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THE EVOLUTION OF CREATIVE INDUSTRIES

The article is devoted to the problem of outlining the evolution of creative industries. The meaning of notions "creativity" and "creative industry" is highlighted. Major stages of the origin and development of creative industries, which are pre-industrial age, industrial age and post-industrial age, are identified. The comparative analysis of the evolution of creative industries throughout the centuries is carried out.

Key words: *creativity; creative industries; creative products; scientific and technological development; communication.*

*Creativity occurs when we dream of paradise;
 when we design our garden; and when
 we start planting*
John Howkins

Problem Formulation. For centuries, mankind has endeavored to solve the problem of limited resources; and today there are many alternatives and sources for the development and use of new resources for economic growth. One of them is creativity: in the past, it has served as a basis for concentration of spiritual life, but nowadays it is an incessant generator of innovative businesses and inventions, which, consequently, accelerates economic development.

Creativity is expressed through the ability to transcend traditional ideas, rules, patterns, relationships, or the like, and to create meaningful new ideas, forms, methods, interpretations, affecting, thereby, other people and their ideology. Based on a combination of business, science and creativity, the global community could create a new phenomenon of the modern world economy - creative industries.

There is quite a lot of discussion about creative industries right now, but not everyone may explain how they have appeared, what caused the emergence of creative industries and when it took place. By ideas I mean, the issue of a clear analysis of the origin and development of creative industries becomes more evident.

Previous Studies. The concept of creative industries is relatively new regardless there are so many studies in this field. Most studies offer analysis of the term "creative industry", summarize the current state of creative industries, and indicate latest changes in this area.

In this context, J. Howkins (2001), a well-known expert on how to turn ideas into money, stated that creativity was the most interesting and the most profitable area of the economy. Creative thinking has become something that ordinary people want to do and are discovering they can. J. O'Connor (2010) reveals that creativity brought the ability to make connections, innovate, communicate, and collaborate, which is demanded by contemporary employers and will be vital for young people to play their part in a rapidly changing world. At the same time, J. Knell and K. Oakley (2007) argue that one of the most apparent disadvantages of creative industries policy-making is its obsession with the new, its insistence that everything is

changed utterly, and its seeming ignorance, often of its own history.

As critics have expressed scepticism about the claims made for the creative industries, it is hypothesized that the background of creative industries has not appeared very clearly.

This study is aimed at delineating the emergence and development of creative industries around the world.

Methodology of the study demands research practices that negotiate the intersection of history, economics and international affairs. The first stage of the research based on achievements made by other academics in this field; other studies carried out by government institutions and international organizations. Such an analysis helps to identify preconditions and factors caused by the development of creative industries.

Findings. Globalization and technological advancements in the last decade have dramatically changed the world, creating many advantages for economic development. The very same economy of many countries undergoing major structural changes, as traditional industries are replaced by the era of services and innovation, marking the transition to the knowledge economy, where a specific role is played by creativity. Based on ideas rather than physical capital, creativity is an inexhaustible resource, widely and evenly distributed between countries.

Growing demand for creative products became the basis for the emergence of creative industries. Creative industries, which are often called "branches of the future", mean the production of something worthwhile and valuable based on using something original.

The emergence of creative industries is one of the most challenging issues, which can be considered as the result of spread of information via mass communication and combination of business activities, culture and technology. To better understand the path passed by creative industries during their development, it is necessary to take a look back at the past. Many mistakenly assume creative industries began to develop only in the late 1990s. In fact, creative industries pass through 3 stages in their development: pre-industrial age, industrial age and post-industrial age.

Pre-industrial age (by 1750): a look must be taken at most ancient cultures into the ancient times, where thinkers of Ancient Greece, Ancient China, and Ancient India had no terms corresponding to "to create" or "creator" except for the expression "*poiein*" (to make), which only applied to

poiesis (poetry) and to the *poietes* (poet, or "maker") who made it (Albert and Runco, 1999).

The notion of "creativity" has itself originated in Western culture through Christianity, as a matter of divine inspiration. The early Western conception of creativity was the Biblical story of creation given in the Genesis. Under medieval Christianity, the Latin "creation" came to designate God's act of "*creatio ex nihilo*" ("creation from nothing"). However, this is not creativity in the modern sense.

Roman jurist Gaius (130-180 AD) in the second book of his "Institutiones" identified a category of "things which cannot be the object of exchange or of any legal commercial transaction" included things of divine dominion (*res divini iuris*) which can be compared to the concept of cultural property (Kaser and Knütel, 2008).

The (old) cultural paradigm was aristocracy, characterized by the principle of stability. Stability of social position, religious beliefs, wealth-level, etc. Stability was the organizing principle, the mainstream model regarding what holds society together and how an economy functions.

Industrial age (1750-1950s) was characterized by the transition from artisanal "manufacturing" (hand-made) to a factory system and by the important technological innovation. As many historians consider, the Industrial Revolution was initially the result of a process of emulative innovation, triggered by the wider social demand for exotic goods, items and drinks. The reallocation of family income to the purchasing of unnecessary goods explains the increasing demand that drove technological creativity toward "new" items that were cheaper copies of imported luxuries.

The new paradigm basically regarded liberating practical human creativity. Liberation in economic and practical terms as well as the liberation of creativity in the realm of governance resulted into a liberation of creativity in the realm of thinking itself. All those original practical innovations were at the same time the direct beginnings of the Industrial Revolution. The two are not separate historical threads, as it was all a single process.

Post-industrial age (since 1960s up to now): infor-

mation, services, and advanced technology are major elements of post-industrial society, which characterized by a shift away from producing goods to creating services, increased focus on the implications of new technologies and a critical need for higher education institutions like universities. Thus, the created item may be intangible (for example, an idea, a scientific theory, a musical composition) or a physical object (for example, an invention, a literary work, a painting).

At the same time, only the level of people's creativity can determine the ability to adapt to new imperatives. The question now arises as to how this happens. Creativity is shaped by a whole host of intellectual, motivational, emotional, moral and cultural characteristics involving drives, skills, ideology and behaviors. Creativity can be associated with all of these things: openness to experience, inspiration, high energy, impulsivity, defiance, critical thinking, felicity, and diligence. Therefore, the relationship between human creativity and technology generates creative industries of modern society.

The comparative analysis of the development of creative industries throughout the centuries can be seen below in the table 1.

For the first time, the notion of "creative industries" was used in the report "Creative Nation", released by an Australian federal government in 1994. Yet, the first country, which experienced the positive impact of interaction between creativity and business activities, was Great Britain. In 1998, the UK Government's Department for Culture, Media and Sport (DCMS) defined creative industries as those industries that are based on individual creativity, skill and talent with the potential to create wealth and jobs through developing intellectual property, including 13 sectors: advertising, architecture, the art and antiques market, crafts, design, designer fashion, film, interactive leisure software (for example, video games), music, the performing arts, publishing, software, and television and radio. This original UK definition has been widely adopted by other countries. As a result, this country succeeded, having classified and arranged creative industries, and it was followed by other countries and international organizations.

Table 1. - The comparative analysis of the development of creative industries throughout the centuries*

Stages	Characteristics
Pre-Industrial Age	<ul style="list-style-type: none"> - known as the «cottage industry» or Agricultural Revolution; - the source of wealth or capital was ownership of land; - attraction and distribution of creativity within Europe occurred between academies of fine art and public drawing schools; - this era offered free or practically free access to so-called «ingenious» education, general discourses and libraries, which helped to express people's creativity; - the presence of the court as well as that of foreign trade communities attracted artists from abroad, contributing to the flourishing of «minor arts» such as textile production and luxury carpentry.
Industrial Age	<ul style="list-style-type: none"> - the Industrial Revolution was an integral part of this age; - the source of wealth or capital shifts from ownership of land to ownership of tangible assets; - the Industrial Revolution was the culmination of a series of technical improvements in the textiles industry; - changes in technology, that is, changes in human knowledge and ability to understand and utilize the laws of nature was the only dynamic element; - new means of communication, like radio, were invented; cinematography was discovered thanks to invention of movie camera; - creativity, in terms of innovation, had a dramatic impact in the Industrial Revolution, as it changed the general quality of living and gave solutions to numerous problems.
Post-Industrial Age	<ul style="list-style-type: none"> - known as the Digital Age; the Digital Revolution is an integral part of this age; - the source of wealth or capital shifts from ownership of tangible assets to ownership of intangible ones; - a specific trait is the dependence of creative industries on technology, as in post-industrial society, the service sector (e.g. advertising, etc.) accounts for more of the economic growth and wealth than the manufacturing sector (e.g. construction, etc.).

*Source: own composition

Conclusion

Nowadays, creative sectors across the world are increasingly recognized as generator of jobs, wealth and cultural engagement. Regarding this matter, causes and preconditions of their origin and enhancement draw attention to the necessity for making the following conclusions:

1. The term "creative industries" is derived from the term "cultural industries". As there are obvious connections to and continuities with cultural industries, such as the performing arts and handicrafts, the designation marks a historical shift in approach to potential commercial activities that until recently were regarded purely or predominantly in non-economic terms. Subsequently, the idea of creativity becoming an asset has been part of economic success.

2. At the heart of creative industries are the industries that lie at the crossroads of arts, culture, business and technology. At present, creative industries can also be considered as a range of economic activities which are concerned with the generation or exploitation of knowledge and information.

3. There are three stages in the development of creative industries. They are pre-industrial age, industrial age and post-industrial age. The pre-industrial age connected creative sectors firstly with religion and later with culture,

arts and education. Creative industries have been greatly affected by highly demanded imported luxury goods, which led to technological changes and inventions during the industrial age. In the post-industrial age, knowledge and innovation became the major drivers of creativity.

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ЕВОЛЮЦІЯ РОЗВИТКУ КРЕАТИВНИХ ІНДУСТРИЙ

Стаття присвячена проблемі еволюції розвитку креативних індустрій через з'ясування значення і походження основних термінів дослідження, а саме "креативність" і "креативні індустрії". З огляду на неповноту висвітлення у фаховій літературі історії розвитку креативних індустрій, автором висувається припущення, що креативні індустрії у своєму розвитку проходять три етапи: доіндустріальний, індустріальний і постіндустріальний. У Стародавньому світі креативними називали виключно поезію та поетичне мистецтво. Індустріальна революція внесла свої корективи у розвиток креативності завдяки стрімкому розвитку і широкому застосуванню науково-технічних винаходів, у засобах комунікації, кінематографі. Для постіндустріальної ери важливими є креативні продукти, виготовлені за рахунок інформаційних технологій та новітніх комунікаційних систем.

Ключові слова: креативність; креативні індустрії; креативні продукти; науково-технічний розвиток; комунікації.

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ЭВОЛЮЦИЯ РАЗВИТИЯ КРЕАТИВНЫХ ИНДУСТРИЙ

Статья посвящена проблеме эволюции развития креативных индустрий через выяснение значения и происхождения основных терминов исследования, а именно "креативность" и "креативные индустрии". Учитывая неполноту освещения в профессиональной литературе истории развития креативных индустрий, автором выдвигается предположение, что креативные индустрии в своем развитии проходят три этапа: доиндустриальный, индустриальный и постиндустриальный. В Древнем мире креативными называли исключительно поэзию и поэтическое искусство. Индустриальная Революция внесла свои коррективы в развитие креативности благодаря стремительному развитию и широкому применению научно-технических изобретений, в средствах коммуникации, кинематографе. Для постиндустриальной эры важны креативные продукты, изготовленные за счет информационных технологий и новейших коммуникационных систем.

Ключевые слова: креативность; креативные индустрии; креативные продукты; научно-техническое развитие; коммуникации.

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