

ЕКОНОМІКА ТА УПРАВЛІННЯ НАЦІОНАЛЬНИМ ГОСПОДАРСТВОМ

UDC 141.113:316.733

УДК 141.113:316.733

N. E. Doniy, Doctor of Philosophical Sciences,
Associate Professor**Н. Є. Доній**, д. філос. н.,
доцент**ECONOMIC AND SOCIAL ASPECT OF
CREATIVITY****ЕКОНОМІЧНА ТА СОЦІАЛЬНА СТОРОНИ
КРЕАТИВНОСТІ**

Urgency of the research. The post-industrial society, re-defining the essence of capital, gives primacy to intellect and creativity as an inexhaustible resource, whose influence on the socio-economic process is constantly increasing.

Target setting. The key factor of the vitality of the society and the person is all those qualities that make up the meaning of the "creativity" category.

Actual scientific researches and issues analysis. Over the past 50 years, scientific discourse has been complemented by a large number of publications that studied issues of creativity (works by J. P. Guilford, A. Klamer, C. Landry, G. Potts, G. Hawkins, R. Florida and others).

Uninvestigated parts of general matters defining. Often creativity is studied from the psychological point of view, and in the field of social space analysis it is an exclusively content component of the phrase "creative economy" without details.

The research objective. The representation of creativity from the socio-economic point of view and outlining the shadow moments of creativity, the existence of which is almost always kept silent.

The statement of basic materials. It has to do with the formation and approval of the "creatogenic formation" term in the modern social space - a special territory that contains such relatively independent spheres and autonomous worlds as creatogenic society, creative economy, art and creative personal. It is emphasized that creativity is considered not only as a key factor in the economic stability of society, as an important corporate capital, as the main resource and factor of production, but also as a mission of social space and personality development. Creativity is an estimated resource of the individual and a driving factor in the socio-economic development of society.

Conclusions. Social environment appreciates creativity, which has such feature as "inexhaustibility". This is its main advantage in the space where economic reality is concerned about the limited nature of most resources on which economic stability and economic growth depend.

Keywords: capital, creativity, creatogenic formation, creative economy, personality, creation.

DOI: 10.25140/2410-9576-2017-1-3(11)-123-126

Актуальність теми дослідження. Постіндустріальне суспільство переглядаючи суть капіталу, віддає першість інтелекту та креативності, як невичерпному ресурсу, вплив якого на соціально-економічний процес постійно зростає.

Постановка проблеми. Ключовим фактором вітальності соціуму й людини є всі ті якості, які складають сенс категорії «креативність».

Аналіз останніх досліджень і публікацій. За останні 50 років науковий дискурс доповнила велика кількість публікацій, в яких розглядаються питання креативності (праці Дж. Гілфорда, А. Кламера, Ч. Лендрі, Дж. Поттса, Дж. Хоукінса, Р. Флоріди та ін.).

Виділення недосліджених частин загальної проблеми. Найчастіше креативність досліджується в площині психології, а в сфері аналізу соціального простору є виключно складовим компонентом словосполучення «креативна економіка» без деталізації.

Постановка завдання. Представлення погляду на креативність з соціально-економічного боку та окреслення тінювих моментів креативності, існування яких практично завжди замовчується.

Виклад основного матеріалу. Мова йде про становлення і затвердження у новітньому соціальному просторі «креатогенної формації», особливої території, яка вміщує в себе такі відносно самостійні сфери і автономні світи як креатогенне суспільство, креативна економіка, мистецтво і творча особистість. Підкреслюється, що креативність розглядається не тільки як ключовий фактор економічної стабільності соціуму, як важливий корпоративний капітал, головний ресурс і фактор виробництва, а й як місія розвитку соціального простору й особистості. Креативність є оціночним ресурсом індивіда й рушійним фактором соціально-економічного розвитку соціуму.

Висновки. Соціум поціновує креативність, яка має за рису «невичерпність». Це її головна перевага в тому просторі, де економічна реальність стурбована обмеженістю щодо більшості ресурсів, від яких залежить економічна стабільність і економічне зростання.

Ключові слова: капітал; креативність; креатогенна формація; креативна економіка; особистість, творчість.

Urgency of the research. The existence of a person in a post-industrial society cannot take place under the laws of classical understanding of capitalism. The main reason for this is capitalism itself as an economic system of production and distribution and as a concept. The concept of capital is derived from the Latin word "capitalis" standing for "the main one, which concerns the head"; "excellent, outstanding" [1, p. 154]. And it is precisely a post-industrial society predominantly relates to capital in this way, giving priority to intellect and the creativity associated with it.

ЕКОНОМІКА ТА УПРАВЛІННЯ НАЦІОНАЛЬНИМ ГОСПОДАРСТВОМ

Target setting. Today many people feel uncomfortable because the modern world is changing very rapidly. At the same time, it is not how social space radically changes which is so important, but the awareness of changes taking place in different directions simultaneously and rapidly. In such situation the key factor in the vitality of the social space and person is the adaptability, flexibility and ability to find new solutions in unusual situations, re-invent themselves, adapting to new conditions, all those qualities that are united in the category of "creativity".

Actual scientific researches and issues analysis. In the XX century solving problems of creativity and creation was carried out from the conceptual positions of various scientific schools. This became the reason for the fact that over the past 50 years a large number of publications appeared among scientific research. They considered such issues as creativity as a personal trait (T. Berezina, J. Guilford, T. Lubart, K. Magiru, S. Tordjman, S. Yaholkovskiyi etc.); creativity as a cultural object and the creative industry basis (A. Bokova, E. Borysheva, L. Zotova, A. Klamer, M. Matysheva, G. Potts, D. Throsby, B. Frey etc.) and social network markets (C. Cunningham, T. Cutler, M. Kean, J. Hartley, P. Hearne); creativity as an element of social space and type of economic system (V. Zhuravlov, A. Datsyk, O. Zelentsova, C. Landry, M. Savina, O. Stepanov, O. Sushko, J. Hawkins, N. Khomutova, R. Florida etc.); organization and management of creative activities of employees (M. Boden, A. Zhari-nova, M. Kashapov, N. Kuznetsova, T. Kuzmina, N. Mandrik, H. Pyhorov, V. Pshennikov, K. Ford etc.).

Uninvestigated parts of general matters defining. The field of creativity is discursive and difficult for research since the empirical results relating to this phenomenon are rather diverse and represents the creativity as a puzzle, which ending is located somewhere in the future. Often creativity is studied from the psychological point of view and some related sciences, and when it comes to the field of social disciplines creativity becomes a component of the phrase "creative economy" and takes on the form of a feature that characterizes the stage in the development of human civilization without its subsequent detailing as a category.

The research objective. In our opinion, in contrast to creation creativity is expedient to consider in connection with the social practice of human, therefore, the purpose of publication is to represent a view on creativity from the socio-economic side. The separate task is outlining the shadow moments of creativity, which existence is largely silenced.

The statement of basic materials. Capitalism as the system is an object of the economy studying. In its turn, according to well-known economists P. A. Samuelson and W. D. Nordhaus it is based on the theory of resource constraints, production factors and deficits of economic wealth. «Ours is a world of scarcity, full of economic goods. A situation of scarcity is one in which goods are limited relative to desires» [6, c. 4]. The deficit signals that the economy is trying to help society get the maximum from the minimum of the resumes: «it is important that an economy make the best use of its limited resources. Economic efficiency requires that an economy produce the highest combination of quantity and quality of goods and services given its technology and scarce resources. <...> The essence of economics is to acknowledge the reality of scarcity and then figure out how to organize society in a way which produces the most efficient use of resources» [6, c. 4-5].

It is the resource limit that has forced social space and its constituent element of the economy to look for the fact that its leading feature is "unlimited", "infinity". Thus, a new paradigm was launched the key category of which was "creativity" and the characteristics of which include the creative potential of a person who does not require either an increase in the quantity and quality of human labor and traditional capital, or the acquisition of new technologies. Hence, the capital was added to human resources based on already existing technologies and the profit factor was the creative idea of a single individual or a group of individuals.

J. Hawkins (2001) and R. Florida (2002) were the first who moved the category of "creativity" into the space of socio-economic relations. The researchers drew attention to the development of the economy of talented people who are able to think unconsciously and generate original ideas. So, creativity in the context of social space was discussed in connection with its orientation on innovation and modernization of what has come from the era of Art Nouveau. It is remarkable that the concept of cre-

ЕКОНОМІКА ТА УПРАВЛІННЯ НАЦІОНАЛЬНИМ ГОСПОДАРСТВОМ

ativity (from lat. Sreatio – creation) was used in the late Art Nouveau period by D. Simpson (1922) to describe the ability of a person to abandon stereotypical ways of thinking.

In the modern sense creativity is the procedural factor of the creative activity of an individual, which results in an innovative product of labor, which is not always associated with the discovery of something new, it is often "a search for new use of old things" [2, p. 30]. A person who has creativity as an ability gets a plurality of points of view and approaches, and this allows one to rely on considerable resources, combine various abilities and knowledge and thereby be competitive on the turn-based labor market. In conditions of social space, which determines creativity as its economic system of coordinates, the key task is determined by providing conditions for the generation of ideas, means of transforming the proposed ideas into absolutely new product.

One of the creativity researchers was S. Ariet. He noted that some cultures favor creativity more than others and he called them "creativogenic" ones. S. Ariet admitted that people become creative due to the influence of three factors: stimulating culture, genes and appropriate interaction. At this point, we can assume that creativity involves the simultaneous presence of two perspectives, which can be conventionally called "external view" and "internal view". These perspectives are often mutually exclusive so the task of their harmonization arises. "Finding the right balance between internal and external knowledge <...> the external view brings freshness and transparency, and internal one gives a deep knowledge of the situation; in the worst case, the external one turns out to be ignorant, and the internal one is to be obsolete" [2, p. 172]. It is important to emphasize that in today's society creativity is considered to be not only a key factor in the economic stability of society, the main resource and factor of production, but also a mission of social space and personality development.

Based on the above, we can also speak of the formation and approval of the "creatogenic formation" in a modern social space, a special territory that includes such relatively independent spheres and autonomous worlds as a creative society, creative economy, art and creative person.

Creativity is an assessment of the individual and the formative factor in the socio-economic development of social space. R. Florida put forward the idea that this space gives birth to a new social group, the "creative class", which is becoming increasingly powerful force today and acts as the core of this space. According to J. Hawkins, "people who have ideas are more powerful than people who work on a machine tool and, in many cases, more powerful than people who have machine tools" [5, p. 8], and therefore there is a certain classification of professions for their participation in the labor process and the degree of involvement of the creativity of the employee in the structure of the production process: managerial professions, professions in the field of business, finance, law, profession in the field of health [3]. These professions are also combined by the fact that the highest demand among employers will be personnel having all mentioned above qualities in combination with sound initiative, ambition and socially-oriented "aggression".

Through the socioeconomic prism, creativity is associated, firstly, with the original specific form of economic thinking that differs from the generally accepted logical patterns and the ability to find and implement new socio-economic links and models between phenomena and processes; secondly, with the ability to bring something new, original in different spheres of practical activity; and thirdly, the constant readiness to solve non-standard problems and situations, as it helps to develop a methodology for making non-standard and original decisions for both strategic development and in order to overcome the constantly emerging emergency and crisis situations, in which it is necessary to find and implement fundamentally new ways of survival, move forward and win in a competitive struggle.

However, there are a number of ambiguous points. First, any business has its own risks. Creativity is not an exception to this rule, because as a manifestation of creativity, it is complex in content, continuous and having its own stages of recovery, fall and level period, when nothing happens, with no ideas or even hints of the idea. Secondly, creativity is a testimony to the fact that the person with such feature is quite difficult to adapt to the surrounding reality and it is easier for one to create something of one's own rather than to integrate into existing social structures. In any case, when such person as a creator creates something of one's own, he initially makes himself uncompetitive, which goes beyond the scope of competition. In its turn, those who do not compete often have no incentive to self-improvement, so it stops and even degrades. Third, the obvious manifestation of the creative activity is

ЕКОНОМІКА ТА УПРАВЛІННЯ НАЦІОНАЛЬНИМ ГОСПОДАРСТВОМ

to some extent reflected in the expansion of the scale of corruption, criminal socio-economic processes, which is a shadow side of creativity.

Conclusions. The modern social space demonstrates the vital importance of creativity, since it has such a feature as "inexhaustibility." This is its main advantage, because the present-day economic reality demonstrates the limitations of most of the resources on which economic stability and economic growth depend. At the same time, if we talk about the creative economy, it is clear that new types of socio-economic relations are formed in its paradigm and under the influence of a moral quagmire; two opposite tendencies of progress and regress are manifested in social and economic development. This means that both creativity and the creative economy have weak places, which are "growth" and "crystallization" exclusively in a specific environment, which combines technology, morality, tolerance and ability. It seems to us that an area that is capable to provide these elements placed in the space of education, especially the university's space as it is an institution which is capable to generate and retain creative individuals and transforming intellectual property into economic well-being.

References

1. Dvoretzkii, I. Kh. *Latinsko-russkii slovar [Latin-Russian Dictionary]* (2nd ed., rev.). Moscow, Russkii iazyk [in Russian].
2. Landry C. (2006). *Kreativnyi gorod. [The Creative City: A Toolkit for Urban Innovators]*. Moscow, Izdatelskii dom Klassika – XXI» [in Russian].
3. Florida, R. (2007). *Kreativnyi klass liudi kotorye meniaut budushchee [The rise of the creative class and how it is transforming leisure, community and everyday life]*. Moscow, Izdatelskii dom Klassika – XXI» [in Russian].
4. Arieti, S. (1976). *Creativity: The Magic Synthesis*. New York: Basic Books [in English].
5. Howkins, J. (2001). *The Creative Economy: How People Make Money from Ideas*. London, Allen Lane [in English].
6. Samuelson, P. A., Nordhaus, W. D. (2010). *Economics* (19th ed.). New York: The McGraw-Hill [in English].

Література

1. Дворецкий, Й. Х. Латинско-русский словарь / Й. Х. Дворецкий. – Изд. 2-е, перераб. и доп. – М. : Изд-во «Русский язык», 1976. – 1097 с.
2. Лэндри, Ч. Креативный город / Ч. Лэндри; пер. с англ.: В. Гнедовский, М. Хрусталева; научн. ред. М. Гнедовский. – М. : Издательский дом «Классика – XXI», 2006. – 399 с.
3. Флорида, Р. Креативный класс: люди, которые меняют будущее / Р. Флорида ; пер. с англ. А. Константинов. – М. : Издательский дом «Классика-XXI», 2007. – 421 с.
4. Arieti, S. *Creativity: The Magic Synthesis*/ S. Arieti – New York : Basic Books, 1976. – 429 p.
5. Howkins J. *The Creative Economy : How People Make Money from Ideas* / J. Howkins. – London : Allen Lane, 2001. – P.7-15.
6. Samuelson, P. A., Nordhaus W. D. *Economics* / Paul A. Samuelson, William D. Nordhaus. – 19th ed. – New York : The McGraw-Hill, 2010. – 745 p. (The McGraw-Hill series economics).

Received for publication 5.04.2017

Бібліографічний опис для цитування :

Donyi, N. E. Economic and social aspect of creativity / N. E. Donyi // Науковий вісник Полісся. – 2017. – № 3 (11). Ч. 1. – С. 123-126.