ROLE OF EDUCATION MARKET FOR CREATIVE INDUSTRIES

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Abstract

Due to social and economic changes caused by ongoing globalization, attention has been paid to the
importance of creativity and creative industries in resolving many of social and economic challenges.
Creative industries are the engine for economic growth and development, social inclusion and
acceptance of diversity. In addition, the creative economy support the development of the knowledge
economy, the use of new technologies and play a main role in the transition towards digital economy.
Creative economy empowers economic growth and development in a way that the state and its cities
become more attractive to investors, visitors, creative class and population, which are crucial for
further innovations development. However, without adequate education, development and expansion
of creative industries can not be discussed. The purpose of this paper is to define and highlight the
role of high education institutions to create the foundation for the development of creative industries,
and human resources on which this industry is based. Furthermore, the paper deals with the design
characteristics of high education of creative industry and preconditions that, in this matter, the
institutions of high education should meet. The findings of this paper demonstrate not only the crucial
role that high education play in the creative economy, but also why that contribution is increasingly
important to economic recovery.

Keywords: creative industries, development, education.

1 INTRODUCTION

The development of science and technology and technological advances from the beginning of the
last century have brought about changes in social and economic processes, accompanied by constant
demands for adapting to change, which have influenced the significant transformation of
organizational behaviour and activities, mainly through the necessity of the acquisition and
implementation of new knowledge, innovation and creativity. Unlike earlier times, when the success of
enterprises or national economies was measured by the amount of the goods manufactured and sold,
the contemporary society has turned to gaining an advantage over competitors through the concepts
of knowledge, innovation and creativity, whether we are talking about an enterprise, company or a
state. Even though creativity is inherent in all human activities, it would be wrong to claim that
creativity is a dominant trait of most industries, which have traditionally been focused on taking
advantage of an opportunity and generating profits. Creativity can be viewed as the process of
creating something new by combining the existing elements, and it depends on the skills and
readiness of the individuals and organizations to take part in the activities which are not routine but
rather experimental, and often with uncertain results [1]. Given the constant and fast changes in the
contemporary business environment, which require adaptability, creativity has arisen as one of the
tools for tackling the aforementioned problem in the last few decades. Creativity is key to an
organization’s business success, its quick adaptation to changes in turbulent environments,
conceptualization and implementation of innovations, entrepreneurial spirit of the employees and
individual processes which are key to organizational survival these days. Without creativity the
economy of a state or region will collapse and fall behind other economies whereas, the organizations
won’t be capable of remaining competitive in the marketplace. From this arises the question how to
develop creativity within organizations? The answer seems simple. Given that inventiveness depends
on the individuals, work teams and employees net, creativity (and entire creative industries) depend
on the human capital creativity. Since creativity is considered a skill, which can be acquired through
education, the key to the human capital development and thus creative industries lies in educating
oneself for creative industries.

This defines the scope of the study which is education for creative industries. In order to examine the
research problems thoroughly and comprehensively, the paper has been divided into two theoretical
parts. The first part of the paper introduces the concept of creative industries, the characteristics of
such industries which distinguish them from traditional industries and finally the importance of creative
industries for social and economic development of the society. The second part deals with the education of the creative industries as a prerequisite for the development of creative industries. Therefore, the paper strives to answer the questions of the role of higher education institutions in the creative industry development as well as the best educational design for creative industries. Given the research subject and the very topic of this paper, the methodology of the paper is based on standard methods of theoretical research. The first step is to collect an adequate amount of relevant data from reliable sources. The main method to be used in the paper is a literature overview, together with the comparative method and case study, which will allow for the comparison of the models of the education for creative industries in given countries. Using these methods, through analysis and comparison of the results, we will come to the conclusions which could answer the questions posed in this paper.

2 THE CONCEPT OF CREATIVE INDUSTRIES

In the last few decades the notion of creative industries has begun to draw attention of the theorists, researchers, and policy creators as well. However, despite the growing interest in the concept of creative industries, and its undeniable contribution to a better understanding of the modern economy, theoretically speaking there isn’t a commonly accepted definition of the notion. The first definition of the notion of creative industry appeared in the British document about creative industry mapping (Creative Industries Mapping Document) in 1998 [2]. According to this definition, creative industries are those activities which stem from individual creativity, skills and talents, and which have a potential to bring welfare and create new work places through generation and exploitation of intellectual properties [3]. This document has pinpointed the industries which could be considered creative and those are as follows: architecture, advertising, artworks and antiques markets, computer and video games, crafts and design, fashion design, film and music, performance arts, cultural industries, television, publishing and softwares. The notion of creative industry is often used alternately with the term of cultural industries, but in fact, has a wider scope than the notion of cultural industries, because it goes beyond the domain of arts and includes all creativity-based products [4]. One of the creative industry definitions was given by United Nations Development Programme (UNDP) and United Nations Commission on the Trade and Development (UNCTAD) in their Report on Creative Industry from 2008 [5]. These organizations consider creative industries to be those industries which create links between creativity, culture, economy and technologies, expressed as possibilities for creation and expansion of intellectual capital, with the potential to generate incomes, new jobs, and earnings through exports, at the same time promoting social inclusion, cultural diversity and human progress.

Gallow and Dunlop say that creative industries represent a new analytical definition of the industrial component of the economy, in which creativity is the input, whereas intellectual property is seen as the output [6]. Tomka points out that in spite of the fact that it is a relatively new term, it represents an extension of cultural logic improvement, which has led to some new measures such as: strict economic valorisation, the growing importance of the cultural statistics, privatization of the media, the protection of big corporations through the protection of intellectual property, encouraging private-state partnerships and etc. All this has brought about the creation of a new economic sector - creative industries. Some authors point to the fact that the concept and notion of creative industries is perceived differently in different regions of the world. Thus, for instance, in Europe creative industries are divided into two categories: pure creative industries, which include art-related activities, and semi-creative industries which encompass advertising, architecture, design, media etc., [8]. In Asia, on the other hand, creative industries include most diverse activities such as theme parks, furniture production, and even the hairdresser’s [9]. However, despite different interpretations of creative industries, most definitions emphasize the same common elements of the concept including: 1) people as basic resources (intellect, skills and imagination); 2) the input in industry represents individual creativity, skills and talents; 3) given that the output is intellectual property, the concept of intellectual property rights is centralized, so as to gain economic value. Also, in theory there is a consensus when it comes to the question of which industries belong into the category of creative industries (see illustration 1).
2.1 The Characteristics of Creative Industries

The trait of creative industries which is enlisted first within the theoretical literature refers to their ability to create an additional value, which has roots in innovations. Creative industries provide different innovative services and goods in the marketplace, as part of the innovative system they have a key role in the socio-economic process of conceiving and developing new ideas [10]. The next characteristic of creative industries refers to their distribution within a given area, since, as Turok states, creative industries require certain knowledge and skills of human capital, which is put together and developed on given locations, which then leads to the creation of regional clusters [11]. Nikodijevic gives a concise overview of the most significant traits of creative industries including [12]:

- Creative industries tend to make a fortune from what is known as universal human traits;
- Creative industries are a risky business (since their significance is symbolic, their products are used in an unpredictable manner);
- The products of creative industries act as semi-public goods (these are the goods that can be used by numerous users again and again, unlike other goods which are consumed, these goods almost don’t get destroyed at all when used);
- Some creative industry products are easy to reproduce even at home (which makes it more difficult or even impossible for the manufacturers to control their products on the market);
- The processes of creative industries creation are characterized by high fixed and low variable expenses (the creation of an original product is demanding and expensive, but its reproduction is cheap).

2.2 The Importance of Creative Industries

During the last few decades the trade in creative industries has been growing rapidly, thus the annual market value of DVD editions in the USA is higher than 15 billion American dollars, revenues from ticket sales in cinematic industry in the USA (including Canada) were estimated to 12, 2 billion dollars in 2001 [12]. Revenues from “home cinemas” are double as high – 27, 9 billions, whereas the marketplace of video games in America annually exceeds the amount of 10 billion dollars. The revenues from media and entertainment industry were higher than 1.400 billion dollars in 2011 [12]. Creative industries make high profits in Europe too, for instance, the number of employees in creative industries in Germany alone is ten times larger than the number of employees in the steel industry [13]. These data undeniably point to the practical significance of creative industries and their role in
both social and economic development. Daubaraitė i Startienė have given an overview of the impacts and effects of creative industries on the national economy, and identified seven key domains of national economies on which creative industries have a positive impact [14]. These domains are as follows: 1) Reducing unemployment; 2) increasing GDP and creating additional values; 3) increasing foreign exchange/exports; 4) social inclusion; 5) social and cultural development; 6) increasing the quality of life; 7) reducing youth unemployment [14]. A particular significance of creative industries Velickovic sees in the creation of new patterns of social development and social structure, through the work of creative class which is a result of creative industries which includes scientists, engineers, artists, musicians, designers and educated professionals [15]. This author points out that the creative class in the USA, Netherlands, Finland and Belgium makes up for 30% of total workforce, whereas in seven leading member states of the EU it makes up for more than 25%. In Ireland, Great Britain and Denmark the creative class has a higher number of employees than the number of industrial workers [15].

Apart from the importance of creative industries because of their contribution to the economic growth and unemployment reduction, another significant contribution of creative industries lies in their positive impact on innovative performances of the national economy. Creative industries develop and introduce innovations as integral part of their operations, thus contributing directly to the innovative output of the national economy [16]. Such innovations include new products and services offered to the consumers by the creative industries, but also new technologies, procedures, and work models which increase the efficiency and quality of business. An instance of such innovations is a new marketing approach which is offered by a given advertising agency, and which hasn’t been on offer before. Furthermore, creative industries support innovations within other industries through creative inputs [16]. For instance, creative industries demand that their suppliers deliver innovative inputs (e.g. new technologies). Some authors highlight the contribution of creative industries to the environmental protection and sustainable development. They emphasize that creative industries have a very little negative effect on the environment, since their activities are based on experiences, rather than on materials, they require fewer resources and smaller infrastructures compared to other industries. The United Nations have summarized the economic, social, and cultural benefits of creative industries on the society, stating that creative industries allow for the economic growth of a country, opening of new work places, increased participation in global economy, but social inclusion, cultural diversity and social development as well [18].

3 THE EDUCATION FOR CREATIVE INDUSTRIES

Creativity and innovations are key requirements for the development of creative industries. Modern technologies have changed the economic environment, demanding new business models and multidisciplinary solutions which combine creativity with technological knowledge and business skills. In such a context the differences and distinctions between creativity and science, which existed in past have now become unsupportable. The development and expansion of creative industries, and thus creative economies as well, require human capitals with high levels of expertise and specialties, with diverse business skills which are based upon creativity and innovativeness, which further requires the need for the development of new solutions and possibilities within the work of educational institutions, that is to say, introducing the concept of the education for creative industries. In that sense, higher education has a central role. Higher education institutions enable the creation of human capital which has talents and skills required in creative industries, and which promotes the development of new ideas, practises and creative solutions. Therefore, this part of the paper highlights the importance of the education for creative industries and the need for the implementation of educational programmes for creative industries, and offers suggestions for the model designs for the education for creative industries.

3.1 The Role of the Higher Education Institutions in the Development of Creative Industries

Creative industries are dependent on the expansion and use of creativity and innovativeness, therefore the future of economic activities, not solely within creative industries, depends on the ability of such organizations to transform, become more flexible, and attract talented, creative, and innovative people. However, in order for this to work, the organizations need the support from higher education institutions, which must develop new educational strategies and structures. In order to lay foundations for future expansion and development of creative industries, the educational system should focus less on the development of specialised skills, and more on the adoption of the problem-solving skills,
creative thinking, adaptability, and innovativeness, simultaneously developing social and communication skills. The Partnership for Education in the 21st century, a coalition which links together business community, educational institutions, and decision and policy makers, with the aim of jointly creating conditions in which education gives learners knowledge in the world in which change is constant, and learning continuous, points out that educational focus today must be on the innovations, creativity, critical thinking, problem-solving, communication and cooperation [19]. Comunian and Faggian state that it is difficult to classify all the ways in which higher education institutions contribute to creative industries, but that their key role can be seen in 1) providing knowledge and innovations (mainly in the form of knowledge spillovers), and 2) providing human capital (in the form of qualified, creative workforce) [20]. Comunian and associates emphasize the role of higher education institutions in the process of building an infrastructure, e.g. through the construction of new spaces and conference halls, networking, or virtual network platforms [21].

In their article Higher Education and Creative Industries, Comunian, Gilmore and Jacobi discuss the impact of higher education on creative industries on a regional scale [22]. These authors emphasise that the contribution of higher education to the development of creative industries on a regional level primarily lies in its contribution to the development on a local scale, which is facilitated by giving special services, knowledge and infrastructure, as well as human capital, all of which highlights a new role of the universities as knowledge hubs within the regional economy [22].

Some publications point to the significance of higher education institutions for life-long learning and personnel development in the creative industry [23]. This shows that the role of universities in the development of creative industries is not limited to the education of graduate and post-graduate students, but also the current personnel in creative industries. Namely, creative industries are characterized by a constant need for continuous education and development, due to a high level of innovation and a high number of changes and new sub-sectors of creative industries. This is also affected by a high level of competition in creative industries and the need of individuals to stay on top and remain competitive through continuous development and advancement [23]. The research which focuses on creative and innovative activities in the software industry in the USA, suggests that the creative and innovative process in the economy of the USA fundamentally depends on the enterprises which employ and reward highly qualified personnel. Apart from basic investments in sectors, especially in the equipment, highly qualified human capital has a special significance, since it is one of the means of generating innovations and creativity, e.g. when the employees create or choose new projects. Thus, companies operating in the software sector which has high potentials for creativity and innovations should choose their talents wisely and pay them for such knowledge [24].

Araya gives a good overview of the role and position of higher education in the creative economy and industry [25]. This author states that by shifting focus from the industrial to intellectual work, education has found itself in the position in which it is responsible for the incubation of the culture and generation of creative innovations. As factories were key institutions in the industrial age, universities could be key institutions in the age of creative industries. However, Aray says that this requires fundamental changes, since universities are outdated and still tailored to the needs of the industrial age. Thus a transformation of the institutions for higher education is needed, they must get out of the framework of national countries which they have been directed to so far, and connect to the educational institutions
on a global scale in order to form a network which will have the power to generate cultural innovations [25].

### 3.2 The Design for Creative Industries

As regards the education for creative industries, it is important to distinguish between traditional education and the education for creative industries. This difference refers to the fact that at the heart of creative high education must be a creative practice, which is the foundation and context for learning, both in academic sense, and in the sense of future employment and career development. In order to succeed in the development of creative skills of students and creative thinking, the literature recommends several key steps in designing education and curriculum: 1) experiential learning through projects; 2) professional practice; 3) creative process transfer; 4) interdisciplinary approach [26].

Experiential learning is recommended as a dominant pedagogical model in the fields of arts, designs, crafts, media and etc., where a project represents the basic learning tool and enables students to be immersed in the learning process, making use of their creativity and imagination, and also use their skills to solve problems. This form of teaching encourages students to develop capacities for autonomous learning and the ability to work with other people [26]. Furthermore, experiential learning not only encourages students to solve problems in a creative manner, but also to develop the skills to identify and redefine the problem and focus on the controversial issues that need to be solved first.

Creative process transfer means that students use their creativity in different settings, contexts and circumstances, which further means that hiring students to work on different projects, such as projects related to creative industries, cooperation with industries, exhibits, competitions etc., should be included in the curriculum [26]. In that sense, projects which connect the students with their future work places in the industry are of particular significance. This part of the curriculum partly overlaps with professional practice, or builds on it, it requires hiring students in creative industries for a certain organized period of time during their studies as a part of their education. This form of teaching is considered the most efficient way to get to know a student’s future profession, make first impressions about the work and have first professional experience, but also an effective way for potential employment.

Interdisciplinary in higher education for creative industries means that curricula should be flexible enough to give students a choice. Traditional curricula are focused on specializations which provide the acquisition of rational and instrumental knowledge, however, such curriculum design has limited influence on the development of creativity and innovativeness [27]. In order for high education institutions to succeed in adopting interdisciplinary curricula, it is necessary to achieve integration and cohesion among different creative disciplines so as to make different approaches available to students. Furthermore, educational institutions themselves and educational staff should be flexible and open as to encourage experimenting and new ideas of students, rather than impose a vision which students have to adopt [27]. This enables an exchange of ideas which develops creativity and innovative thinking.

One example of good practice in designing education for creative industries is Wellington Institute of Technology in New Zealand. Mainly, this Instituted was founded by the Centre for Creative Industries which is designed in such a way that it allows students to acquire specialized skills through creative disciplines during the first years of studies, without having to take subjects from general disciplines, which are not yet relevant for them [27]. After completing the first two years of studies in the Centre, students obtain a certificate, but they can also continue interdisciplinary studies for two more years via a bachelor programme for creative industries. This programme is conceived in such a way that students work in multidisciplinary teams, gathered from different departments and having different perspectives and skills, so as to learn how to solve problems and share knowledge [27].

An excellent example of higher education design for creative industries is 180 Degree Academy. This Academy is founded in Copenhagen, Denmark, by seven Danish companies: Lego, Danfos, Gunlink, Nokia, Bang & Olufsen, Mid & Novo Nordisk. The goal of these companies was to found an institution for higher education which will educate future workforce which will be capable to conceive, design and make radical business decisions and create concepts. The Academy offers three programmes for managers of different levels, as well as for the executives [28].

Therefore, designing curricula for creative industries must be founded on the creation of a set of creative disciplines, multidisciplinarity, and an intensive development of creative, technological and business skills of students. Furthermore, it is necessary to include in the curricula creative industries
themselves, as it is the case with Scottish universities, which have been cooperating with industries in
the area of conception and design of courses for graduate and post-graduate students for years [23].
Thus Glasgow Caledonian University (GCU) has developed a master programme for television writers
on the demand of television industry with the writers being specially trained for television media. The
course was designed in the collaboration between the University and Shed Media, a leading
independent production company. During this one-year intensive course, students work with both
University and company personnel. The focus is on developing skills to understand and write a story,
learning how to structure it and form a dialogue, while educational staff and company leaders teach
them how to represent their ideas [23]. Successful post-graduates get jobs immediately after
graduation.

4 CONCLUSION

In a world of business, being creative or having a high level of creativity has become essential for
competitive advantage on crowded markets. Entrepreneurs that are more creative are also more
capable of evaluating solutions and identifying the most creative solutions [29]. Apart from purely
economic aspects, creative industries, as we have seen, have a role in the wider social system which
brings about a set of new challenges. Take for example fast population ageing and disproportionate
distribution of health services or the growing consequences of global warming, it becomes clear that
finding solutions to such social problems lies in creative industries and it could serve as an efficient
way to overcome these challenges. Namely, the power of imagination inherent in creative industries,
together with creative practice can be an important way to overcome current and future social
challenges. However, without adequate education we cannot speak of the development and
expansion of creative industries. In that sense, the aim of the paper is to define and highlight the role
of high education institutions in creating the foundations for the development of creative industries,
that is to say, human capital these industries are based on. Besides, not only do higher education
institutions have an important role only in educating young people and preparing them for future
professions within creative industries, but they also have a noticeable role in terms of education,
professional advancement and training of the existing human capital within creative industries (current
employees). All in all, effective cooperation between universities and creative industries is key to
successful designing curricula and high education courses for creative industries.

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