

ATTITUDES TOWARDS CREATIVITY AND THE CREATIVE INDUSTRIES IN ROMANIA

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Abstract

This paper is aimed at describing the attitudes young Romanians have towards creativity in general and the creative industries in particular. The target of the present study is represented by young people because it is first and foremost young people who are more knowledgeable about the creative industries and are kept abreast with the most recent discoveries, developments and advancements in the field. Taking after the British classification model of the creative industries in an attempt to implement the concept in the Romanian economy as well, this study is meant to be a first step in acknowledging this issue on a scientific basis. Moreover, the purpose of this paper is to quantify, to some extent, the openness of our society for the new fields of activity comprised by the creative industries. This study offers perspectives for future research, diverting the focus from the population as a way of evaluating attitudes towards the business environment in search of evaluating the behaviour of companies in this sector.

Key words: attitudes, creative industries, creativity.

The creative industries represent, as shown by those countries that gain a lot out of them, a sector that can dramatically change the economic, social and cultural landscape for Romania as well. In countries such as Great Britain, the dimensions of the creative industries have exceeded other sectors of the economy by far from the perspective of their weight in the Gross Domestic Product, the number of employees and the contribution to the balance of trade. Also, this sector is a reflection of the degree of development of the knowledge-based economy and society, in which a high price is set on the ability to creatively adapt to a continually changing environment.

The new technological conditions consisting in more powerful and cheaper technology enable learning, consumption and creation processes of virtually anything. Under these conditions, the public has access to much more and more complete information and becomes more demanding, but also more creative. Whence the change in the consumer's behaviour: consumers experiment creative products by way of the demand they express; increased consumer diversity needs to meet requirements pertaining to: ethnicity, gender, age, religion, cognition, thus generating competition; demand for the creative products is highly uncertain because products are experimental and there is no available information about them a priori, while the obtained utility is subjective and intangible; consumers have become richer and better educated and have developed a taste for individualised, customised products.

Thus, creative people have an opportunity to start a business as a result of their will of creative expression that the public requires and consumes. A main advantage of these industries is provided by the relatively reduced production, as well as by the amateur character of the existing production.

Broadening the consumption possibilities both in time and space has led to an increasing demand for such creative products. This increase in the consumption possibilities is partly due to the global economy – where distances are reduced or eliminated by technology and time is better made use of – and partly due to the global migration of population.

This sector creates new types of markets and practices, new attitudes and consumer behaviours. Lifelong learning, creativity, autonomy and innovation are only some of the advantages of the activities performed within the creative industries.

Moreover, flexibility at the workplace and the fact of bringing together more persons coming from different activity fields in a creative business lead to increased diversity and the necessary premises for creating new and original products and services. Practically, the way of working is completely different from the one to be found in traditional companies and organisations, because people with different background, education and skills are employed. Briefly, this sector presents diversity for people, practices and markets.

People diversity is bestowed by: creating more opportunities for discovering and experimenting personal creativity; educating consumers in order for them to become more demanding with respect to the diversity and quantity of the creative products and services; stimulating demand for training in the field of the creative industries; stimulating creative people to gather and work in networks; creating the conditions for improving auxiliary commercial and technical skills, which are useful in the activity; increasing the visibility of those people acting in these industries; publicly supporting initiatives in the creative industries and comprising them in broader programmes meant to fuel them on the long term.

Regarding the diversity of practices, one can take into account: using market opportunities in order to set up social or business networks; creating local or regional markets for subsequent easier access to communities, practitioners' networks and for further development of other markets of innovation practices; including emergent businesses belonging to the creative industries into the business practices circuit and into well-established markets.

As for the markets diversity, the following matters can be analysed: offering support and finance for breaking barriers to enter the market; including new markets and opportunities; enhancing the understanding of these industries in various areas and regions.

Because inventory and distribution costs tend to reach zero, this opportunity has to be seized in order to obtain a broad inclusion and participation of the population in these industries. In this way, the transition from mass, standardised production to customised and individualised production can be made for each type of consumer; probably each consumer may require a certain type of content, according to their preferences. The product or service has to be adaptable to each consumer taken separately, because it is the latter who best knows what they want to consume or buy. One very illustrative example is offered by interactive software, to which each consumer has the opportunity to add the desired plug-ins that meet their consumption needs for those products. In other words, the consumer should sometimes be offered the possibility of becoming producer on the basis of an already-existing platform.

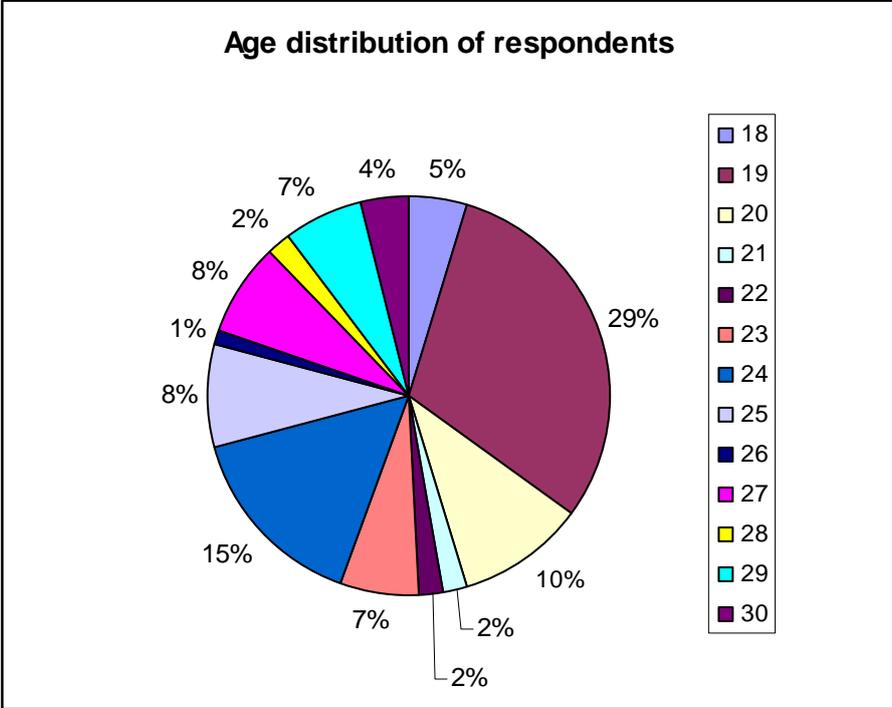
The potential of these industries and people is so high that the impact of creativity surpasses the boundaries of the sector of the creative industries by far. Creativity and innovation will play an essential role in the entire economy, not only remotely and exceptionally in these industries. In the future these skills will be searched for in all sectors of the economy because it is them that will make the difference among suppliers.

The creation of and increase in wealth in this sector are by no means linear processes. Practices, the necessary skills and the market ranking and share change on a permanent basis. A high proportion of this increase is due to networking, collaborations and partnerships rather than to mergers and acquisitions.

In view of evaluating the climate of the Romanian economy for developing the creative industries, the attitudes of consumers and potential consumers have to be analysed and known with regard to these industries. To this purpose, a study has been carried on a sample of 106 young persons, aged between 18 and 30 (the average age of the respondents is 22.6 years). The reason why the study was carried on young people is that, usually,

youngsters are more open to novelties and because the creative industries represent one of the sectors with the most dynamic evolutions and unique traits, such as a priori and experimental consumer demand and the need to create one’s own identity by consuming cultural and/or creative goods etc.

Fig. 1 Age distribution of respondents



The respondents all come from urban areas and are holders of Baccalaureate (53.77%), Bachelor’s degree (30.19%) or master’s degree (16.04%). 50.94% of the respondents are presently enrolled in higher education institutions. The professions of the respondents cover a very wide range of qualifications, such as: programmers, engineers, civil servants, PR and communication specialists, journalists, economists, teachers and professors, tourism agents, linguists, architects and free lancers.

Out of the total number of respondents, 78.3% consider that people, irrespective of their gender, are potentially equally creative, while 16.98% consider that women are more creative and only 4.72% believe men are more creative than women. No correlation has been found between the gender of the respondents and their attitude towards the potential creativity of genders.

When asked whether they had ever trespassed upon other people’s intellectual property rights through replication, imitation, forgery, unauthorised use, piracy and other similar procedures, 24.53% said they had not resorted to such practices, while the wide majority – 75.47% – admitted having violated intellectual property rights through one or more possible ways.

One first conclusion is that the lack of gender discrimination on behalf of the population represents the proof of their openness and tolerance, which, in Richard Florida’s opinion, is crucial for the existence of the creative industries. On the other hand, the environment for such creative activities is not quite favourable because illegal consumption of creative products (other than acquisition and payment) draws the impossibility to consolidate producers in this sector.

Fig. 2 Young people's attitudes towards the creative potential of genders

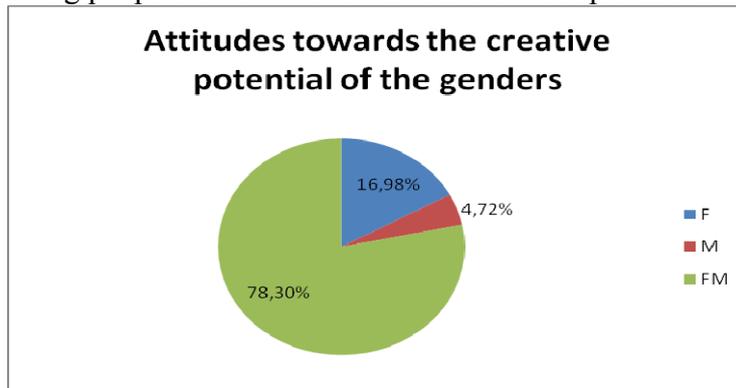
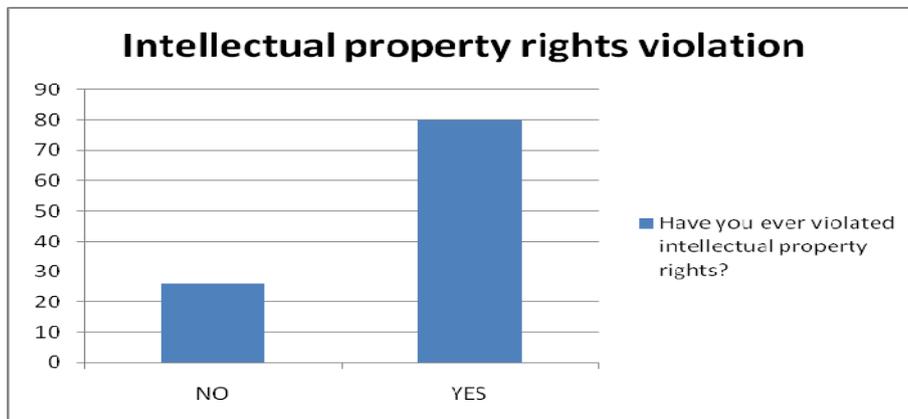


Fig. 3 The situation of intellectual property rights violation



Using the British classification of the creative industries (advertising, architecture, arts and antiques markets, crafts, design, designer fashion, film, interactive leisure software, music, television and radio, performing arts, publishing and software) the respondents were asked to score each of these industries with a mark ranging from 1 to 10 (1=the lowest mark; 10=the highest mark) in order to evaluate the creativity and flexibility of the activities implied by each of the industries.

In table 1 are the scores obtained by each of the creative industries, as well as some other comments.

One can notice that the highest average score for creativity is obtained by design (8.85), followed by advertising (8.66) and designer fashion (8.39). At the other side, the industries with lowest average scores are arts and antiques markets with 6.21, crafts with 6.51 and television and radio (6.78). The modal value 10 (the most frequent score for the industry) was obtained by advertising, architecture, design, designer fashion, film, music and software. The modal value 6 (as the most frequent lowest score) was obtained by crafts. As for 9, the maximum median score, the best performers in the youngsters' opinion are advertising, architecture, design, designer fashion, film and music (industries for which the modal value is 10).

Table 1 Evaluating the creative industries from the perspective of creativity and flexibility of the activities involved

Creative industry	Creativity average score	Creativity modal	Creativity median	Flexibility average score	Flexibility modal	Flexibility median
Advertising	8.66	10	9	8.58	10	9
Architecture	8.22	10	9	6.36	8	7
Arts and antiques markets	6.21	8	7	6.03	7	6
Crafts	6.51	6; 7 and 8	7	6.34	6	6
Design	8.85	10	9	8.29	9	9
Designer fashion	8.39	10	9	8.23	10	9
Film	8.36	10	9	7.77	8	8
Interactive leisure software	7.30	8	8	7.35	10	8
Music	8.16	10	9	8.18	9 and 10	9
Television and radio	6.78	7	7	7.16	8	8
Performing arts	8.08	9	8	7.40	8	8
Publishing	7.21	8	8	6.93	8	7
Software	7.31	10	8	6.55	7	7

From the perspective of the flexibility of the activities involved (rapidity to adapt to changes on the market, flexible types of employment, location change without bringing prejudices to the industry etc), youngsters scored advertising best (8.58), followed by design (8.29) and designer fashion (8.23). With very slight differences for the first two places, these are also the best performers at creativity. The modal value 10 (the most frequent score for the industry) was obtained by advertising, designer fashion and music; these industries had the same position for creativity as well. The modal value 6 (as the most frequent lowest score) was obtained again by crafts. As for 9, the maximum median score, the best performers in the youngsters' opinion are advertising, design, designer fashion and music; all except design obtained 10 as modal value.

Table 2 Mean average deviation, variance, standard deviation, coefficient of variation (scores for creativity)

	Advertising	Architecture	Design	Designer fashion	Film
Mean Average Deviation	1.35	1.36	1.09	1.39	1.23
Variance	3.15	3.21	2.49	3.57	2.59
Standard Deviation	1.77	1.79	1.57	1.89	1.61
Coefficient of Variation (v)	0.16	0.17	0.12	0.17	0.15

Table 3 Mean average deviation, variance, standard deviation, coefficient of variation (scores for creativity)

	Arts and antiques markets	Crafts	Interactive leisure software	Music
Mean Average Deviation	1.90	1.64	1.87	1.50
Variance	5.49	4.42	5.85	4.05
Standard Deviation	2.34	2.10	2.41	2.01
Coefficient of Variation (v)	0.31	0.25	0.26	0.19

Table 4 Mean average deviation, variance, standard deviation, coefficient of variation (scores for creativity)

	Television and radio	Performing arts	Publishing	Software
Mean Average Deviation	1.51	1.41	1.61	1.93
Variance	3.63	4.24	4.48	5.87
Standard Deviation	1.90	2.05	2.11	2.42
Coefficient of Variation (v)	0.22	0.18	0.22	0.26

It is known that for $v < 0.17$ the average is strictly representative and there is a high degree of homogeneity. It is the case for advertising, architecture, design, designer fashion and film. For the other industries, $v > 0.17$, but $v < 0.35$, which denotes an averagely representative average score and an average degree of homogeneity.

Regarding the scores for flexibility, $v < 0.17$ for advertising, design, film and music. For architecture, crafts, designer fashion, interactive leisure software, television and radio, performing arts, publishing and software, $v > 0.17$, but < 0.35 . For arts and antiques markets, $v > 0.5$, which denotes a heterogeneous population and a non-representative average.

Table 5 Mean average deviation, variance, standard deviation, coefficient of variation (scores for flexibility)

	Advertising	Design	Film	Music
Mean Average Deviation	1.21	1.39	1.33	1.34
Variance	2.20	3.48	2.93	2.98
Standard Deviation	1.48	1.86	1.71	1.72
Coefficient of Variation (v)	0.14	0.17	0.17	0.16

Table 6 Mean average deviation, variance, standard deviation, coefficient of variation (scores for flexibility)

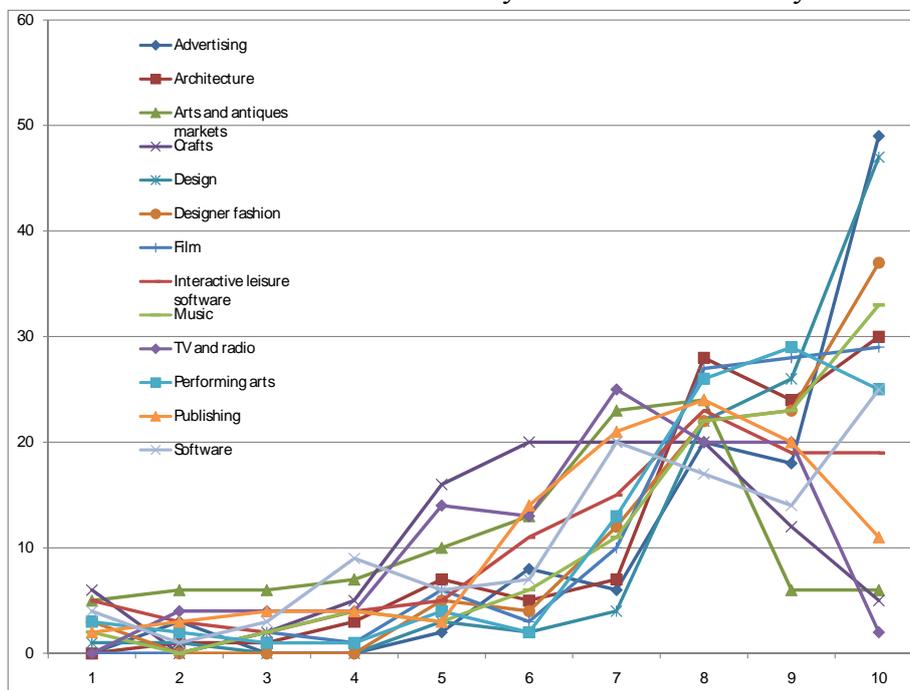
	Architecture	Crafts	Designer fashion	Interactive leisure software	Television and radio	Performing arts	Publishing	Software
Mean Average Deviation	1.88	1.88	1.48	1.82	1.55	1.58	1.59	2.16
Variance	5.05	5.36	4.10	5.27	3.77	4.22	4.32	6.87
Standard Deviation	2.24	2.31	2.02	2.29	1.94	2.05	2.08	2.62
Coefficient of Variation (v)	0.30	0.30	0.18	0.25	0.22	0.21	0.23	0.33

Table 7 Mean average deviation, variance, standard deviation, coefficient of variation (scores for flexibility)

	Arts and antiques markets
Mean Average Deviation	5.13
Variance	5.98
Standard Deviation	2.44
Coefficient of Variation (v)	0.85

The distribution of scores obtained by each of the creative industries is described in figure 4.

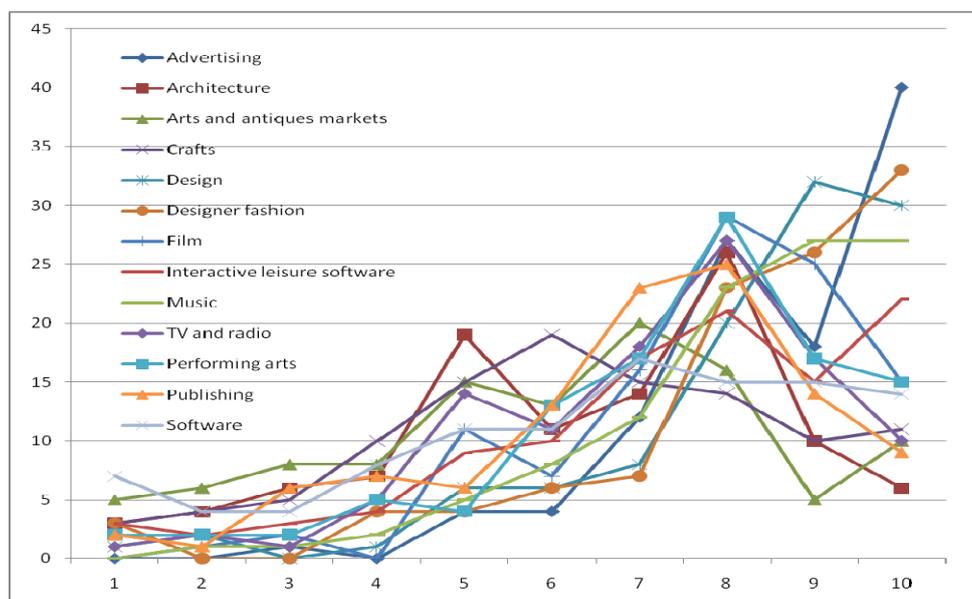
Fig. 4 The distribution of scores obtained by each creative industry for creativity



Also, the creative industries have been ordered hierarchically, according to how necessary their products and services are for the personal consumption. The hierarchy established is the following:

1. music
2. software
3. television and radio
4. publishing
5. film
6. designer fashion
7. design
8. architecture
9. advertising
10. crafts
11. performing arts
12. arts and antiques markets
13. interactive leisure software

Fig. 5 The distribution of scores obtained by each creative industry for flexibility



Labelling an industry as being cultural or not is quite difficult to do. Some industries are cultural by excellence; others are to be found at the boundary of culture, if culture is deemed in the traditional way. The opinions of the respondents have highlighted that performing arts are considered by 94.34% of them as being cultural industries as well. Performing arts are closely followed by music (87.74) and film (80.19%). At the opposite side are to be found advertising (7.55%), software (6.60%) and interactive leisure software (2.83%).

From the perspective of the money spent on creative products (goods and services belonging to the creative industries under study), this research reveals the fact that an average of 20.59% of the monthly family budget is directed towards such destinations. The most frequent answer (modal) was 10%, while the median value was 17.50%.

79.25% of the respondents considered that they had the necessary skills to work in one or more of the creative industries under study. The youngsters mentioned that they wanted to work in one or more of the creative industries to the same extent (79.25%). However, not all those who said they have the necessary skills to work in one of the above-mentioned industries said they would do; there are persons who admitted not having the necessary skills to work in any such industry, but they expressed the opinion that they would like to work in such fields. The others considered they did not have the necessary skills, and as a consequence, they would not want to work in any of the creative industries under study.

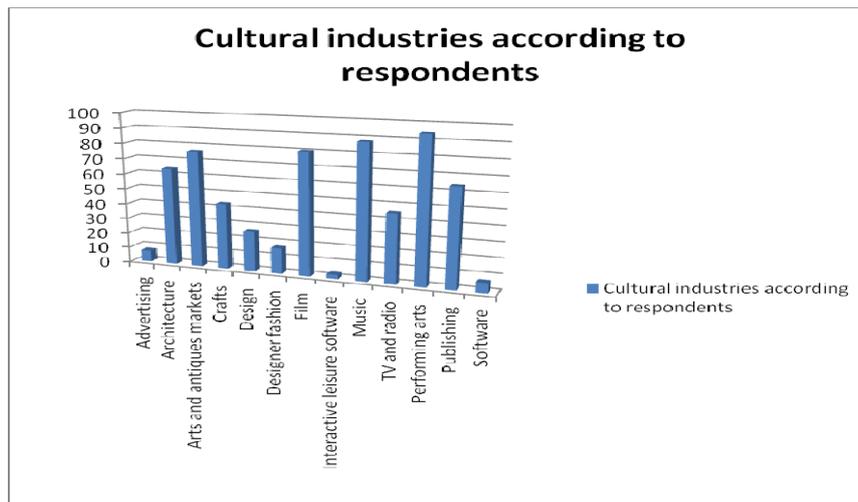
78.30% of the young persons comprised in the study mentioned what are the most attractive creative industries at present. The most frequent answer was advertising, given by 55.42% of the respondents. Following advertising, but still very far behind it are design with 21.69% and architecture with 20.48%. At the opposite side are to be found the least attractive industries for a job: interactive leisure software (1.20%), crafts and arts and antiques markets (both with 3.61%).

In justifying their choices for one industry or another, the youngsters offered answers such as:

- the creativity and originality degree implied (55.56%);
- passion for these industries (34.57%);
- the necessary talent and skills (14.81%);

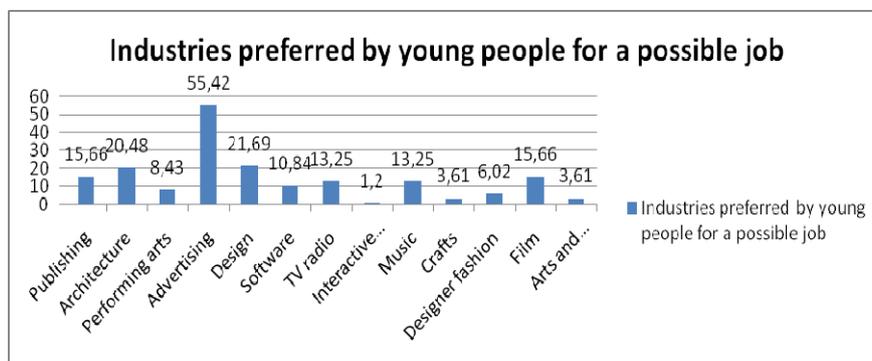
- the flexibility degree implied (12.35%);
- the challenging nature of the industry (11.11%);
- financial reasons (7.41%);
- the industry represents the person (4.94%);
- the necessity of the industry for the society (3.70%);
- the satisfaction obtained by doing such activities (2.47%);
- the responsibility required (2.47%);
- fame (1.23%);
- other reasons (30.8%).

Fig. 6 The degree to which respondents consider the creative industries to be cultural



The main conclusion that can be drawn is that the nature of the activity itself represents the main argument for a possible option of working in the creative industries. Passion for these industries, the talent and skills possessed, the flexibility of work in such fields, as well as the challenges faced are other reasons invoked. Financial reasons, though, come well behind. It is once again proven the theory according to which creative workers or the creative class are motivated first of all by the nature of the work, passion for this type of activities.

Fig. 7 Industries preferred by young people in the perspective of a professional activity belonging to the creative industries



As a consequence, the activities considered to be most creative and flexible are advertising, design and designer fashion, while the majority of the attitudes towards industries like arts and antiques markets and crafts is totally different.

The present study has tried to show that/if youngsters make the distinction among the various creative industries from the perspective of creativity and flexibility implied, whether they establish a hierarchy with respect to their usefulness and to what degree. As expected, it is often considered that some industries are more creative or more flexible than others – the scores obtained stand as a proof. Or, all the industries under study are creative in their own way, without being able to say with certainty or justice that some are more creative than others. Also, one other purpose of this research was to find out what the creative industries are also considered to be cultural industries. Adjacently, the study reveals the fact that there is no gender discrimination regarding the creative potential, but confirms one sad truth: the violation of the intellectual property rights by the wide majority.

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