Empirical verification of the relationship between creative life orientations of the creative class and the creative city

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Abstract

In the last few years there has been a fundamental change in the approach to the issue of creativity in economics, and it is increasingly referred that the era of the economics of creativity has started. Currently, it is claimed that no matter how much knowledge one possesses, it is important how it is creatively processed and how it will be used. Both theoreticians and practitioners agree on its role as a source of competitive advantage in the micro and macroeconomic sphere. The aim of the article is to consider cognitive, theoretical and methodological as well as empirical issues (questionnaire research) on the development of creative life orientations of the creative class in creative cities. The research results allow us to present a recommendation for managers managing creative cities. They are for example: tolerance for new and unknown things; cooperation that are made by outstanding individuals and social support, acceptance of creativity and creators.

Highlights for public administration, management and planning:

- Creative life orientations are characteristic of creative class and have a potential to positively stimulate city development
- The level of creativity development of the creative class is conditioned by individual, organizational and general social factors.
- Personality factors are a necessary condition, but are not sufficient for the development of creative life orientations.

Keywords

Creative cities,
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1 Introduction

In a creative city and in its development, there is an increase in the importance of non-material resources which include creative life orientations in the individual and collective dimension referring to the creative class. Its significance for development, including cities, is still being researched in various ways and the results obtained still leave room for further analysis. It is an important determinant discussed in the context of the development of creative cities, including creative sectors. It is connected with the change taking place in the paradigm of the economic growth for many years. Therefore, to show a certain scientific area and subject it to analysis, two trends were distinguished

in the article. The first one has a cognitive character and is focused on the analysis of the source literature. These studies included foreign and Polish literature, which allowed making a critical analysis and shaping the research framework. They concerned concepts related to creative city concepts and creative life orientations of the creative class. The conducted descriptive and cognitive considerations constituted the foundation for analytical deliberations. Next the focuses on going research in the form of a questionnaire on positive relationships resulting from the development of the creative city and creative life orientations of the creative class. The research was carried out on a group of people belonging to the creative class, thus it allowed verifying the hypothesis and the research objective.

In the research project the quantitative studies were carried out, which require the application of a procedure characteristic of them. It is characterised by the adoption of clearly defined methodological assumptions before the study. The object of exploration concerned the preferences of the respondents in the field of life orientations in creative versus conservative dimensions, and the influence of the creative city on the development of the former. In this article, creative life orientations should be understood as a generalised tendency to perceive, value, reject and react, including active creative transformation of the individual's reality. The consequence of creative life orientation is the continuous creation of reality aimed at creating new products. Therefore, the study adopted the hypothesis that the urban space may create greater opportunities for such creation, thus significantly affecting the development of creative life orientations.

2 Theoretical overview

2.1 The essence of a city

The etymology of the word city indicates its meaning as a "place". In English the city, a word derived from Latin *civitas*, *civilitas*, *civis*, in which a clear relationship with the concept of civilisation can be seen. "Cities are a civilisation" – a place of culture, exchange of goods and thoughts, a place of concentration of people, their mutual competition, cooperation and fun. Despite often occurring social, racial, age and religious diversity, it is a place where a social bond is formed connecting people living in and identifying with the city (Paszkowski 2011; Table 1).

Cities are illustrated by the ambitions and way of thinking of individuals, inter-human relations, technical inventions and richness of urban cultures. Their features have been changing along with evolving views on the meaning of life, developmental philosophies, political regimes, fashion trends, economic realities and the results of wars. According to this statement, an answer is being sought on the question what determines, and what special attention should be paid to so that they could become such places.

Therefore, over the last few decades many researchers have focused their attention on the issue of urban development. Their efforts led to many conclusions, including such ones that they are the places where a significant economic increase occurs.

Such conclusions can already be found in the source literature. For example, recalling the research results obtained by some authors, it can be pointed out that Harvey (1989 in Paszkowski 2011) claimed that the image and atmosphere of the city should attract the capital of "prosperous and influential" people. Clark et al. (2002 in Paszkowski 2011) maintained that public opinion and lifestyle amenities in cities played a special role in rewarding highly qualified employees. According to Storper (1997), the city is a structural unit in which human activities are coordinated, because only the coordination of production factors stimulates economic growth. In addition, distinguishing functions of cities the following features can be indicated (Mandal 2013): the city as a place on Earth, as a small homeland, as a place of origin, as a place of birth, as a home, as a place of attachment, as a component of identity, as a place of growing up, as a place of development, as a place of offering various services, as a place of going out into the world, as a place of residence, a meeting place, a place of entertainment and culture, as an evolutionary structure enabling survival, as a place of rest and recreation, as a negative place, as an administrative structure.

The 21st century is a time of great urbanisation. These realities impose spatial solutions that must constitute a response to today's needs of urban users. It is not concentrations of people, activities or buildings and the benefits of agglomerations resulting from them that constitute now an advantage which indicates the attractiveness of urban spaces. It is the objects which are suited to the local socio-cultural context and the aesthetics of urban space that decide whether the given space is such. Thus, the functionality of cities is marginalised. This can provide the city with its socio-cultural separateness with respect to ubiquitous globalisation and the resulting standardisation.

2.2 Creative cities – theoretical departures

Since the dawn of time, cities have been the cradle and areas of concentration of creative activity, which has become a modern remedy for the urban crisis occurring in the 1980s. The rising rank of creativity as a factor of socio-economic development is becoming one of the most important challenges of the economy. The growing role of creative industries contributes to building the economic potential of cities, regions and countries. The development of civilisation and its contemporary level has always been the source of the creative entity's activity. At

Table 1 Selected definitions of a city

Author	City/town
R. E. Park	A city is more than an agglomeration of units equipped with communal goods, such as: streets, real estate, electric lighting, trams, telephones, etc. The city is also something more than a simple constellation of institutions and administrative apparatus: tribunals, hospitals, schools, police stations and offices of all kinds. The city is a state of mind, a set of customs and traditions, attitudes and sentiments, inseparable from these customs and transmitted by tradition. In other words, the city is a product of nature, especially human nature
The Burgess model (The concentric zone model)	A city is a system of concentric zones arranged one in the other and having the common and most important business district in the city (loop). Zone I is in fact the main administrative and commercial center of the city. Zone II is referred to as the transition zone, because as a result of the spatial expansion of the central district, it is followed by the crowding out of its existing users, especially the working population. It goes to zone III in order to maintain the smallest spatial distance between living and working place. Zone IV includes luxury residences of municipal elites. Whereas, migrants of a fresh date and people who are not yet fully included in the urban cycle settle in zone V.
K. Dziewoński	A city is a historically shaped type of housing estate, determined by the existence of a specific partial community, concentrated on a certain area with a separate organisation, recognised and defined legally and producing, within the framework of its activity, a set of permanent material devices with a specific physiognomy that can be considered as a separate type of landscape
Z. Zuziak	A city is an open settlement structure in which changes are constantly being made, consisting in the configuration of individual and institutionalised development strategies for various forms of social life, corresponding spatial processes and forms, and environments with which these changes can be logically linked

Source: Park (1915 in Jałowiec & Szczepański 2002), Chmielewski (2001), Zuziak (2008)

the same time, the use of this human potential has been diversified over the years.

In the industrial age, essential was creativity of engineers and scientists who used it to solve complex problems, having only a few spare pieces of information at their disposal. In turn, in the 21st century there is a need of completely different creativity because we know more, but we understand less. We need creativity for the synthesis and better understanding of the changes taking place (Rogowska 2012). This need gave rise to the development of new concepts, including the so-called creative city. The first authors of the works in this respect were R. Florida (2002), Ch. Landry (2008), as well as J. Howkins (2001). Synthesising, it can be said that a creative city is the one that uses creativity in its broad sense to build a competitive advantage. However, it is worth noticing that the element of creativity can be given to various features of the city. Namely, creative may be: resources, including human resources, the environment, that is a type of economic activity (Namyślak 2013).

Nowadays, the features that can define a creative city are: a political framework that encourages creative attitudes; uniqueness, diversity; openness and tolerance; entrepreneurship and innovation; strategic leadership and vision; landscape conducive to learning and development of talents (including appropriate infrastructure); communica-

tion, ease of access, network; adequate quality of life (also high, quality of public services); professionalism and efficiency (Rogowska 2012).

The analysis of the source literature allows us to point out that the factors shaping the creative space of the city include human capital, social capital and cultural capital, hence the thematic considerations were undertaken in this article. This point of view is presented by Landry (2000). P. Hall (2000) believes that the space of a creative city requires the existence of an appropriate social climate that stimulates human creativity. Whereas D. F. Bat-ten (1995) points out that diversity allows of the development of a creative city. G. J. Haspers (2003) presents a belief in which three factors determine the development of creativity in cities. Namely, they are: concentration, diversity and instability. R. Florida (2002) links the creative city with human capital and, more specifically, with the creative class. According to him, the creative class is one of the most important factors for the development of a creative city.

2.3 Creative city and development of the creative class

It is worth noting here that the precursor of the research on the creative class, which, when cumulated, can determine the economic growth in cre-

ative cities, was R. Florida (2002a, 2002b, 2002c, 2005a, 2005b, 2008). The author of the article believes that creativity is one of the most important development factors today. Its accumulation in the collective dimension leads to the economic growth, although the directional research is still carried out by both the proponents of the theory and its opponents. Currently, this statement has already been supported by some researchers, e.g. Montgomery (2005), Boyle (2006), Weick and Martin (2006), although the criticism of the concept of the creative class also refers to just arguments. For example, part of the neoliberal discourse (Peck 2005) considered Florida's theory a "blurred" concept (Peck 2005) showing weak empirical grounds (Glaeser 2004), noting that this theory focuses on the dynamics of urban growth, marginalising other areas (Storper & Scott 2009; Andersen et al. 2012; Hansen 2008). In addition, Scott (2006) argued that a specific group of people cannot be a strong basis for a long-term economic success. Others, as for example Glaeser (2005) and Hospers and Dalm (2005) maintained that Florida's ideas are not new, that most of them are built on the basis of already known works. As every new theory, despite criticism and negation of the described phenomena, has its specific contribution to the development of the new field by many referred to as the new economy or creative economy (e.g. Markusen et al. 2008; Pratt 2000; Scott 2000). R. Florida made a specific contribution benefiting from the achievements of science. Today it is difficult to question the thesis that qualified people are the key to urban success and the issue of creativity matters. Attempts to reconcile and complete the research will certainly allow us over time to get a consensus about the meaning of the creative class for economic development and the impact on the development of the creative city. Perhaps individual researchers will indicate different conditions of its development and methods of accumulation. At this point, however, it is impossible not to agree that it is a resource of a particularly important value bearing in mind the modern dynamics of development as well as its turbulence. Therefore in this article it is these views that will be verified. An attempt will be made to answer the question whether a creative city creates space for the development of creativity of creative class or it does not.

3 Material and methods

The research was conducted on a group of 1395 people out of whom 241 were representatives of the creative class who worked in creative sectors, while the remaining people were employed outside this sector. The research was made and developed from April to December 2017 in selected Polish cities. The research area of the presented topics includes both recognition of the issues discussed at the theoretical level (literature studies from the presented scope), and empirical (a questionnaire regarding Creative Life Orientations was carried out (Cudowska 2014)), taking into account the place of living of the subjects in order to verify the hypothesis. In the recognition of the creative life orientations, the standardised interview in a written form and the scaling method as the way of gathering empirical material, typical of qualitative studies were applied. The questionnaire consisted of 48 statements and allowed diagnosing creative – CrLO and conservative – CoLO life orientations (version test Y, N, NK or A, a, b, B). The questionnaire statements refer to important, in terms of everyday creativity, areas of the human being (Table 2). Three areas of the studies were distinguished: innovation, originality and value. These listed values regardless of the accepted concepts of creativity, theoretical inspiration or methodological depictions were repeated in all the characteristics of the phenomenon, both in static and dynamic terms. Cudowska (2014) shows that the questionnaire is of high reliability of the author's tool.

4 Results and Discussion

4.1 Analytic results

The obtained results of the study did not confirm commonly known in the source literature statements that the cities are the space which increases preferences related to related to CrLO. Cronbach's alpha index (Y, N, NK test) for the group of people who come from the "City" was=0.774, while for the group of those from "Village" it was=0.832, which indicates the high reliability of the applied tool. Cronbach's alpha index (A, a, b, B) for the group of those from the "City" amounted to =0.623, and for the group of those from the "Village" it was =0.728, which indicates the high reliability of the applied tool. In the group of people from "City" 814 people of whom 234 (28.71% of the interviewees) show the advantage of CrLO-CoLO>=0

Table 2 Creative study, life orientations – summary results

CC (Together) - 1395 persons**					
Test (Y, N, NK)			Test (A, a, b, B)		
Cronbach's alpha index			Cronbach's alpha index		
0.802			0.674		
CrLO -CoLO			CrLO -CoLO		
relation	persons	%	relation	persons	%
>= 0*	419	30.04	>= 0	479	34.34
<0*	976	69.96	<0	916	65.66

Note: The value of the difference greater or equal to zero (≥ 0) denoted a person with the advantage of the CrLO value, whereas the value less than zero (< 0) denoted a person with the advantage of the CoLO value*. People representing creative class **

Table 3 Creative study, life orientations – city and village

CC (Together) - 1395 persons**					
CC (City) - 815 persons					
Test (Y, N, NK)			Test (A, a, b, B)		
Cronbach's alpha index			Cronbach's alpha index		
0.774			0.623		
CrLO -CoLO			CrLO -CoLO		
relation	persons	%	relation	persons	%
>= 0*	234	28.71	>= 0	266	32.64
<0*	581	71.29	<0	549	67.36
CC (Village) - 580 persons					
Test (Y, N, NK)			Test (A, a, b, B)		
Cronbach's alpha index			Cronbach's alpha index		
0.832			0.728		
CrLO -CoLO			CrLO -CoLO		
relation	persons	%	relation	persons	%
>= 0*	185	31.9	>= 0	213	36.72
<0*	395	68.1	<0	367	63.28

Note: The value of the difference greater or equal to zero (≥ 0) denoted a person with the advantage of the CrLO value, whereas the value less than zero (< 0) denoted a person with the advantage of the CoLO value*. People representing creative class **

and 580 people (71.29% of the respondents) show the advantage of CrLO-CoLO < 0 . This is shown in Table 2 and 3.

4.2 The results in a comparative perspective

Taking the living in the city into consideration, it was noted that this is not unambiguously favourable to the development of CrLO, either. The relationship, which arises from the distribution of the responses, shows that in nearly equal parts creative life orientations developed among the people living in the city and the village. The relation of CrLO to CoLO in these two groups was: for the representatives of the city 28.71% to 71.29%, while for the representatives of the village, from 31.90% to 68.10%. As can be seen the studies do not indicate any clear differences. At the same time, studies did not confirm the depreciation of the people from the village and their preference for conservative life orientations more than in people from

the city. Thus the results presented in this monograph show almost the same trend in both groups of the respondents of a low level of deviation even in favour of those from the village. The answers obtained by Cudowska (2014) showed a reverse direction confirming the fact that people living in the city preferred CrLO. The conclusions that she obtained were consistent with the assumptions adopted by Andersson (1985), Arthur (1994), Howkins (2001), Florida (2002), Landry (2008), Strykiewicz et al. (2008), Męczyński (2009), Stachowiak and Strykiewicz (2010) and also Strykiewicz and Męczyński (2015). Arguing and trying to justify such discrepancies it is worth noting that Cudowska (2014) tested a slightly different group of the subjects than presented in this monograph. Moreover, the city even though it is considered the cradle of creativity, now it does not have to be such one at all. This is confirmed by the migrations of from the city to the countryside (for example: artists, scientists). The fact that the people

representing creative professions settle down in the countryside may explain this relationship. In addition, the sense of community, the safety and the freedom of self-expression, seems to have greater possibilities for use in the countryside than in a modern city. Also free access of people living in the countryside to the culture in the city changes this trend. This can cause and equalise the chances of both test areas (the city and villages), hence the test results did not show a significant advantage in any of the categories.

4.3 Recommendations for city managers

Creative life orientations of the creative class can be either supported, and developed or slowed down. In order for the creative potential to increase and thus generate the expected values in a creative city, it is necessary to ensure the best conditions that will be conducive to this action. The level of creativity development of the creative class is conditioned by many factors of an individual, organizational as well as general social nature. It is worth mentioning that the presented relationships can interact, creating feedback, in which not only the society develops towards the increasing use of creative life orientations, but also people creatively help achieve prosperity of the creative city.

At the same time, it is worth noting that personality factors are a necessary condition, although unfortunately insufficient for the development of creative life orientations, so even the most spectacular creative abilities are not enough for self-actualisation if the individual is deprived of appropriate environmental conditions, including those resulting from the creative city space that will develop this creativity. In addition, it is noteworthy that, according to the views presented by [S. Popek \(1997\)](#), each individual has a slightly different demand for stimulation. This refers both to the strength and the quality of the stimuli. At the same time, factors that for some will be the triggers of creativity, for others will inhibit it. A prerequisite for the development of creative life orientations is one's own attitude towards oneself, and actually who one is, his/her conviction and respect for one's own actions and the feeling that they can be unique and that one has the appropriate competences to implement them. Such an attitude develops when a person is satisfied with the basic needs for love, acceptance and closeness. It can therefore be said that the possibilities of creative activities, apart from individual features, are originally stuck in a family environment, as a stimulus for development, and only then a successive level is the environment created by a cre-

ative city. Moreover, according to one of the researchers of the phenomenon, Rogers, the most important stimulators of creativity are: a sense of security and a sense of freedom ([Kijewska 1998](#)). At the same time, a very important stimulus for stimulating and developing creativity is a diverse system of experiences, which is solidified and, if necessary, reorganised in new situations ([Trzebiński 1981](#)). Additionally, it can be shown, according to [J. Sołowiej \(1997\)](#), that there are such stimulators for the development of creative life orientations in a creative city as: openness to cultural issues - it is necessary to conduct numerous discussions, verify already known views and established hypotheses;

- a high position in the system of social values that can be achieved through self-actualisation and personal development;
- large access to creations of art and any information;
- cultural diversity, the influence of different views, religion;
- tolerance for new and unknown things;
- cooperation that are made by outstanding individuals;
- social support, acceptance of creativity and creators.

Bearing in mind the development of a creative city, local authorities should pay special attention to the aspects mentioned above, because they are important components shaping creative life orientations of the creative class that reinforce the development of potential towards innovation. Care for the development of these key aspects also leads to improvement of the life of the inhabitants of a given territorial area. Enriching the development of creative life orientations of the creative class by means of various initiatives, municipal authorities care in the context of long-term development for progress and innovation. Actions taken today will generate added values in the future.

5 Conclusion

The idea of a creative city and its impact on the development of creative life orientations of the creative class as a research category is more and more popular. It inspires researchers to identify further scientific areas and contribute to the development of this issue. Nevertheless, this concept

is still poorly recognised on the theoretical as well as empirical ground. The conclusions obtained from the study allow indicating, to a certain extent, the hypothesis accepted in the study that the creative city may create greater possibilities of such creation, thus significantly influence the development of creative life orientations. It turned out that within the framework of the quantitative research, there was a weak relationship between people belonging to the creative class representing creative life orientations, and their place of residence. Very similar results were obtained for people from the study group of people residing in the country and in the city. The differences were insignificant and to a similar degree determined the development of creative life orientations of the creative class.

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