

The Influence of the Labour Market on the Development of Creative Professions in Sector Creative

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Abstract. The aim of the article is to present the issue of creative professions in the context of their impact on the labour market. The diversity of occupations classified in creative professions and changes in the labour market, which at the same time influence the development of these professions, were indicated. In view of the above, an attempt was made to study the meaning and determinants of creative professions, which are so desirable in today's economy. In order to verify the goal presented in the article, focus tests have been carried out, in which the participants of the discussion were asked to express their opinions as to whether the labour market determines the development of creative professions, and what changes in economic policy would be needed to encourage the development of creative professions.

Keywords: Labour Market, Creative Professions, Sector Creative.

1 Introduction

Among the changes that have occurred in recent years in the labour market, the most important ones are: the increased mobility of employees in the uniform European market, the provision of telework, the increased competition in professions requiring creative skills and concentration of intellectual capital. This involves the performance of creative professions, the importance of which for the economies of the countries is increasing. Therefore, significant changes are noted, such as e.g. the development and constitution of the creative segment, the changes in the lifestyle of people performing creative professions, and in particular the pursuit of experiencing exciting experiences of a dynamic rather than static nature, the shifting of preferences from the consumption of traditional goods and services to the consumption of experiences.

Thus, the aim of the article is to present the issues of creative professions in creative cities in the context of the impact of the labour market on this phenomenon. The diversity of occupations classified in the creative professions and the changes in the labour market that affect the development of creative professions have been indicated.

2 Creative Professions and the Labour Market

The concept of creative capital, can be understood as a profession or the subject of the performed work. It is the so called professional rather than supply-side approach, which draws attention to the fact that creativity is associated with the performance of professional activities, and not with the product itself. An example is here the concept of the creative class presented by Richard Florida who says that next to the service class and working-class the creative class becomes a successive element of the social and professional structure. According to it, the success does not lie only in access to natural or financial resources, but also to talented human capital.

Richard Florida defined the creative class as a leading driving force behind the economic development of the cities. Within the framework of his concept he proposed a set of 3T factors that include: talent, technology and tolerance, which have a decisive impact on the establishment of the representatives of the creative class in a given place [2, 3, 4, 5]. According to Florida, the creative class is created by specific professional groups, including those forming the creative core, inter alia, scientists, engineers, artists, designers and architects, people associated with sport and media (their work involves solving as well as searching for problems) and creative professionals: managers, businessmen, financiers, lawyers, doctors, sales managers (professions requiring specialist knowledge) [2, 3]. Representatives of the creative class do the work, which is significantly associated with the creation of innovative solutions, products, theories and strategies applicable in many areas [8]. The basic distinguishing feature of the creative class is to be a much greater level of autonomy and flexibility at work. Unlike workers and service representatives, members of the creative class earn mainly on the basis of what they create, not on whether they perform tasks according to the imposed plan. In addition to the creative nature of the work, the representatives of the new class are also connected by certain common characteristics of lifestyles, which blur the rigid division between work and leisure time, because in many cases their professional activity is the same as the hobby [9].

The characteristic feature of the group of people engaged in creative professions is the strong commitment of its members to the activity in the professional field. In addition, for the development of artists and intellectuals the socio-economic environment factors are of key significance as they stimulate that segment of the labour market, as well as the forms of leisure and the identification of the expectations of this group against the surrounding reality. Relations between the segment of people performing creative professions and their influence on creating the image of their place of residence (usually cities, metropolises) foster the generation of innovations that in turn increase the value for all inhabitants of a given settlement unit. In this context, a creative segment (as in a big simplification this group of workers could be specified) consists of the people who contribute to the economic value through their creativity and creative activity not only in the labour market, but also in the sphere of consumption, purchasing behaviour in particular. It should be noted that when the segment of people performing creative professions is taken into account, it is not about its material but intellectual property and the value that it owns.

It turns out that some people who, according to Florida belong to the creative class, are becoming representatives of the so-called cognitariat, for which independence and lack of regular employment is not so much a choice as a necessity. On the one hand, representatives of creative professions designate trends in socio-economic development and promote new standards of employment. On the other hand, they often work in conditions of forced flexibility and imposed autonomy which once was the choice of artists, and today increasingly becomes the current norm. It is a different thing, when a flexible form of employment is a choice that gives someone the freedom to create, guarantees the independence and possibility to fulfil oneself in a design formula, and quite another when it creates a situation of uncertainty, in which professional life runs from one order to another one, delusively reminding full-time employment, although it does not guarantee the same security [9]. Even Richard Florida after years from the presentation of the definition of creativity, noted that the creative economy deepens the existing social division, it increases segregation and separation of social groups [11].

It must be added that not always creative professions should be classified into this group of professions, because they are not creative. There is “a gap of creativity”, i.e. many professions or specialties are not creative, or they are not oriented towards creating cognitive and/or aesthetic and/or pragmatic (utilitarian) values, both distinguished in the psychology of creativity and included in the reports on the economics of creativity [7], even though they are assigned to this group of occupations. If it is possible to assign a profession or specialty to one of these areas, the type of values created can be determined. It should be added that the types of these values (cognitive - the creation of truth, aesthetic - the creation of beauty or pragmatic - the creation of items for use) often co-occur.

Table 1 shows selected professions that are classified to the creative professions, but they are not creative, therefore they should be excluded from the creative area. An example of professions that should not be considered creative are, inter alia, doctors who deal only with treatment or the construction professions, because they do not have the features of creativity.

Table 1. Selected professions which should be included in the area of the creative economy.

The area of the creative economy	Professions considered to be creative	Creative features found in the creative professions	Professions that should be excluded from the area of the creative economy
Architecture	Architect, interior designer, landscape architect, architect of greenery inside buildings, surveyor, designer, designer, industrial designer	Aesthetic and pragmatic	Construction, such as: civil engineer, mechanical engineer, chemical engineer, mining and metallurgy engineer, electrical engineer, electronics engineer,

Physician	Doctors, dietitians, specialists in different fields such as: nutrition, cosmetology, psychotherapy of addiction	Research and development, for example within the work of the university teacher) - the creation of cognitive and utilitarian (creating new operational techniques and their application in practice) values	telecommunications engineer Doctors who mainly deal with treatment
Publishing industry	Computer typesetter, reproductive editor, phototypesetting operator, polygraph scanner operator, draftsman, printer operator of photocopiers, bookbinder, bookbinding machine operator	Reproductive character	In the publishing industry, professions and specialities are mostly of a reproductive nature, although they occur in the creative branch

Despite inaccuracies in classifying creative professions, three groups of creative workers should be distinguished, the so-called creative trident [6], those:

- working simultaneously in creative and cultural sectors (e.g. dancer in a ballet),
- working in creative professions, but outside the creative sector (e.g. designer of refrigerators),
- working in the creative sector, but not in a creative profession (e.g. doorman in the theater).

It should be emphasised that in the European Union there is a steady increase in the share of self-employed people working in culture, entertainment and recreation as well as in film production, in telecommunications and software production, and also those involved in publishing and radio and television activities. The form of employment is one of the main criteria for segmentation of labour markets in the creative economy. The first labour market includes people employed on the basis of employment contracts, guaranteeing social insurance, financing tools and materials necessary at work, financial stability in the time needed to prepare a work, career development opportunities, paid holiday periods and other benefits. Self-employment for the majority of those working in creative sectors is sometimes a compulsion, which involves a decidedly lower quality of working conditions and a lack of income stability. As a consequence, the self-employed often become participants in the second creative labour market [10].

If the changes taking place in the labour market, the future of the labour market and the threat of automation and digitization are considered, some professions are slightly at risk because their performance is based on competences and skills that are difficult to capture in algorithms. These mainly include originality/creativity and social intelligence, as well as ability to act in a non-routine way. In other words, the least threatened by automation are professions in which creativity, ingenuity and the ability to create new ideas and enter into relationships with other people must be used. Creative professions, requiring unconventional action, are a safe direction of the development, as opposed to the professions based on repetitive and schematic activities [1]. It should be added that creative industries not only produce 4.2% of European GDP, but are also the third largest employer in Europe. In addition, they are one of the main sectors in which young people are employed, also during the recession, which demonstrates the high flexibility of this sector and a positive future [1].

3 The Influence of the Labour Market on the Development of Creative Professions in the Context of the Development of Creative Cities - Empirical Depiction

The article presents the scope of the issues of the authors' own research. The study area of the presented subject matter includes the recognition of the discussed issues both on the theoretical (literature) and empirical (conducted focus group interviews) planes. Within the quantitative research Focus Group Interviews (FGI), commonly called focuses, were carried out. The aim of the focus research was the direct interaction of the researcher and the respondents, which fully meets requirements made by the author of the studies. The organization of the discussion groups turned out to be a difficult, but interesting task due to the specificity of their work.

The focus research progressed according to a defined "key of the study", that is, the scenario used by the interviewer. The questions asked were of an open character: the participants "made inquires" about significant to the problem, potential threads emerging in the course of their statements. The studies of this kind have particular specificity, their results are analysed on the basis of the discussion transcripts - practically each important word uttered by respondents is analysed. The basic tool in the report from the qualitative research, is a quotation, therefore the report is full of quotations. Thus, we can get better acquainted with the studied issues.

On the basis of the application of appropriate scientific methods and procedures the concept of creative professions and labour market impact on their development was defined. This means that specific methods will be used in the research: analysis, synthesis, induction and deduction. The conclusion for the carried out research will be the answer to the following questions: "Does the job market, in the opinion of the respondents, determine the development of the creative professions, the development of the creative industries? What changes in economic policy should be introduced so

that it would foster the development of creative professions and affect the development of creative sectors, including creative cities?”.

In connection with the above, the following hypothesis was put forward: In order that the labour market could foster the development of creative sectors and creative cities it should support the development of creative professions.

In qualitative studies, the focus group interviews, commonly known as focuses (FGI) were carried out. The discussion was carried out within the framework of which the phenomena connected with the issue of creative professions, creative sectors, including creative cities and the influence of the labour market on their development were analysed. Focus group interviews were conducted in the group of students in October 2018. In the group, people at the age of 28 to 44, who live and work at least 10 years in Szczecin were studied. The group consisted of 15 people (including 8 women). The participants of the discussion were employed in the creative sectors (advertising, media, higher education, publishing, IT).

Therefore, in the beginning, the participants of the discussion were asked about the role of creative professions as the value added generator in the aspect of obtaining economic benefits, including the development of creative industries and creative cities. In the studied group, people participating in the discussion indicated that this role was primarily defined as a source of innovation. One of the participants defined the role of creative professions as a source of economic development, progress and innovation. Another participant said that, in his opinion, there were always creative professions and they were decisive in the development, but formerly this issue was not mentioned in discussions and the role of these professions in the development in general or concrete sectors or cities was not indicated. The subjects asked what they understood by this role pointed to numerous examples of various innovations that were the result of the work of the representatives of creative professions. As examples, the subjects mentioned innovations, i.e. modern web applications, smart homes, possibility of electronic control of cars. Then the surveyed were asked with what branches they associated creative professions. Most answers concerned graphics, advertising, fashion, design. Definitely less rarely the discussion participants identified occupations associated with: painting, music, architecture. It is worth noting that even unconsciously, the participants classified the creative professions in terms of creating usable goods rather than outstanding works.

Then the participants of the discussion were asked with what they associated creative sectors and whether the space in which they live and work could be considered creative and conducive to the development of individual and collective creativity. In connection with this, the respondents were asked to finish the sentence: creative sectors are: the entities in which working people perform creative professions, people who create innovations; enterprises that create innovations which improve life. Only one of the participants said that: creative sectors are enterprises that create, inter alia, mass culture goods. Therefore, the participants were asked to indicate industries which could be classified to these sectors. Among the answers there were: innovative industry, architecture, advertising, IT, design, research institutions. Then continuing the discussion thread the respondents were asked which

activities they think develop best in their place of residence and work. Among the responses there were: advertising, innovative industry, programming.

The participants of the discussion were also asked whether their place of residence-the city and workplace could be considered creative and creating the space for the development of creative professions and creative sectors. Only 4 out of 15 people maintained that both the place of residence and work created the conditions for the development of creative professions, including their individual creativity. 2 people said that the workplace was a field in which they could develop their creativity and acquire new skills in creative professions, whereas 5 people answered that the place of residence only gave them such opportunities.

To the question whether in the opinion of the respondents the labour market in the city of Szczecin can influence the development of creative professions, the participants mainly answered that "the labour market determines the development of creative professions and creative sectors". In this connection, the participants in the discussion were asked why they thought so. The subjects answered that in the context of today's demands for innovation and rapid changes in global and local environment cause that there is a growing demand for these professions. In addition, one of the participants said "that these professions allow and support flexible work or the flexible labour market. In fact, they allow free disposing of working hours and their effect". Another participant of the discussion stated that "creative professions allow developing oneself, developing one's skills and thus creating more and more new spaces for the labour market, which are still not developed in the city of Szczecin".

In view of the above, another aspect of the discussion were the factors that the respondents would classify to those most important, conditioning the development of creative professions and thereby creative sectors in the context of labour market conditions. As the first factors the group listed: the demand for the representatives of creative professions, the demand of the local and national economy for services and products created as a result of the work of people representing creative professions, higher education teaching people representing creative professions, local initiatives supporting creative professions.

The participants of the panel were also asked to indicate the factors which, in their point of view, play the important role in the development of the creative professions, including efficiency of creative sectors. The group was to assign them an appropriate status indicating, on a 1 to 5 scale, the least important factor (1) to the most important (5). Initially, the subjects had a problem identifying their clear position, however, when some individuals began to list the determinants, others joined in the discussion. The result of the common analysis was to rank the factors according to the criterion of importance, from the least to the most important. This made it possible to prioritise distinguishing features as follows: the demand of the local and national economy for services and products created as a result of the work of people representing creative professions - 5, the demand for the representatives of creative professions - 4; local and national support for the development of creative professions - 3; local initiatives supporting the development of creative professions - 3; higher education training creative professionals - 2.

4 Conclusions

The employment growth in the creative sector is co-determined by the existence of the demand for its services and products (in the opinion of the respondents). Part of the creative industries cope very well with the creation of interest among a very diverse group of consumers (e.g. computer games industry). However, others require a recipient, better prepared for the perception of artistic productions, who wants to participate in culture, who is open to newness, who appreciates not only the utilitarian values, but also the aesthetic environment in which he/she lives.

Undoubtedly, the segment of people performing creative professions is a “motor” that stimulates economic growth by creating new forms, e.g. innovative solutions, creating products or also services. In addition, the representatives of this segment of the labour market play an important role in the national economy due to the large share in generating GDP and paying high taxes. The respondents confirmed claims appearing in the source literature that people who belong to creative professions are a group that generates innovations, thus affects competitiveness in this area. Thanks to this group of people representing these professions, development and progress are effectuated. Moreover, according to the respondents, it is necessary to create appropriate conditions in order that this particular group of professions could develop and create value added. Determinants that influence the development of creative professions in a given territorial area are: the demand of the local and national economy for services and products created from the work of people representing creative professions, the demand for representatives of creative professionals; local and national support for the development of creative professions; local initiatives in support of creative professions; higher education for representatives of creative professions.

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