work for remaining line workers. Shaiken and Kuhn conclude that the deployment of automated technology enhances managerial control and reduces worker autonomy.

Smith, Vicki. 2001. *Crossing the Great Divide: Worker Risk and Opportunity in the New Economy*. Ithaca, NY: Cornell University Press.

Smith examines workers in several fields to analyze the ways in which they adapt to contingent labor, changing career paths, and restructuring. She argues that much of the responsibility for worker dissatisfaction rests with companies that reorganize and fail to preserve meaningful relationships with their employees.

Stebbins, Robert A. 2001. *New Directions in the Theory and Research of Serious Leisure*. Edwin Mellen Press.

Stebbins considers the role of amateur artists (and scientists, athletes, and entertainers) in terms of work, professionals, and communities. His main focus, "serious leisure," has relevance for the production of art absent an occupational connection, and Stebbins articulates the implications of the changing nature of both work and leisure.

Tulgan, Bruce. 2001. *Winning the Talent War*. New York: Norton.

Tulgan writes on how to manage employees in a market driven by talent and worker flexibility, conditions that make for intense competition (hence the "talent wars"). Tulgan defines talent as the ability to perform highly technical tasks and apply extraordinary judgement.

Wood, Adrian. 1995. "How Trade Hurt Unskilled Workers." *Journal of Economic Perspectives* 9:57–80.

Wood argues that trade with developing countries has significant negative effects on unskilled workers in developed countries. Contrast with, eg, Krugman 1994.

## 6. TECHNOLOGY AND THE WORKPLACE

Alvarez, Anthony. 2002. “Can Knowledge Workers Be Corralled in the Dot Com World?” Southern Sociological Society.

Alvarez considers several questions related to work in the New Economy, including the meaning of deskilling in a knowledge-based economy, and the fragmentation of symbolic work, in an overall effort to analyze the implications of the New Economy for existing labor process literature.

Aneesh, A. 2001. “Skill Saturation: Rationalization and Post-Industrial Work.” *Theory and Society* 30:363–96.

Aneesh considers the ideas of de-skilling and “skill saturation” in the context of changes in work skill requirements brought about by information technologies. Aneesh identifies a decrease in play and creativity in work, coupled with an intensification of work effort.

Bresnahan, Timothy F., Erik Brynjolfsson, and Lorin M. Hitt. 2002. “Information Technology, Workplace Organization, and the Demand for Skilled Labor: Firm-level Evidence.” *Quarterly Journal of Economics* 117:339–376.

Using detailed firm-level data, the authors find evidence of “skill-biased technical change” in the demand for workers. The latest contribution to the debate begun by Kreuger (1993) and DiNardo and Pischke (1997).

DiNardo, John E. and Jörn-Steffen Pischke. 1997. “The Returns to Computer Use Revisited: Have Pencils Changed the Wage Structure Too?” *Quarterly Journal of Economics* 112:112–291.

The authors argue that efforts to attribute wage differentials to computer use (and hence computer skills) are mistaken. Using survey data they find that computer use is indeed associated with higher wages, as Kreuger (1993) found. But other variables – including “using pencils” and “working while sitting” are also positively associated with higher pay. The authors argue that these variables – and *a fortiori* measures of computer use – are picking up some other underlying mechanism of wage determination, which probably does not have much to do with IT skills.

Donkin, Richard. 2001. *Blood, Sweat and Tears: The Evolution of Work*. New York: Texere.

Donkin's book is a very detailed history of work, from early societies and guilds, to slavery and trade secrets, culminating in the development of the modern technology-based work. Despite technology allowing for different models of work, Donkin argues, the concept of 'work' has changed little, and work in fact is suffocated by ubiquitous technology.

Gray, Adele and Gina Alphonso. 1996. *New Game, New Rules: Jobs, Corporate America, and the Information Age*. New York: Garland.

According to Gray and Alphonso, creativity is a key component of competitive advantage, making diversity a valuable resource among employees. Raw skills, the authors argue, quickly become obsolete, and as a result continual learning and re-training are necessary.

Kreuger, Alan B. 1993. "How Computers have Changed the Wage Structure: Evidence from Microdata, 1984-89." *Quarterly Journal of Economics* 108:33-60.

Kreuger uses Current Population Survey data to see whether workers who use a computer at work are more likely to earn a higher wage than other workers. He finds that computer-users earn 10-15% higher wages, and argues that the spread of IT in the workplace during the 1980s accounts for a third to a half of the "college premium" (i.e. the economic value of a college degree). See also DiNardo and Pischke (1997).

Lair, Craig D. 2002. "The Search for Productivity in the Dot Coms." Southern Sociological Society.

Lair suggests that, although much of the work in the New Economy is symbolic, creative, and artistic, it is produced in an organizational manner that confounds creativity. Given this duality, Lair seeks to measure the productivity of intellectual work and understand workers' relationships with their New Economy jobs.

Liker, Jeffrey K., Carol J. Haddad, and Jennifer Karlin. 1999. "Perspectives on Technology and Work Organization." *Annual Review of Sociology* 25:575-96.

The authors review scholarship on the relationship between technology and work. They argue that the effect of technology on work is contingent on several factors that interact in complex ways. The reasons for technology use in different work settings are argued to be at odds with the actual outcomes of such technology. As a result, the authors suggest that understanding technology and work requires a consideration of the emergent and socially constructed nature of technology.

Rosen, Bernard Carl. 1998. *Winners And Losers Of The Information Revolution: Psychosocial Change And Its Discontents*. Westport, Conn: Praeger.

Rosen suggests that the information society brought on by the triumph of the technological-services economy focuses on workers who gain satisfaction from their ability to find and dispense information. In contrast, the manufacturing-based society put a premium on the skills of tangible production. Rosen's New Elite class are able to function in many competitive, information-based markets, but Rosen suggests that they suffer increasing alienation from the work.

Steil, Benn, David G. Victor, and Richard R. Nelson (eds.). 2002. *Technological Innovation and Economic Performance*. Princeton: Princeton University Press.

The authors have collected contemporary research on the effects of technological innovation on economic performance, across multiple nations and in many high-tech industries.

Talalay, Michael, Chris Farrands, and Roger Tooze (eds.). 1997. *Technology, Culture and Competitiveness: Change and the World Political Economy*. New York: Routledge.

This collection centers around several themes: First, the centrality of technology in developing concepts of change in political economy; second, the importance of globalization as facilitated by telecommunications technology; third, culture and its relationship with international political economy; and fourth, competitiveness and its ties to technological innovation. These themes are focused, in turn, on the locations of power in economic relationships.

Zuboff, Shosanna. 1988. *In the Age of the Smart Machine: The Future of Work and Power*. New York: Basic Books.

A study of how organizations adapt to new information technologies and what happens to workers and management in the process. Zuboff sees computer technology changing the sorts of skills that are needed in the workplace. (Rather like Daniel Bell she sees a shift from physical to 'intellective' skills.) This in turn changes the role of authority: I.T. can de-skill or re-skill depending on how it is viewed by managers and workers. Zuboff thinks that attempts by managers to use technology to control their workers leads to a further weakening of the former's authority. Technology does not determine de-skilling, rather this is a social choice. Detailed case studies from eight organizations including paper mills, a telecommunications company and a pharmaceutical corporation.