

## **ECONOMICS**

### **HIGHER EDUCATION AS A STRATEGIC FACTOR IN THE DEVELOPMENT OF THE CREATIVE ECONOMY**

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***Annotation.*** *The article considers the essence and significance of the creative economy and the creative class. It determines the significant influence of higher education on the formation of the creative class and highlights the experience of the National University "Kyiv-Mohyla Academy" in the formation of creative thinking of students.*

***Key words.*** *Creative economy, creative class, higher education, techniques of creativity development.*

According to the UN, the creative economy accounts for 3.4% of world GDP, its share has reached 25% of the world's population, and growth rates are twice the growth rate of services and four times industrial production.

This concept was first introduced in Business Week in 2000, and in 2001 John Hawkins published Creative Economics [1], in which the author described new economic systems where value is determined by non-traditional resources such as land or capital, and depends on originality and creativity.

It is freedom and the free market that provide a unique opportunity to turn your own ideas into goods or services. And this is the essence of the creative economy, - Hawkins wrote.

Creative economy is a set of people and businesses that create cultural, artistic, innovative products and services, as well as spaces where creators can present their work, exchange ideas, work together on projects. That is, its basis is the use of creative imagination by people to increase the value of an idea. The creative economy gives new life to production, services, trade and entertainment. It changes the environment in which people want to live, work and study, where they think, invent and create.

The creative economy is already a rapidly developing branch of the world economy. It is dynamic in terms of revenue generation, job creation and export development, as it is less tied to material resources. Hundreds of programs of various scales have been introduced in the world to strengthen the creative sector: from the level of UNESCO or state programs to municipal ones.

For example, the United Kingdom, which has set up a government development program, set up support agencies, provided preferential accommodation, grants and

affordable credit, and has achieved tangible results in this area - £ 77 billion a year and 1.7 million jobs. And one of Europe's largest creative industry clusters, according to PwC in Barcelona (The Catalan Institute of Cultural Enterprises), which coordinates 140,000 creative entrepreneurs, creates added value of 5.7 billion euros a year.

Has anything been done in Ukraine, apart from defining the concept of "creative industries" and introducing it into the Law of Ukraine "On Culture". Creative economy is about freedom, ideas, possibilities of bringing them to fruition, about networking, interaction and cooperation.

According to research, in recent years, hubs, coworking spaces, activity centers, business incubators have been set up in various cities of Ukraine, and not only for IT projects. Moreover, social entrepreneurship is developing.

Business incubators train ATO participants or other beginners who would like to start their own business for free. In Kyiv, 21-year-old Vladyslav Malashchenko opened the Good Bread From Good People bakery, which employs eight people with various forms of intellectual disabilities. He won a grant to study how to start his own business at the Startup Ukraine educational center. Such ideas lead to social change. It should be noted that social entrepreneurship and creative industries are developing in Ukraine. Large-scale forums, festivals, lectures, workshops and training courses are being held on the topic of creative economy and creative industries. We have a lot of active talented people with a cultural background, who are emotional and sincere, who want to change the world and their cities for the better, who want to be beneficial and are socially responsible. The Ministry of Culture is holding an international forum "Creative Ukraine", but this is not enough. Thanks to the development of the creative economy, Ukraine can reach a new level instead of supplying personnel for export.

It is the unique human capital, talent, knowledge that can be the impetus for the development of Ukraine's creative economy. And this is where it is extremely important to promote the development of the creative class.

The concept of "creative class" was introduced by the American-Canadian economist and sociologist Richard Florida, a professor at the School of Management named after Joseph Rothman at the University of Toronto. In 2002, he published the book "Rise of the creative class" (translated into Ukrainian as "Homo creativus. How a new class is conquering the world" [2]), in which he set out the theory of success of urban development.

Florida understands the concept of "creativity" as the creation of important forms that are the most valuable product in the economy of the late twentieth century, although not a commodity as such. Therefore, the author builds his theory around a person who produces creativity. It is the employee of the creative sector, in his opinion, who is the embodiment of the spirit of the time and shapes the economy of the modern city.

"Creative people are different, they do not live like the classic working class of the previous century," he wrote.

According to Florida, the future belongs to the creative class, so from now on cities must become comfortable for the lives of these people and adapt to their lifestyle. The

work schedule is irregular, they can go for a run at lunch after the meeting, and work at night. The offices are transformed for the convenience of such people respectively.

The secret of economic growth, according to Florida, is hidden in a complex of three Ts - tolerance, technology and talent. "The economic development of the region is ensured by creative people who prefer places that are diverse, tolerant and open to new ideas."

According to Florida, the "gay index" is also important. He conducted a study in which he analyzed a map of gay settlement. According to it, the author concludes that gays are a "litmus test" of creativity, because the creative class feels safe in cities where there is tolerance. Following this idea, Western European cities began to pass laws on tolerance, believing that it would increase their economic capacity.

The author of the "creative class" category emphasizes that money has never been a sufficient motivation for creative people. They need internal incentives associated with the creative component of the activity. Interesting and responsible work is an opportunity to make a contribution and influence the process; this is confidence that your activities matter. Unlike the traditional working class, the creative class expects an individual approach. Therefore, to direct their abilities and skills in the direction of productive work is sometimes very difficult. There are many theories on how to get different creative individuals to perform the tasks set by the company. In 1998, McKinzie Quarterly published a review entitled *The War for the Best Personnel*, which, based on a survey of more than six leading experts from 77 major US companies, concluded that, although culture is equally important to all respondents, values and independence ", they can be divided into four separate groups.

- "Follow the winner": for this group, career growth and advancement in the hierarchy of a successful company are important, while the company's mission does not play a special role.

- "The greater the risk, the greater the reward": the representatives of the second group prefer to receive various forms of reward and feel the active role of the company in improving their professional skills.

- "Save the world": The third group needs an inspiring goal or creative tasks, but pay and training are not important to them.

- "Lifestyle": members of this group value flexibility, good relationships with the management and location of the company, rather than development of the organization or job satisfaction.

Nevertheless, there is no consensus on how to motivate and manage employees' creativity.

Thus, the representatives of the creative class in their socio-status, worldview and psychological characteristics act as a social force interested in social, economic and technological innovation, steady improvement of quality of life and the priority of individual rights and freedoms. It is quite natural that this forms an appropriate order on the part of the representatives of this specific social group for the quality and format of education (both formal and informal). Attention to the education system is preconditioned by the following circumstances.

Firstly, the most important strategic resource in the modern world is human intelligence, and the intellectual potential of society directly determines the economic and social development of the country.

Secondly, the quality of higher education largely determines the pace and direction of development of the country, so the urgent task is to take into account the education system of revolutionary changes not only in science and technology, but also in economics and culture to transform them into appropriate educational programs and standards.

And thirdly, universities and other higher education institutions are the institutional actors that are designed to actualize the innovative paradigm of social genesis through the development and integration of all three components of the "knowledge triangle" (education, research, innovation), large-scale investment in human resources, support for the modernization of the education system "[3].

The above means that in the context of the formation of the creative economy it is necessary to change approaches to the education system, as well as to strengthen the role of creative and natural sciences.

In view of this, in 2015 at the Department of Economic Theory, Faculty of Economics, National University "Kyiv-Mohyla Academy" the discipline "Creative Thinking" (for undergraduate students) and the discipline "Open Innovation and Creative Thinking" (for master's students) were introduced.

Five years of experience in teaching these disciplines allowed us to draw the following conclusions:

- every student is a creative person;
- the level of development of creative thinking really depends, according to A. Maslow, on the system of upbringing and education, which were applied to a particular individual [4];
- personal development of each individual depends on his/her desire to get out of the comfort zone and apply some efforts to make full use of creative development techniques;
- The personality of the mentor is essential, he/she has the ability to see the creative abilities of each student, to support and develop these creative abilities.

An important factor in the development of creative thinking in students is a systematic approach to the use of techniques for its development. As practical experience has shown, each technique of creativity development is aimed at its specific aspects. This allowed us to develop our own classification of techniques for the development of creative thinking. The traditional classification involves the presence of two groups of techniques: team and personal development of creativity. The proposed classification contains 6 groups of techniques for the development of creative thinking [5].

The first group includes techniques that allow you to identify and systematize the factors necessary for successful project implementation (eg, mind maps).

The second group includes techniques that can identify the root causes of problems (technique "Why?" And its modifications).

As for the third group, this includes techniques for generating ideas (primarily

brainstorming, 3 Walt Disney chairs, 6 hats of thinking E. de Bono, SCAMPER).

The fourth group includes techniques for choosing the most creative and, at the same time, the most realistic idea for implementation (for example: pros, potential, remarks; the gist of a crazy idea; is this idea so crazy indeed?).

The fifth group includes techniques that allow you to identify problems, threats and risks that may arise during the implementation of the idea (this technique comprises open questions, contradictions, as well as, 3 chairs and 6 hats).

Finally, the sixth group is a group of techniques that avoid the constraints hindering the successful implementation of the project, problem solving, task execution (subtraction; mission not completed; break the rules).

Experience has shown that the consistent use of these techniques in the implementation of projects by student teams, allows not only to generate a large number of creative ideas, but also to make reasonable creative decisions, take into account possible threats and risks and ensure successful project implementation.

The conducted research, and also the analysis of practical experience allow to assert that management of development of creative thinking trained at university can be carried out at three levels.

Firstly, at the level of the individual, because when communicating with teachers, other students, as well as when participating in various student organizations and activities, personal changes occur.

Secondly, at the level of the process, because students appreciate the use in the educational process of a large number of practical forms of training.

Thirdly, the development of creativity is facilitated by the educational environment itself: psychological climate, motivation, a certain level of freedom, the ability to freely choose additional disciplines and occupations.

It is education that performs a large number of exceptional functions, among which the most significant is the achievement of such a level and quality of education that allows a person to become a competitive specialist in the transition to a creative economy.

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