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Quo Vadis Creative Cultural Industries?

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Abstract Our study is a pathfinding in the sense that we are looking for the social effects of individual creativity performances and their objectifiable forms. We propose our critique regarding the current approach which is not properly system-oriented, and we provide an answer for this as a working hypothesis. Although creativity is approached on an individual level, but at the most on a smaller community level, it still has social and national economic effects. Therefore, it is very important how the access gates – education, micro and small enterprise level economy development – work. Based on common law, these are controlled from above through regulations, although it is exactly this level which cannot easily tolerate any ties due to its nature. In our approach we also refer to the evolutive aspect of the economic environment, because the quest for novelty or the novelty which developed spontaneously highly enforces adaptation and accommodation. Our pathfinding study raises a number of other types of questions as well, which have to be clarified for the development of a new measurement system, which can help the creative sector find a better way of operation. This might seem culture-specific, but, presumably, it has general operational rules. We are looking for the methodology and the internal counter-effects, as currently we can only mainly see concomitants from others' research results. We tried to examine a creative industrial segment, through which we introduced the reason why we think that a re-planning is necessary. We have analyzed the so-called COMPENDIUM country profiles of 42 countries to test our hypothesis. The COMPENDIUM (Compendium of Cultural Policies and Trends in Europe) is a continually updated web-based information and monitoring system focusing on the cultural policies and trends of European nations under the auspices of the ERICarts (European Institute for Comparative Cultural Research) of the Council of Europe since 1998.

Keywords Creative industries, Cultural policy, Innovation, Start-up, Added value production, Measurement

1. Creativity – Evolution

In a given ecosystem, unique actors compete with each other. Only those individuals survive that are able to show a unique feature which ensures a competitive advantage that puts them before the others. This unique feature occurs spontaneously and enables the individual to adapt to its environment optimally (i.e. to create an added value). This sounds like we are discussing the basic principles of biological evolution. Nevertheless, we could write this about market competition as well and not be the first with this thought (see the summary of Kieser from 1995). The two main differences between the two biomes – without going into detail – are that living creatures compete in the biological evolution, from unicellular organisms to complex organisms, such as humans, while in the corporate world companies or, rather, communities/organisational cultures compete for survival. The other big difference is that in biology, diversity, which ensures the possible competitive advantage, can only emerge spontaneously, which, as recent study shows, can be learned by other creatures as well (Auersperg et al 2014). In the organisational world, however, this development cannot only occur spontaneously or by acquisition from others, but by consciously being looked for as well; in other words, by means of innovation-research-development. In the organisational world spontaneous and intentionally created novelties are birth as a consequence of individual creativity or creative work. Based on this, we can declare that creativity is essential for the establishment of the future – but at least the opportunity for survival. Similarly to biological evolution, not every change supports specimens, but those specimens which obtain a competitive advantage in a given period and among the relevant circumstances (i.e. they adapt more optimally), stay alive unlike the others, and their habits spread more than those of the weaker and less penetrative/dominant specimens.

Those competitors that are successful in a given period have more followers, which is a fundamental socio-psychological phenomenon (for example: Bandura 1962).

As it can be seen, creativity that evolves on an individual level contributes to the development, survival and adaptation

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of the whole system. It is very similar to biological evolution, during which the most important thing is the survival of the DNA (see Dawkings 1976), for which life created a serious and comprehensive structure. The evolution of the organisational world created organisations, which support the survival of a community culture that possesses unique attributes, by providing a framework for it. It is a fact that we do not yet know exactly which the basic element is that is able to guarantee the survival of these complexities.

Artistic activities have been a part of human life since ancient times, despite not strictly contributing to the preservation of the human race. Still, they facilitated the development of skills and abilities that played a significant role in the renewal of a society. In addition to its preserving and facilitating function, the creative industry, resulting from artistic activities, provides an opportunity to create novelty in our modern times.

Creative industry has been developed amidst significant societal changes, of which the most significant is societal networking, as we are transformed from consumers to users and creators. Creative industry increasingly serves social needs, facilitating social relations and a useful way of spending our free time. Due to the above, economy, culture, society and politicians pay increasing attention to the creative industry. A supportive environment is beginning to develop around the creative industry that also effects the modification of certain professional policies and statutes and the transformation of organisational structures.

1.1. Innovation and Creativity

In the 21st century, creativity has become a key concept, in addition to research, development and innovation.

In the 1950s and 1960s, innovation referred to scientific developments. For scientific progress, appropriate environment, peace, international cooperation, access to missing ingredients and facilities were needed where these researches could continue. National economies were too weak after World War 2 to create these, but governments considered the establishment of an appropriate environment as their task and included it in their range of responsibilities. Mainly, the novelty of nuclear energy raised the need for research and usage for peaceful purposes, and space research also opened new perspectives. In these cases, the conditions of scientific innovation were typically created as a consequence of the cooperation of several states (EURATOM, European Space Agency), i.e. with intergovernmental cooperation.

Industry recognised that it needed more "science", as more and more scientific results infiltrated into economy and turned into products. In the United States, Nobel Prize winner economist Robert Solow was the first to point out as early as 1957 that the secret of the successful economy of the United States is technical development. Since both spheres (science and economy) follow different logic and have different characteristics, the state joined as a catalyst to facilitate their cooperation. This means that the role of the states has changed. While earlier the conditions of innovation were created with large investments (space research, nuclear energy), in the 1970s and 1980s states set the objective to promote the cooperation of science and economy – that is, the elimination of obstacles to the evolvement of mutual advantages, either by means of subsidies or with the help of regulations.

By the end of the 1990s and the beginning of the 2000s, in addition to science, economy and state a more significant role was assigned to consumers and the citizens, not only in terms of needs but due to the opportunities offered by technology, also on the level of production. In the networking world any kind of professional innovation could evolve under totally different circumstances than in the fifties or sixties. Masses became consumers and developers at the same time. Innovation was also accepted by society, and what is more, users are not only able to accept new things, but they also need new things, and by using them, they become a part of the process of creation. Thus, consumer behaviour has changed, which affects innovation and economy, and all this happens in an environment where the functions of participants have also changed.

Creative environment and activity quickly adapt innovation and transfer it to industry, economy and every area of life. These innovations have a different nature from that of the developments in the fifties. According to several studies (Kern 2011; Ságvári 2008, The Impact 2009) innovation can be functional, scientific or technical, due to which new products and services are created. In the creative industry, innovation appears in aesthetics and arts or it refers to stylistic items. While previous innovations were identified with "finding" or novelties generated by discoveries, aesthetic and soft innovation became widespread in the age of creative industry (Paul Stoneman's notion, Bakhshi 2009), which assumes more conscious choice. In the event of soft innovation, innovation appears in products and services, and its effect is sensory, aesthetic and intellectual, rather than functional (seeing, feeling, smelling, hearing) (Bakhshi 2009). Aesthetic or intellectual products such as music, books, films, fashion items etc. have been influenced by innovation; in these cases intellectual property rights stand in focus, while patent is determinant in the case of traditional research-development.

A new interpretation of innovation has been developed, which is different from the previous scientific, technical and functional innovation recognisable in products, services and processes. The commercial benefit of soft innovation is salient. Creative industry is the driving force of innovative processes. Creative industry originates from a value-driven and cultural economy, it is competitive and innovative, and the distinctive feature of its products is high quality.

Creative industry is not a unifiedbut an aggregate category. Creative industry has an interdisciplinary feature: heterogeneous sectors are working under one umbrella, i.e. it is comprised of several sectors instead of one branch of industry only, therefore it is complex and diversified. Usually the following sectors are listed under creative industry: advertisement, architecture, arts, market of objects

of art, handicraft, design, fashion, film and video, computer games, music, performing arts, publication, software services, radio and television. According to the World Intellectual Property Organisation, creative industries are copyright industries in which artistic or creative endeavour is the essence of the product or service. Creative products are "experience goods" (Flew 2012:75), for which the feeling of satisfaction is subjective and not really measurable. Creative industry creates symbolic products (ideas, ideologies, experiences and visions), the value of which is determined by the consumer when decoding its meaning. For example, events like the Olympic Games or the Soccer World Cup are catalysts for other artistic and/or media events.

Creative industry - as a catalyst of innovation - is a sector based on culture, its result produced is often functional (architecture, design, design graphics, advertisement etc.), and it serves as a basis for numerous other sectors. Several studies highlight that tourism and the sector of informational and communicational technology development rely the most on the cultural and creative industrial sector. There are large opportunities in this sector. Not only the economic benefit, the increase of employment and the creation of new SMEs might be significant, but also the expansion of international relations and the intensification of dialogue and understanding between cultures. They come together with the development of the cultural and creative industrial sector, which definitely means an advantage in the globalised world. The European Union, therefore, pays special attention to the development of creative industry.

In April 2010, the Green Book on the redemption of the potential of cultural and creative industrial sectors, which was accepted by the European Union, claims that in our rapidly changing world production plants are replaced by creative communities, and "social experience and the ability to create networks has become a competitive factor" (COM2010). The Green Book considers the cultural and creative industry as an engine for everybody, which has plenty of unexploited potentials in terms of growth and workplace establishment. It suggests that the nations should focus their resources on this area, because European knowledge and talent will boost innovation. Cultural and creative industries are among the most dynamic sectors of Europe. The Green Book describes the following parts from the study "The effect of culture on creativity" prepared for the European Committee in 2009 by the KEA European Affairs: cultural and creative industrial sectors are the source of the imaginative solutions of several different sectors; from the re-invention or branding of countries, regions and cities, to the development of e-skills necessary for the information and communication technology, from the motivation of research to the seamless communication of values, from product and service innovation to the facilitation of sustainable economic environments with low CO_2 emission, from the dialogue between generations to the dialogue between cultures and the building of communities.

According to the Green Book, creative industries create contents for feeding digital tools and networks, furthermore, these sectors play a peculiar role in the front line of digital change and they are able to establish and strengthen social and cultural trends; and companies which use more services of cultural and creative sectors apparently perform much better in terms of innovation. In addition to the above, those who perform creative tasks can integrate more efficiently into the wider economy, therefore innovation and new ideas work as a kind of channel. In this sector freelancers and start-up enterprises are common.

Let us discuss in more detail which items should be included in this ecosystem in order to develop and to be able to operate on a higher level more efficiently, not just to survive.

2. The World of Start-ups

Let us narrow our question down to an area which is very fashionable but less familiar and therefore more and more frequently examined: the world of start-ups.

In spite of the importance of small and medium-sized enterprises (SMEs) the European Community did not really deal with the SME sector during its first 25 years - but it was true for the rest of the world as well. The aim of the European Community was to increase the competitiveness of the European industry, and large enterprises were expected to realise this. The programmes targeted the creation of a common market, its regulation, standardisation, as well as the better utilisation of research-development results. The main objective was to increase efficiency. Both the Community and the individual countries paid more attention to this sector from the beginning of the eighties, as the importance of SMEs increased and became more obvious in terms of employment and innovation.

In a study which examined Israeli start-ups (Chorev & Anderson, 2013) the factors were categorised according to importance from the perspective of the ecosystem and future success. The most important ones were: strategy, idea, marketing, the dedication and expertise of employees; while less important factors are management, customer relations and research-development; and the least important factors were the following: economic environment and political environment (Magos & Németh 2014).

The Europa Innova paper n°16 Priority Sector Report (Power 2011), which is about these macro environmental impacts, claims that there is a correlation between regional innovation and the presence of creative industry, considering traditional innovation indicators (income, impact on GDP growth, number of employees etc.), but this is not a final or direct correlation. For example, there is no direct correlation between the regional innovation level and the growth of creative industry. The study itself claims that the thesis according to which creative and cultural companies and employees are connecting with other types of creative and innovative industries cannot be fully proven. It is true that without a doubt, creative and cultural industry are significant constructors of intellectual property. These mixed results

show how hard it is to find standard innovation indicators, to measure the level of innovation and its characteristics in the creative and cultural sector. The categories of science and high technological commitment and relationship system are often used for measuring regional innovation, and it is not quite obvious that the creative and the cultural sector work with the same type of "innovation" systems, while preserving its own creativity and innovation. But at the same time, in the top 10 regions of the Regional Innovation Scoreboard the characters of the creative and cultural industry were overrepresented in the survey as opposed to other regions. This leads to the conclusion that innovative environment contributes to the prosperity of creative and cultural industry and vice versa: creative and cultural industry influences regional innovation, and plays a role in it.

When interpreting the statements, it is not worth dealing with the external environment now, although if we only consider the Hungarian situation, the environment also has an effect on performance, whether considering indirect and direct effects (e.g. legal environment, entrepreneurial culture, taxation questions, or even the support of arts, educatedness - in the sense of what kinds of competition young people have once they have become independent).

Among less important factors the start-up feature should be highlighted. A start-up already includes an idea, which has to be refined, so the classic search for novelty is put in the background, and as opposed to this, the further development of the idea will be the primary activity of the young company. We assume that the management was put into this category because they receive support, even externally if necessary - which would be a contradiction because investors are looking for a good team (including management). The investor would be negligent, if he did not control his money and did not offer management-like support for the youth.

Then we are left with the controlling of the internal system. What does it look like? Where is the value created we are looking for?

What is the process of value creation like within an organisation?

As an answer to this question, Gray (2002:63) offers a model, which we have amended with a few additional remarks (Németh 2009) (see figure 1.). We have also used several approaches from the tools of success management including quality-oriented models, such as TQM (Tenner, DeToro 1996) and, the European version, EFQM, which is derived from the former. As for success-based models, we should mention the 4+2 (Nohria et al 2003) and the McKinsey model (Peters and Waterman 1982).

The message of this model is that entrepreneurs/managers perform different transformations with their competence using resources their skills allow them to reach, which may result in a novel condition of resources. This novelty is the value, which, when favoured by the market, can be regarded as value added.

The companies possess heterogeneous sets of resources, which result in the differences between them and their performances (Penrose 1959; Wernefelt 1995 in. Tóth K. 2002). Peteraf (1993) distinguishes between three special resources: 1. possession of rare fixed, or quasi-fixed resources; 2. Advantages due to monopoly status; 3. Innovation, new knowledge.

Enduring competitive advantage can, therefore, only be derived from resources and competences that are rare, hard to duplicate and/or can be mobilised or substituted. In other words, we have just declared that no perfect resource market exists.

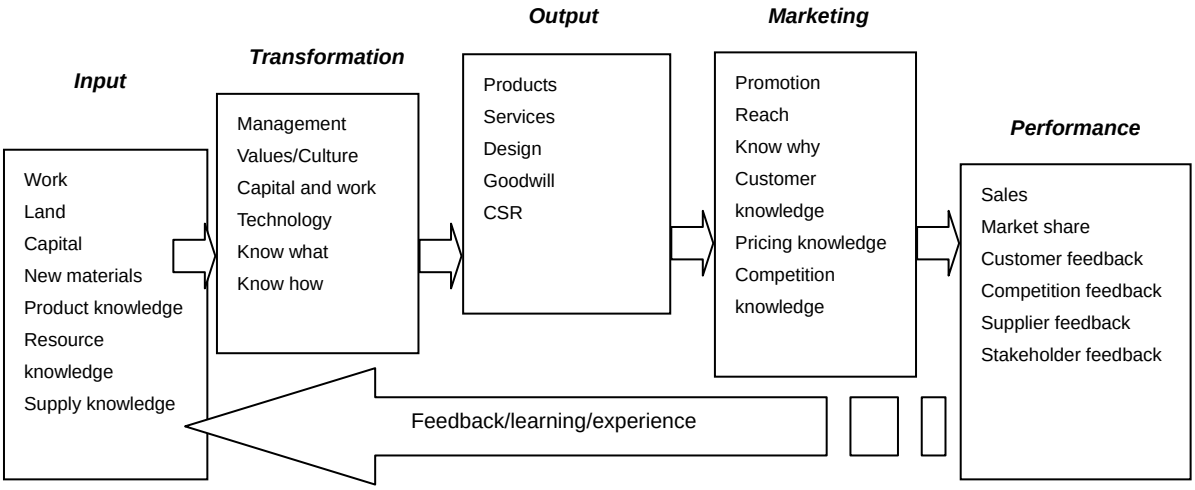

Figure 1. Gray (2002:63) model and Németh (2009) adds on

With a few exceptions, enterprises progress along stages of growth (it is rare for large corporations to be created as such). However, small businesses are not only a class of size, and they are not miniature counterparts of large corporations (Steinhoff - Burgess (1993). In terms of management principles, the same principles are followed as at the largest corporations, yet this is not a case of simple adoption, but that of adapting principles (ibid. p23).

Consequently, these organisations do something differently in their process of creating value.

However, in the course of examining the processes, Gray (2002:63) refers to further experts (Granovetter, 1985; Lewitt, March, 1988; Blackler, 1995), claiming that quickly invented processes, which are not necessarily optimal solutions, are integrated into routine. Later not enough attention is paid to process optimisation. That is, they do not learn from their own mistakes, and they do not adapt themselves to the environment.

It can be an organisational characteristic whether the organisation is able to adapt to its environment.

It is the capability (potential) of the organisational competences and their level of utilisation (realisation) that determine the ability of an organisation to perform, create value and secure competitive advantage in its operations. The basic aim of a healthy organisation is to survive and prosper (profit maximisation). These aims can only be reached in the long run if the organisation is able to generate added value (Porter 1980, 1985, 1990; Stephan et al 1999) and create new values. This requires the organisation to ensure and maintain its competitive advantage (Porter 1990) over its competitors, thus developing the most suitable adaptation method for its environment.

Organisational research conducted in the past decades have set a direction of thought, according to which it is no longer the hard factors that determine the standards for value creation. Research made into organisational culture point out that the quality, strength and ruggedness of culture (its power to identify, social penetration and model-providing ability) all affect the performance of an organisation to a significant extent. (For instance, companies with a strong leadership culture showed an overall growth of 682%, during the 11 years of observation, whereas this figure among their weaker counterparts was only 166% over the same time period (Wall Street Journal 2/14/1997) (Denison 1990; Kotter and Heskett 1992; Schein 1990). Other research showed positive performance correlations with regards to managerial value transfer and organisational performance (Cameron and Quinn 1999).

The efforts of an organisation in the preservation and everyday usability of its own values, as well as in the generation of new ones, form part of its organisational culture. Therefore, it is a fundamental principle in the quality of knowledge (as value) creation, preservation, traditionalisation and transfer. It is a form of organisational learning ability (Senge 1990). The ability to learn is about competence development and regarded as one of the modules that can be embedded in the strategy. This organisational competence can be developed by the implementation of the strategy (as per Mintzberg, Argyris and Kaplan-Norton). By means of the same embedding process, other organisational competences can be developed as well.

Organisational psychology examines systems on three levels (individual-group-organisational), and if we supplement them with a higher sociological level, then the above analytical environment can be efficiently applied for societies. I.e. national economies also compete, as Porter claims, and it can be said about bigger community cultures (national and bigger categories, even groups with common religious and historical past) that they are in a competition, as the GLOBE research shows (Bakacsi 2008).

The above provide logical framework for being able to define our living environment as a dynamic system in an economic context.

About the European "ecosystem" on a national level

Creative industry cannot be separated from cultural industry, it is connected to it, but it is different. Creative practices and creative consumer needs appeared where the consumer becomes a producer through the evolving networks, therefore it will become a driving force for a certain innovation of arts, media and the cultural sector, and this is different from the aspect of traditional cultural politics and the aspect of traditional big cultural institutions.

Generally, nations have cultural professional policies, ministries responsible for culture and cultural strategy. The ERICarts (European Institute for Comparative Cultural Research) initiative of the Council of Europe embraces the so-called COMPENDIUM (Compendium of Cultural Policies and Trends in Europe) international programme since 1998, which is a web-based, constantly updated information and monitoring system about the cultural policy and trends of European natures. Although the 42 country studies are about cultural policy, they still discuss the topic of creative industry.

Countries have undertaken to analyse the creative sector by conducting studies by government order (Czech Republic, Estonia, FRY of Macedonia, Portugal), working out strategies for creative industries (Finland, Malta, Romania, Spain, Sweden, Serbia) and, in some cases, even integrating these plans into government programmes (Austria, Lithuania, United Kingdom) (COMPENDIUM).

The first Finnish national creative strategy was set up as early as 2004 in cooperation with the representatives of civil society, the research and business community. Since art and culture influence economic growth, the main strategic objective set by Finland is to place the country among the top 10 states in the global ranking list of creativity and intellectual competence until 2020. With a view to achieve that aim, Finland primarily emphasizes the role and strength of cultural competencies (COMPENDIUM).

The Malta Vision 2015 is best summarized by its motto: "Let our country be the country of creativity!" In 2010, Serbia declared that creative industries should be developed and thus was born the Creative Serbia 2020 programme

which underlined the need for research in this field, heightened public awareness of creative industries in cities and specified various – not only financial – types of support for the creative industries (COMPENDIUM).

Although not every country has such a grand vision and concrete documents about creative industries, the attitudes of the analysed countries are similar in acknowledging the significant potential of cultural and creative industries and their contribution to the development of the economic and social life of a country. In these countries, however, the process is still in its infancy. In addition to the prevailing problems, due to insufficiencies in funding and the administration system, they typically refer to the lack of technology and well-qualified workers as the obstacles hindering smashing success in this field (COMPENDIUM).

It is also typical that they think that it is necessary for the development of the sector to increase entrepreneurial knowledge and the development of business skills. The next aspect is to increase international presence and to emphasise its importance in order to introduce national cultural values abroad as well, and they especially emphasise the economic effects of this aspect (Finland, Czech Republic, Latvia), while they secondly emphasise active participation in international networks (e.g. Denmark) (COMPENDIUM).

A highlighted field of our governmental policy is the support provided for creative industry, the biggest amount of which is composed of international presence and the financing of the film industry (Ukraine, Austria, Bulgaria, Greece, Poland, Latvia, Lithuania, Moldova, Norway, Russia and Sweden). In addition to these, state resources are used to increase the economic potential. Several good practices can be learned through the support provided for the establishment and operation of incubators and creative industry clusters (Latvia, Portugal, Russia, and Spain). The supports include tax discounts and the opportunity to create cheap loans (Finland, Spain, Germany, Latvia, Poland, Romania, Georgia). Others would like to establish a favourable environment for the development of creative industry by supporting research-development and innovation activities (Belgium, Finland, Lithuania, Switzerland, and Sweden) (COMPENDIUM).

The vast majority of the examined countries set the objective to spread creativity and innovation in schools, they create scholarships for students and creative artists, and they also support non-governmental initiatives which perform cultural and promotional activities (COMPENDIUM).

The examined countries do not only use state budgetary resources but also resources from the European Union to support creative industry. There are funds operated by groups of countries (Visegrad Fund, the joining of Baltic countries). Furthermore, governments draw the attention of investors and non-governmental parties to investment into this industry (mainly Austria) (COMPENDIUM).

The institutional background for policies and programmes in the field of creative industries is now being developed. State institutions provide places for the representatives of the creative industries within various organizational structures. In some cases, departments or directorates have been established within the ministries responsible for culture (Lithuania, Spain). Support and expert committees exist in Azerbaijan, Finland, Slovenia whereas in other countries a council operates giving advice and supervising the allocation of funds (Austria). In numerous countries creative industries receive special attention due to their potential for economic recovery. This is the case in Austria and Denmark as well, where agencies are considered to be the most suitable type of institutional form for the exploitation of the economic potential of the creative sector (COMPENDIUM).

Most organisations perform management activities in the field of creative industries; their task is to support the sector, promote the competitiveness of public institutions and cooperation between the public and private sector. In addition, they offer planning and other services and help internationalisation (COMPENDIUM).

After the analysis of 42 country studies, it can be established that states recognised the pioneer role of creative industry in the knowledge-based economy and society. Today we still examine public political initiatives of creative industry as a part of cultural policy, which describe the establishment of frameworks, such as legal framework or financial background. Political decision makers try to draw the attention to the fact that the inclusion of society in the cultural and creative activities has a positive impact on the public and the individual, and the development of the individual with culture is a highlighted priority.

Regarding learning from each other, we know from the example of Toyota that it is useless if other cultural communities copy procedures and methods, for example Ford, GM, etc. Basically, everybody is different in the automotive industry. However, the final result is not the same as they hoped. It will be better and a development can be experienced, but a specific, created and successful culture could not manage to copy the “DNA” one-to-one. But even this variant can be another form of adaptation during the researching of nature.

Then the question arises what the culture of a specific community is composed of and what its nature is, which aims at surviving, and, therefore, it is constantly innovating, adapting, and innovating, etc...

How can we learn more about the nature of creative industry?

Creativity contributes to the creation of community, economic production, the evolvement of cultural events and scientific innovation. We would like to know more about the nature of creative industry and recognise the current tendencies. We would like to understand the role that creative industry plays in the life of the individual, the community and the nation. We are restricted in this respect, because the availability of measurement methods, data and indicators is limited.

According to Habermas, an activity is only rational as much as it is available for objective judgement and reasonable explanation. (Habermas 1984:8-10). How can it be understood on a social level why the individual creative

artists of a specific community create a certain amount of works of art during a certain period? And to what extent are these works new in a specific period?

Defining and measuring creative industries can be a tool for informing and planning public policymakers and entrepreneurs. Indicators help us identify features, possibilities and critical points, to evaluate whether existing policies fit current needs and to define guidelines for next policies targeting precise aims. They also judge whether aids go to an appropriate place. They can test their ideas through the indicator. They can specify their targets and expectations. Changes become more understandable. They prepare a database for the further development of the creative sector.

The economic efficiency of creative industry is generally characterised by the following indicators (value added of creative industries as percentage of GDP; number of persons engaged in creative industries as percentage of total employment; share of cultural goods relative to total export/import trade in goods, etc.), but these lead to a few conclusions about the nature of the sphere. We were more curious about the values and social impacts which were created as a result of the activity of the creative industry in the population, such as creative thinking and creative abilities. Notions like true diversity and social acceptance might become relevant, similarly to the notions of talent and tolerance by Richard Florida. Richard Florida (Florida 2002) has articulated an entirely new framework with his "3Ts" Model (talent, technology, tolerance) in The Rise of the Creative Class. He already unifies economic approach with a sociological and a geographical aspect. Assuming that the notions of innovation and creativity are more complex than this, we were looking for other aspects.

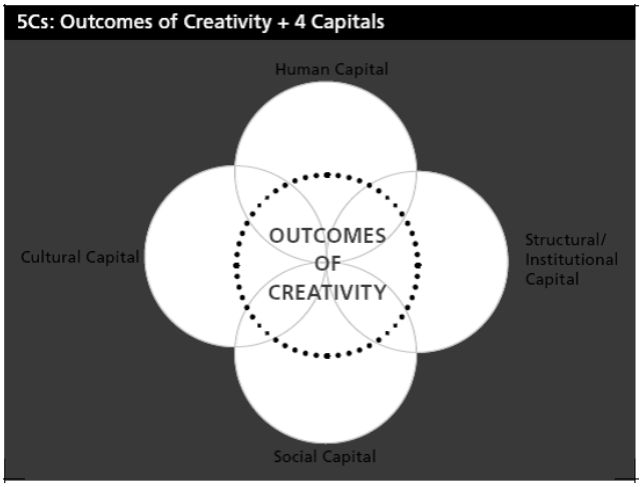

Figure 2. 5Cs:Outcomes of Creativity + 4 Capitals

We discovered the intention that a generally accepted creativity index should be developed, which is also suitable for comparison, so we studied the 5 indexes and 88 indicators of the Hong Kong Special Administrative Region Government (Mok 2005:41), which measure Hong Kong's creativity with an extraordinary accuracy based on the following five aspects:

1. outcomes of creativity
2. structural/institutional capital
3. human capital
4. social capital
5. cultural capital

The indicators are applicable, but their dynamics and interdependence are not unambiguous for measurable indicators. Therefore, we formulated a suggestion based on the analogical idea.

Frameworks (hygiene factors and motivators)

It very much seems like that there are basic elements in the operation of this system which can be considered as hygienic elements. If they do not work or under-work, the system will not start. Furthermore, we assume motivator factors, which only produce their effects if the hygienic elements are working. Due to the motivators, the system itself might work better or worse (producing more or less outputs), but it is already working. The analogy was borrowed from Herzberg's (1968) two-factor motivator theory, as well as from the 4 + 2 model of Nohria et al (2003), which we would like to use as a hypothesis in our future research.

How do we measure it? Why do we measure at all?

Due to the nature of the above ecosystem and system, it is not enough to concentrate on one single item and support it. This way we make the classic mistake described by Watzlavick et al. (1974) 40 years ago regarding problem solving, i.e. "more of the same".

We would like to measure phenomena on social level with rational measurement techniques, which are rationalities on individual level, but due to their nature, they become irrationalities on higher interpretational levels. An example for this is the analysis in the book Animal Spirit by Akerlof and Schiller (2009), which excellently describes the phenomenon, but this question is also analysed by other econo-psychological and behavioural economical study.

How can we learn more about the nature of creative industry? This study tried to answer the above question by choosing the way to make research on the different levels of society: we made observations on macro level (European Union), on national level (42 country studies), on organisational level (start-ups) and on individual level. We recognised that this approach might be governing and it helped in the shaping of some indicators, the testing of which will be the subject of a next discourse.

3. Summary

By collecting the above thoughts, we would like to define our own new research direction. It might have been apparent that we are looking for dimensions through which this comprehensive topic can be discovered and it can be pointed out that so far we have not managed it because we tried to measure an individual performance, on which there is a strong contextual effect. What is more, the phenomenon does not work in here and now, its timeliness cannot be neglected.

In addition, soft factors like trust (Fukuyama 1995), the attractiveness of vision, etc... have to be considered.

The topic is so new that we are still looking for words, notions and methods in the common understanding of reality. It is sure that the role of creative industry in modern economy has to be understood, so that the period of reality creation might come after understanding reality. With this, we can contribute to the establishment of a more dynamic, innovative and creative society, which better appreciates its available, non-reproducible resources and is able to adapt to its living space and its changes. Creative industries play a great role in national innovation systems.

The internal motivation of creation is the main driving force of creative industry, and the creator is generally driven by idealistic objectives or even the decrease of tension, which are mostly unconscious. We would not like to go into details about this motivation in this writing. It is sure that due to the nature of creation it is primarily not profit-oriented, and as we experienced it, the lack of business aspect is general in the world of arts, apart from rare exceptions. This is very similar to sports. However, at the same time, we agree with the analysis of Garai (1990) that the question has to be examined when a hobby or a freely performed activity becomes a source of living and how it influences motivation and performance in a specific case. Creative products often have a community nature (they are developed in a group, more types of abilities are needed for them, etc.) It does not only create new things, but it performs adaptation and uses new technology and new media. The cultural sector and the creative industry have dynamic, open and self-organising networks; they are looking for novelties and they have an impact on other industrial sectors.

The effects of access gates should be considered; first and foremost the effect of schools and teachers on individual life paths, what competencies they give to young people, what culture they create, which determines the rate of freedom for creation. Second, a special attention should be paid to the surface of higher education, which is a direct gate between the youth and the world of labour, and between scientific-theoretic and applied practices.

We established that creative industry is important for the economic sector, but the primary aim of creative industry is not to produce an economic profit, a return or to serve the audience. Instead of these, it is much more driven by passion. Therefore, if the aspects of market-orientedness or profit maximization are raised, then tensions might evolve. We often tend to disregard this feature or handle it less seriously, although it might have significant consequences.

In the course of the examination we found several proofs that there is really an active intention for the establishment of a supportive environment, i.e. for the introduction of rules, organisations, programmes and financing, which would like to promote the evolvement of the opportunities of the creative industry. The question and the contradiction is whether it is really possible to create such an environment, rules and a framework for a sector the motto of which is: "Think outside of the box!". This motto calls for a way of thinking which breaks up with keeping old, not functional or limited rules, it would like to reject old and working practices and it inspires us to think freely without limits. It can be stated, but due to the all or nothing nature of the system this kind of mobilisation should be built up carefully. Especially when there has been a bad experience, it is hard and becomes harder to launch a new movement in this topic. The motto calls for creativity, which is needed in order to create our future.

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