

**Creative Social Actions as Innovative Tool:
Ukrainian example**

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Abstract

This position paper examines the “**Creative Social Action**” concept of Ukrainian scholar, academic entrepreneur and civil society organization leader Dr. Olena Lazorenko. The paper pursues a **multidisciplinary theoretical** framework (derived from social philosophy, cultural studies, economy, management of art, sociology of culture, adult learning) to study **creative social actions** and **its** social outcomes. This study is aimed at furnishing a clear definition of creative social action term (category) that can be used by future research/practical activities from national and international perspective as well as identifying and measuring an individual’s participation in creative & learning activities undertaken to delivery this form action by different target groups and actors. **Creative social action** is interpreted here as access to **Culture-Lifelong Learning-Networking** with focus on the target group(s), the concept that combines theoretical and empirical parts.

Introduction: Background to the need for this position paper

The critical examination of the roles of creative actors and activities in both economic, social and adult learning components, practices of country in transition context such as Ukraine, is topic actively examined from a multidisciplinary perspective. The position paper pursues a **multidisciplinary theoretical** framework (derived from social philosophy, cultural studies, economy, management of art, sociology of culture, adult learning) to study **creative social actions** and **its** social outcomes. The study focused on **creativity** in culture and lifelong learning context, social activities on gender and civil society development in Ukraine.

Various researchers write that **creativity** involves fluency and flexibility of thinking, originality and the ability to perceive problems, redefine and elaborate them (Lynch and Harris, 2001; Meador, 1997). Creativity has been described as “the ability to solve problems and fashion products and to raise new questions” (Gardner, 1993); “a state of mind in which all our intelligences are working together” (Lucas, 2001); and as “imaginative processes with outcomes that are original and of value” (Robinson, 2001). Internationally recognized professional Steve Jobs said that creativity is simply creating relationships between things (Jobs, 1996). According to Olivier Serrat (2009), creativity is the mental and social process – fueled by conscious or unconscious insight – of generating ideas, concepts and associations. Similarly, in Boston’s Creative Economy (BRA/Research, 2005), creativity is defined as a process by which ideas are generated, connected and transformed into things that are valued. Hui (2005) suggests that the cycle of creative activities through four forms of capital (human capital, social capital, structural or institutional capital and cultural capital) determines creativity outcomes. Creativity is considered crucial for science, education, culture, technology and economy (KEA European Affairs, 2006). Nonetheless, creativity is discussed extensively in the cultural policy literature (Strategic Working Group “Culture 2025”¹, European Programme of Cultural Policy Reviews – *Cultural Policy in Ukraine National Report*²) and is considered important by a number of key Ukrainian writers in philosophy, psychology, cultural studies and education (e.g. Yarmolenko 1994, Hamitov 2009, Stepanov 2005, Butsenko 2013, Antonova 2012, Morozov 2004).

In the 2010 United Nations Conference on Trade and Development (UNCTAD) report, **creativity** is seen primarily in relation to its economic functions, with a focus on cultural

¹ <http://culture2025.org.ua/> (in Ukrainian)

² <http://www.culturalstudies.in.ua> (in Ukrainian)

industries, creative goods and services: “**The creative economy** is an emerging concept dealing with the interface between creativity, culture, economics and technology in a contemporary world dominated by images, sounds, texts and symbols. **The creative industries** are at the crossroads of the arts, culture, business and technology. All these activities are intensive in creative skills and can generate income through trade and intellectual property rights.”³ This economic perspective has held a dominant perspective in policy and research for some time. For example, the U.K.’s Department for Culture, Media and Sport (2001) influentially defined creative **industries** as those industries that have their origin in individual creativity, skill and talent, and which have a potential for job and wealth creation through the generation and exploitation of intellectual property. However, from a more holistic perspective, John Howkins, in his seminal book *The Creative Economy* (2002), states that the creative economy is based on three principles: (1) everyone is born creative; (2) creativity needs freedom; and (3) freedom needs markets.

Business Week magazine first used the term **creative economy** in 2000 in a special issue on the “21st Century Corporation”⁴ noting that a creative economy arises from creative and culture-based forms that include visual and performing arts, audiovisual industry, cultural heritage, new media, publishing and printed media, design, creative services (advertising, architecture, etc.). Creativity as economic imperative strongly emphasizes the potential for a creative workforce to advance the economy (Seltzer and Bentley, 1999), with this workforce commonly referred to as the **creative class** (Florida, 2002, 2012). In *The Rise of the Creative Class*, Richard Florida defines the super core *creative class* as including: computer and mathematical occupations; architecture and engineering occupations; life, physical, and social science occupations; education, training and library occupations; arts, design, entertainment, sports and media occupations; management occupations; business and financial operations occupations; legal occupations; healthcare practitioners and technical occupations; and high-end sales and sales management. **Creative professionals** work in: management occupations, business and financial operations occupations, legal occupations, healthcare practitioners and technical occupations, and high-end sales and sales management.

For the purpose of this study, **creative economy** is broadly defined (following BRA/Research Division 2005⁵) as **those activities, which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation**. The *creative economy* includes any direct activity in which individual creativity and skill is brought to bear, and which is characterized by innovation and originality and leads to the creation of intellectual property in the form of copyright and the self-employed (writers, artists, etc.), because the creative industry encompasses many freelance workers. This includes: applied arts, advertising, and performing arts (music, theater and dance), publishing and printing broadcasting, sound recording and music publishing, industries for film, video and photography, heritage, support (fine arts schools, libraries and archives) and independent artists.

This position paper is aimed at furnishing a clear definition of creative social action term (category) that can be used by future research/practical activities from national and international perspective as well as identifying and measuring an individual’s participation in creative & learning activities undertaken to delivery this form action by different target groups and actors.

³ <http://unctad.org/en/Pages/DITC/CreativeEconomy/Creative-Economy.aspx>

⁴ http://www.businessweek.com/2000/00_35/b3696002.htm

⁵BRA/Research Division (2005) *Boston’s creative economy*, <http://www.bostonredevelopmentauthority.org/getattachment/01decb82-3ba5-4dea-a8d1-fdeaa39495d6/>

Creative Social Action`s definition proposed by researcher

“Creative social action” (CSA) is interpreted here as **access to Culture-Lifelong Learning-Networking with focus on the target group(s) of the event.** The CSA concept combines the theoretical and empirical⁶ parts, is academic concept of author, Ukrainian scholar Dr.Olena Lazorenko⁷. CSA concept distinguishes between three core spheres: culture, including the *cultural and creative industries, lifelong learning and networking.*

From theoretical perspective what are definitions of culture (including cultural and creative industries), lifelong learning and networking?

In academic and policy literature, **there are no single definitions of culture, culture and creative industries, lifelong learning and networking.**

In Ukrainian policy **culture** refers as "a complex of material and spiritual achievements of a certain human community (ethnos, nation), accumulated, consolidated and enriched over a long period, which is handed down from one generation to another and includes all kinds of art, cultural heritage, cultural values, science, education, and reflects the level of development of this community"⁸.

⁶ First creative social action conducted in 2009 as LPW Summer meeting on “Creative Green Tour Kyiv-Chernigov-Kyiv” jointly co-organized with Ukrainian NGO "League of Professional Women" and the UN Global Compact Network in Ukraine: <http://lpw.org.ua/en/reports/200609/>?

⁷ In the period 1992-97, Dr. Olena Lazorenko conducted **research on culture and creativity** and its interaction on society and its political life in the framework of the sociological concept of elite development. This research was conducted at the H. Skovoroda Institute of Philosophy of the National Academy of Sciences of Ukraine (IP NASU). Outcomes of this stage of her research interest were several articles published in Ukrainian magazines with a focus on the “creative elite,” and she received an equivalent of a Ph.D. degree in 1994. Dr. Lazorenko conducted her first granted scholarship as IREX Scholar at Duke University (USA) and published her first monograph as co-author in 1996 in Ukraine. Currently, she holds the position of Senior Research Fellow in the IP NASU in Kyiv, Ukraine. She has written five books (including a textbook on *Political Science* in 1996 and a monograph on *Social Capital: Social and Professional Networks in Ukraine* in 2010⁷) and over 60 scholarly publications that have been published in Ukrainian, Russian and English in Ukraine, USA, Germany, Slovakia, Russia and Poland. During a break in her research on creativity, she became deeply involved in **international research cooperation** as:

- Short-term consultant on inclusive business models within UNDP-Bratislava and UNDP-NY in 2009-10 (with publication in NY, USA);
- Key expert on SME learning needs research with IFC Ukraine in 2012;
- Contributor of research on SME Policy Index in Eastern Partnership countries by OECD, ETF and EBRD in 2011-2012;
- Key expert on lifelong learning with dvv international in 2010; and
- Gender expert for UNDP, Ministry of the Social Policy of Ukraine in 2014 and 2015. In 2014, acting as advocate for change, she was co-founder of the LPW initiative Group on Supporting Women Entrepreneurship (IG SWE) which supplied analysis for the Ukraine Ministry of Social Policy, including work on "Women and Economy" and "Women and Education" which are parts of the *Ukraine National Review and Implementation of the Beijing Declaration and Platform for Action*, which she presented to the UN Economic Commission to Europe in Geneva.

In 2014, Dr. Lazorenko came back to **policy analysis and research on culture and creativity**. She started by observing, searching relevant sources and collection materials, and networking: she participated as a supporter in the MOOC course “Managing the Arts: Marketing for Cultural Organizations” organized by the Goethe-Institute and Leuphana Digital School (February-May 2015), in the “Congress of Culture Activists” in Kyiv in June 2015, and so forth. In same time, since 2009, local creative social actions in Ukraine conducted under the leadership of Dr.Lazorenko by civil society organization and its partners.

⁸ According to the Law of Ukraine on Culture (2011), № 2778–VI

Creative industries are typically defined either by their functions and elements or as a category including certain types of business/products produced. For example, the EU **Green Paper Unlocking the potential of cultural and creative industries (2010)**⁹ defines creative industries as those industries that use culture as an input and have a cultural dimension, although their outputs are mainly functional. In 2015, the UK Commission for Employment and Skills¹⁰ defined “creative industries sectors”: publishing, motion pictures and music, programming and broadcasting, advertising and market research, other professional, scientific & technical activities, creative arts and entertainment, libraries, archives, museums. The business categories in the EU 2010 Green Paper and 2012 *Policy Handbook* of the EU Working Group on Cultural and Creative Industries¹¹ include architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design and advertising.¹² Outside of policy documents, Howkins (2002, 2013) describes an economy with 15 “creative industry sectors”: R&D, publishing, software, TV and radio, design, music, film, toys and games, advertising, architecture, performing arts, crafts, video games, fashion and art.

Cultural industries are those industries producing and distributing goods or services which, at the time they are developed, are considered to have a specific attribute, use or purpose which embody or convey cultural expressions, irrespective of the commercial value they may have. Besides traditional arts sectors (performing arts, visual arts, cultural heritage – including the public sector), the cultural industries include film, DVD and video, television and radio, video games, new media, music, books and press.¹³ This concept is defined in relation to cultural expressions in the context of the 2005 *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* and the European Commission's 2010 Green Paper *Unlocking the Potential of Cultural and Creative Industries*. “The cultural and creative sectors need multi-disciplinary environments where they can meet with businesses from other industries. Any public intervention aiming to further develop them calls for cross-sectoral fertilization. This requires the development and testing of better business support instruments and policies that aim to facilitate cross-sectoral linkages and spillovers. It implies fostering change amongst the sectors themselves while adding new skills and competencies into other industries and vice versa.”¹⁴

In the Ukrainian public policy context, there are no clear definitions of cultural industries, creative industries, and creative economy. The first mention of *cultural industries* appeared in the Law of Ukraine on the Conceptual Framework of the Public Cultural Policy of Ukraine (2005). The *Law on Culture* signed by the President in January 2011, has no mention of “cultural industries.” The Law offers the following formulation: “cultural wealth is goods and services produced in the course of activities in the sphere of culture to satisfy the cultural needs of citizens (books, audio and visual products (music recordings), works of art and documents on new information carrying media, crafts, theatre and circus performances, concerts, cultural and educational services, etc.)” As outlined in the 2015 Ukraine Profile of the Council of Europe’s *Compendium of Cultural Policies and Trends in*

⁹ Green Paper of 27 April 2010 – Unlocking the potential of cultural and creative industries [[COM\(2010\) http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=URISERV:cu0006](http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=URISERV:cu0006)]

¹⁰ UK Commission for Employment and Skills (2015). Sector insights: skills and performance challenges in the digital and creative sector <https://www.gov.uk/government/publications/sector-insights-skills-and-performance-challenges-in-the-digital-and-creative-sector>

¹¹ Link to EU Policy Handbook on how to develop creative industries http://ec.europa.eu/culture/library/reports/policy-handbook_en.pdf

¹² http://ec.europa.eu/culture/documents/greenpaper_creative_industries_en.pdf

¹³ Expert Group on Cultural and Creative Industries (2012) *EU policy handbook*, http://ec.europa.eu/culture/library/reports/policy-handbook_en.pdf

¹⁴ Source: European Commission, COM(2012) 537, September 2012

Europe: “Government support measures are addressed mainly to film production, book publishing and crafts. There are no specific training and education programs for culture industry professionals. The Ukrainian Centre for Cultural Studies (at the Ministry of Culture) started in 2014 a research programme on culture industries in Ukraine which, as it is planned, should lead to a Conceptual Framework of Cultural Industries Development as a basis for the future State Programme for Cultural Industries Development.”¹⁵

For the purpose of this study, **cultural and creative industry** refers to industries producing and distributing cultural good and services. Cultural activities, goods and services refers to those activities, goods and services, which at the same time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have¹⁶ .

Lifelong Learning (LLL) definition

An elaborate definition of lifelong learning, but for this study focused on approaches provided by the European Centre for the Development of Vocational Training (Cedefop). **Lifelong learning is all learning activity undertaken throughout life, with the aim of improving knowledge, skills/competences and/or qualifications for personal, social and/or professional reasons** (Cedefop, 2003)¹⁷. Cedefop distinguishes between three types of learning – formal, non-formal and informal. The classification relies upon two main criteria: the level of intention to learn and the structure in which learning takes place. The forms of learning are defined as follows: Formal learning refers to learning that occurs within an organized and structured context (secondary and tertiary education, initial vocational training) and that is designed as learning. It may lead to a formal recognition (diploma, certificate) and is usually intentional from the learner’s perspective. Non-formal learning consists of learning embedded in planned activities that are not explicitly designed as learning, but which contain an important learning element. Similarly, to formal education, non-formal learning is intentional from the learner’s point of view without, however, leading to certification. Informal learning is defined as learning resulting from daily life activities related to work, family or leisure. It is often understood as experimental or accidental learning. It is not structured in terms of learning objectives, learning time and/or learning support. Typically, it does not lead to certification and can be both intentional and non-intentional.¹⁸

The creative social action conduct in form of non-formal learning for adults. The learning techniques during these actions there are storytelling, visualization in forms of presentation, performance etc.

Networking definition

Networking is process of interact with others to exchange information and develop contacts for professional or social purposes. Networking is about building long term connections with good people. There are many networking`s techniques, which assist and help participants to connect with others at these kind of events as creative social actions.

Creative social action can be focused on different target groups, for example, professional & businesswomen, civil society leaders, managers of arts, cultural workers, academia, marginal

¹⁵ Ukraine country profile (2015) In: Council of Europe/ERICarts: *Compendium of cultural policies and trends in Europe* (17th ed.). <http://www.culturalpolicies.net>.

¹⁶ See Glossary : <http://archive.euroeastculture.eu/en/glossary.html>

¹⁷ Cedefop Glossary <http://www.cedefop.europa.eu/en/events-and-projects/projects/validation-non-formal-and-informal-learning/european-inventory/european-inventory-glossary#L>

¹⁸ See: LLLIGHT Project Position Paper No. 2012-1, March 22, 2012

groups representatives, etc. and actors (such as NGOs, commercial organization, think-tanks, culture organizations and so on).

The empirical part of the Creative Social Actions

Ukrainian NGO “League of Professional Women” (LPW) is the first civil society organization, **which delivered the academic concept on creative social actions in a practical way in Ukraine**. Here is some local creative social actions¹⁹ conducted under the leadership of Dr.Lazorenko:



- 2009 LPW Summer meeting in Creative Green Tour Kyiv-Chernigov-Kyiv co-organized by Ukrainian NGO "League of Professional Women" and the UN Global Compact Network in Ukraine: <http://lpw.org.ua/en/reports/200609/?>;



- 2011 Summer meeting: in the form of a peer learning and culture trip “Fruit Tour” Kyiv-Uman-Kyiv <http://lpw.org.ua/en/news/?pid=606> ;



- 2013 “Women Who Inspire”: in the form of a peer learning and culture workshop (NGO "League of Professional Women" jointly with KPMG Ukraine, ICC Ltd. and METRO Ukraine) http://lpw.org.ua/en/reports/11_2013/?



- 2015 Creative Social Action Devoted to Trends in Business and Adult Learning <http://lpw.org.ua/en/news/?pid=656> and social media LinkedIn <https://www.linkedin.com/pulse/creative-social-action-devoted-trends-business-adult-kyiv-lazorenko?trk=prof-post>



¹⁹ More information about LPW creative social actions is provided by the Ukrainian NGO “League of Professional Women” at <http://lpw.org.ua/en/reports/>

For example, during 2015 creative social action, the cultural component was introduced by the art exhibition “Veresnevi Dary” in "KalytaArtKlub", training component was mutual learning seminar focused on business trends and adult education and networking was organized in the form of special exercises to expand the participants` network of contacts.

Conclusion

The policy paper frameworks has been developed to support the **creative social actions**, with special focus on social and gender equality outcomes in the transformation of society. Ukraine`s experience in fostering social inclusion, conducting creative social actions with limited financial sources, and supporting gender equality, political, inclusive participation will be valuable in the global context.

Author BIO



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