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ANALYSIS OF CONTEMPORARY SPECIFICS OF EUROPEAN ECONOMY CREATIVE INTELLECTUALIZATION

This article discusses different approaches to intellectual creative resources management. The contemporary specifics of EU creativization is analyzed. The global models of creative and intellectual commercialization in the European Union are considered in detail.

Keywords: creativization; intellectualization; intellectual and creative resources; informatization.

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АНАЛІЗ СУЧАСНОЇ СПЕЦИФІКИ КРЕАТИВНОЇ ІНТЕЛЕКТУАЛІЗАЦІЇ ЄВРОПЕЙСЬКОЇ ЕКОНОМІКИ

У статті визначено підходи до управління креативними та інтелектуальними ресурсами. Проаналізовано специфіку процесів креативізації в Європейському Союзі. Детально розглянуто глобальні моделі креативної та інтелектуальної комерціалізації.

Ключові слова: креативізація; інтелектуалізація; креативно-інтелектуальні ресурси; інформатизація.

Рис. 2. Табл. 3. Літ. 11.

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АНАЛИЗ СОВРЕМЕННОЙ СПЕЦИФИКИ КРЕАТИВНОЙ ИНТЕЛЛЕКТУАЛИЗАЦИИ ЕВРОПЕЙСКОЙ ЭКОНОМИКИ

В статье определены подходы к управлению креативно-интеллектуальными ресурсами. Проанализирована специфика процессов креативизации в Европейском Союзе. Детально рассмотрены глобальные модели креативной и интеллектуальной коммерциализации.

Ключевые слова: креативизация; интеллектуализация; креативно-интеллектуальные ресурсы; информатизация.

Problem setting. Economic activity of the EU cannot be described as only producing, because in the GDP structure services are dominating, their share exceeding 70%. Much of this type of economic activity is produced in the creative sector, which is aimed at meeting emotional, recreational, cultural, intellectual and other needs of people. Every year the demand and the corresponding proposition for such needs satisfaction increases, thus leading to significant changes in the sectoral structure of economy. At the same time the quality of service requirements, their adaptability and affordability becomes paramount. Apparently, the creative component of national economies each year continually increases in the so-called creative class (Florida, 2007); within creative economy (Storper, 1995); in the creative minds of people (Booth and Coles, 2007).

Recent research and publications analysis. It should be emphasized that in contemporary scientific literature and numerous policy guidance materials of the European Union the terms "creativization" and "intellectualization" are quite deterministic and on the one hand provide structural differentiation of the related sectors, and on the other – have a unifying (integrative) basis, and in some cases they coincide. Thus, A. Faggian and R. Franklin (2014) link them to human capital as such and migration of students and lecturers in between colleges and universities thus mixing

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intelligence from different countries. Many scholars, both domestic and foreign, explore creativization and intellectualization of the economy, namely A. Booth and M. Coles (2007), R. Florida (2007), M. Storper (1995) and others.

The research objective is to explore creativization and intellectualization processes of the EU economic area in order to define its creative model.

Key research findings. An attempt to isolate intellectually creative resources as the basis for knowledge-based economy was made by Russian scientists. In their view, creativity is the basis for 3 dimensions of knowledge economy determining: the number of patents and inventions for a certain period, the proportion of employees in a new project and the number of recognized company creative solutions. Instead, the innovative component, as authors state, determines the most significant indicators, including: the level of commercialization (which is a rather strange choice because, in general, we are not talking about qualitatively new marketing moves); productivity in high-tech manufacturing; savings due to the use of new technologies; share of high-tech products and services in total sales etc. (Litun et al., 2010).

Quite an interesting attempt to combine the existing theories and methodologies of market creativization was made in the doctoral dissertation of A. Horn (2009), who explored the market development of intellectual and creative services. In his view, innovative creative intellectual activity is nothing more than a prediction of "new intellectual and creative services to periodic change of any baseline activity and increase of its effectiveness".

Numerous discussions taking place in European countries and the US often include the intelligence assessment in the process of sharing knowledge, abilities, skills and competencies acquired. E. Klimova and T. Klimova (2014) describe this new type of consumers (being at the same time consumer goods renderers), calling them X-PEOPLE. The authors are deeply convinced that technologization, information, ecologization and other trends of today's society are changing quite rapidly and thus the conventional marketing approaches that were successfully used in the twentieth century already in the XXI century are hopelessly outdated. Here arises the new name – x-man, the behavior, preferences and tastes of whom may be unpredictable considering new economic and technological realia.

Much further went the Russian researcher O. Zubeyeva (2014) who grounded the concept of "nanopeople" in relation to strategic management of innovative entrepreneurship. In the near future nanotechnologies will dominate in all areas of production of goods and services, even in the traditional ones. So one can expect that changes in human behavior will also be quite active, and will depend on "nanologic", particularly in the field of production.

Another vision was presented by an American researcher T. Kelly (2001): innovation leads to creative arts leadership, which, is obviously, based on intelligence and determines the creative leadership of a company.

Quite an interesting approach to the management of intellectual and creative resources in banking was proposed by S. Nasybyan (2006). The main points of it include:

- introduction of most recent technologies in management, forming a new type of organizational behavior, development of team leadership skills, scientifically explained conflict management;

- the use of generally accepted (global, European) standards, rules and procedures;
- analysis of external regulatory environment (this is especially necessary for international competitiveness).

Important information for intellectual and creative resources management (S. Nasybyan, 2006) include: photos of the day, evaluation of innovative activity of a particular employee, intellectual and creative cards of employees that define the whole range of intelligence operations carried out.

However, it should be noted that the current EU creativization processes reflect, in general the global trends, but also have their own specifics, which clearly defines the consolidation of supranational and national approaches to planning and supporting sectoral strategies.

So the increasing creative synergy of European society is largely based on the intellectualization of economic space. However, we must remember that created intellectual product is a combination of creative ideas, economic risks and intellectual property protection. It applies not only to the discovery and technological improvements, but also to the field of arts and media. So actually formed multicreative area, on the one hand, involves the formation of significant sectoral benefits caused by vertical integration of companies and consortiums, and on the other – the horizontal integration of new producers, including the class of the so-called "creative industries".

However, shifts in the creative sector involve the formalization of copyright for the works of art, books, music, research and other creative achievements for which it is often almost impossible to obtain a patent or a license, despite the fact that their basis is the creative capital. Creative individuals involved in this area are essentially freelancers who when successful just get cash, while in the case of failure – do not get anything at all, thus their activity is in fact quite risky (Figure 1).

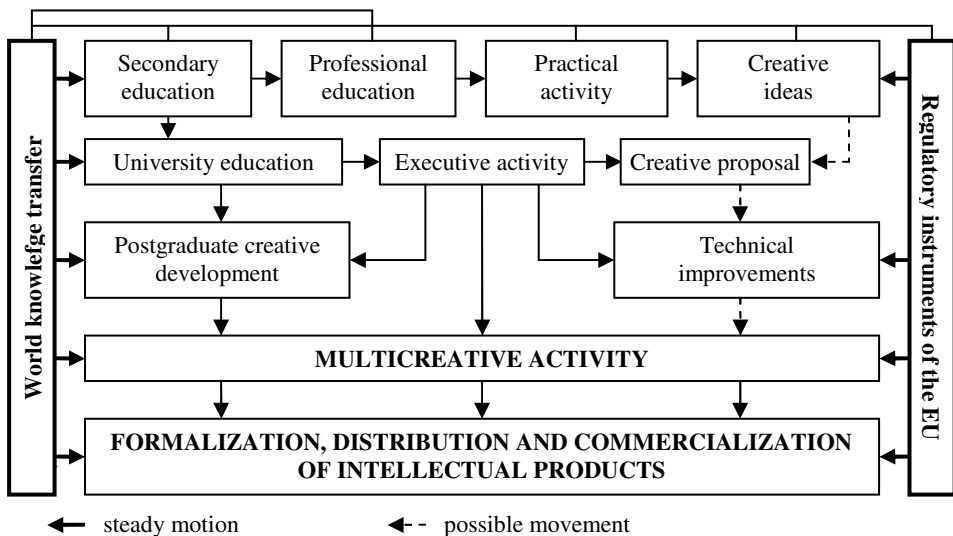


Figure 1. Creativization of intellectual products creation and movement, authors'

Vertical horizontal line (Figure 1) implies the existence of a direct model of creation and movement of intellectual products: general education, university education, postgraduate creative development and then – multicreative activity, and at the final stage – formalization, distribution and commercialization of innovations. However, in today's EU additional, or indirect lines are also available, within which the central element of executive activity can transform creative suggestions of experts with university education, relying on possible creative ideas of workers, into technical improvements with further movement to multicreative sphere in the process of permanent development of new intellectual products. The typical example of such a movement is technical design. However, the executive creative activity can lead to a direct transition to multicreative operation and further development of intelligent products. The scheme clearly shows that the interaction described above is based on the world flows of knowledge and the identification signals within communication framework models in Europe. The fundamental EU difference is its regulatory instruments, which impact on the dynamics of intellectualization of European society is increasing every year, and this is demonstrated in the following three tables. In particular, the first of them (Table 1) illustrates the evolution of the EU creative goals, accelerating creative changes over the past 15 years.

Table 1. Transformations of creative purposes in the EU (Bruell, 2013)

	Old Programme (2007–2013)	New Programme (2014–2020)
Aims	–	General program objectives: - Cultural and linguistic diversity - Strengthening competitiveness
	"Culture": - Cross-border mobility - Transnational circulation - Intercultural dialogue - European citizenship	"Culture": - Development of competence: know-how, new business models, adaptation to digitalization, career internationally - Transnational circulation: literature, tours, shows, events, exhibitions
	"Media": - Strengthening the audiovisual sector - Distribution of audiovisual products - Competitiveness	"Media": - Development of competence: digital technologies, adaptation to market changes, distribution and coproduction, market access - Transnational marketing, distribution to new groups of audience, new business models
	"Media Mundus": - Cultural and commercial relations between European and third countries film industries	–

The new program "Creative Europe" has, in contrast to its previous version, clearly defined priorities among which an important role belongs to the strategy of competitiveness strengthening. Now (since 2014) its structure covers not only production achievements but also intellectual property generation. Therefore, the main identified competencies are: development of know-hows, new business models, system of innovative products adaptation to products digitization, international career opportunities for staff. It is assumed that in the next 7 years there will be more expan-

sion of creative activities in the whole European Union, however, taking into account local conditions of separate countries (Table 2).

Table 2. Diversification of the EU creative areas (Bruell, 2013)

	Old Programme (2007–2013)	New Programme (2014–2020)
Spheres of activity	<p>"Culture":</p> <ul style="list-style-type: none"> - Cultural projects / literature translations - collection, analysis and dissemination of information - Festivals of cultures 	<p>"Culture":</p> <ul style="list-style-type: none"> - Cross-border cooperation projects - Activities of European institutions and European Network - Circulation of creators and their works - Literature translations - culture prizes, cultural heritage award, the "capital of culture" status
	<p>"Media":</p> <ul style="list-style-type: none"> - Professional support those who work in this sector - Distribution of films and audiovisual programs (including film festivals) - New technologies: pilot projects, video on demand and digital cinema 	<p>"Media":</p> <ul style="list-style-type: none"> - Acquisition of skills and knowledge through networking - European audiovisual products and their circulation potential - Pan European and international cooperation - Commercial audiovisual events online - Network of European cinema owners - New groups of viewers, new business models
	<p>"Media Mundus":</p> <ul style="list-style-type: none"> - Trainings for those who work in this sector - Access to international markets - Distribution of European works on non-European markets and vice versa 	-

According to the "Creative Europe" program (2014–2020) the creative sphere should have sectoral and spatial localization of cultural life. Important intellectual areas for further development include: establishment and development of networks, cross-border cooperation projects, support for active circulation of European audiovisual, formation of new groups of viewers. All this taken together should provide systematic multicultural effect on the EU intellectual differentiation.

It is clear that creative plans for implementation in the European Union will need substantial financial support and also certain structural changes (Table 3).

A fundamentally new approach in the European Union during the period that will last until 2020, has become the transition from grant funding to grant supporting, usually for international and interdisciplinary projects and also the consolidation of sectoral programs. The beginning of this approach implementation is the unification of the programs «Media Mundus» and «Media», mostly because for average citizens their goals and strategies are identical in understanding and perception.

As can be seen from Table 3, the total funding of the creative sector should grow by 1.54 times. At the same time the interdisciplinary sphere gets 286 mln EUR, which was not mentioned previously. An important element is transnational political cooperation, which in the past was not included into to the creative sphere. The fundamental position of the "Creative Europe" program is leaving the idea of direct financial support as such.

Table 3. Resources and expected changes due to EU creativization (Bruell, 2013)

	Old Programme (2007–2013)	New Programme (2014–2020)
Financing	<i>The total funding:</i> 1.17 bln EUR Culture: 400 bln EUR Media: 750 bln EUR Media Mundus (2011–2013): 15 bln EUR	<i>The total funding:</i> 1.8 bln EUR (increase of 37%) Culture: 487 bln EUR (30%) Media: 950 bln EUR (55%) Intersectoral sphere: 286 bln EUR (15%), of which 211 mln EUR from the guarantee fund 75 mln EUR for transnational political cooperation
	Structural changes - Grants - Direct financial support - Media Mundus projects with third countries	- No grants, only grant projects - No direct financial support - Media Mundus should be fully integrated into the program of Media Guarantee Fund

Given all of the above we can position the creative model of the European Economic Area intellectualization as follows:

- First, the process of EU intellectualization is closely associated with technological progress, innovative development and the growing demand for new goods and services, which implies the existence of highly qualified specialists, the need for further training which cannot be covered only by domestic labor resources.

- Second, the global demand for new products cannot be satisfied only with new technical solutions, as significant amount of creative elements increase consumer attention to aesthetic qualities.

- Third, the protection of intellectual property rights not only covers individual countries, and is international in its essence, and it will be successful when all (most) countries agree to sign international agreements guaranteeing authors full intellectual and material rights on inventions, technical solutions, new forms of design, works of art etc.

- Fourth, creative achievements of today’s authors can be commercialized at the early stages of creation, i.e. at the level of productive ideas. This is primarily related to the production of films, TV shows and industrial design. Pitching (selling ideas) is becoming more common in the European Union and should develop having clear a regulatory framework and common positions for all parties concerning the transfer of creative ideas and ensuring their copyright.

- Fifth, the creation of a network society will soon significantly affect the accelerated movement of intelligent products, their modification, sectoral and creative diffusion, enhanced differentiation. Soon creativization of intellectual activity will become the mandatory condition for the EU full innovation cycle.

All these processes embodied in the models of global creative and intellectual commercialization in the European Union are presented graphically in Figure 2.

As follows from the scheme in Figure 2, global pitching will become an increasingly more common phenomenon. An invention belonging to a group of developers, after the purchase of its intangible essence (the idea) by TNC and SME, is transformed into a technical enhancement which through creativization, intellectualization and commercialization can form a completely new product, in demand globally.

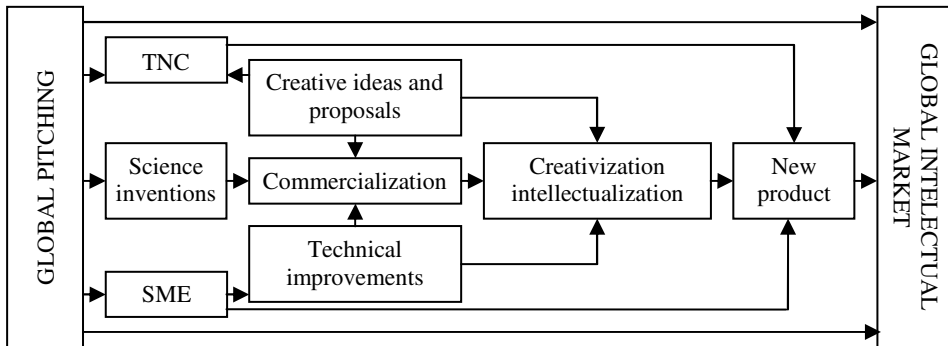


Figure 2. The genesis of creative and intellectual commercialization in the EU, authors'

Scientific inventions in the EU selectively combine the activities of TNCs and SMEs through participation in various programs, creating public-private partnerships at earlier or later stages of intellectual reproduction.

Conclusions. Creativization of and economic social life in the EU covers not only the creative sector as such, but also takes places in all other sectors of national economies, thus forming the fundamentally different basis for the development of the entire sectors in the integration (industrial design, electronic music, contemporary technological art, technoart etc.). Such diffusion leads to the formation of new marketplaces for ideas, while the so-called pitching allows implementing productive creative author truly innovative projects, thus realizing virtual, outsourcing and technological models of the network society, the influence of which on the consciousness, behavior and consumer choice is still rather difficult to predict.

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