



## The Paradigm of Creative Class in a Global Milieu

Iryna Skavronska<sup>1</sup>

**Abstract:** This paper discusses the creative class as a new layer of contemporary society that drives entrepreneurship, innovation and dynamism of economy. Current social and economic transformations are caused by new factors which affect the emergence of creative class. The potential of creative professionals has become one of the major means of the national development as it contributes to maximizing welfare, enriches consumption and improves standards of living. Creative class is a strategic input for companies and government agencies looking for more effective communication and new ways to stand out. The purpose of this study is aimed at the in-depth clarifying and summarizing of the theoretical background about creative class in a global milieu, including its specific lifestyle, and how it relates to other concept such as creative employment. The underlying argument is that creativity is one of the constructs of those skills, knowledge and abilities required by the modern labor market in the face of globalization challenges. The presented findings of the paper include a more holistic approach to identifying a range of determinants and metrics important for the successful promotion of creative employment. In light of these findings, the article concludes with discussing the rise of creative class in a global scale.

**Keywords:** Creativity, Creative class, Creative employment, Creative job, Creative occupation, Global milieu

### 1. Introduction

Until recently, it has been believed that the productive workers are those who produce material goods, while artists, scientists, musicians and all those who do not manufacture something material are unproductive. Today shows a completely different view of this dilemma. Nowadays, the global economy experiences transformations where weakening sectors are influenced by innovative business models, methods of production and patterns of consumption (Nurse, 2018). The priority shifts from the manufacturing of material goods to the large-scale production of immaterial and spiritual products. The dominant production factor is human capital based on knowledge and ideas (Romer, 1990; Kogut & Zander, 1992), and the most valuable qualities are employee's professionalism, learning ability, intellectual potential and creativity. The class of creative professionals, that is, the creative class, becomes a leading productive workforce and a determining stimulus that ensures the dynamic development of society on the path of permanent progress.

<sup>1</sup>Istanbul Gelişim University, Department of International Trade and Finance (English), Istanbul, Türkiye, [iskavronska@gelisim.edu.tr](mailto:iskavronska@gelisim.edu.tr), ORCID ID: 0000-0003-0210-739X

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However, today's world experiences not just positive changes; environmental degradation, poverty, the COVID-19 seriously affect humanity. To overcome their negative social and economic consequences as well as improve people's lives worldwide, the global economy needs a human-centred recovery (ILO, 2022), which can be successfully achieved through the intensification of creative jobs and activities. The new paradigm of development brings to the fore understanding of the importance of creativity in response to the globalization challenges. This paradigm is focused on ensuring innovation and a high degree of interaction between individual and collective knowledge, on the one hand, and globalized markets, on the other hand.

The creative class can be defined as the collection of occupations that specialize in the innovative combination of ideas and knowledge to create value or solve problems (Wojan, 2014). The creative class is also interpreted as a group of people who generate non-obvious value performing their tasks or other productive activities. This is a new class whose economic function is to generate new content and ideas. In developed countries, the creative class makes up on average 50% of the population. Furthermore, it dominates the demographics of cities, e.g. Amsterdam, New York, London, Berlin (Florida & Pedigo, 2016). For such destinations, the potential of creative professionals has become one of the main means for decision-making and socio-economic development as it contributes to increasing well-being, stimulates social cohesion and trust in communities. All of this evidences the considerable positive influence of creative class on national economies. To encourage the rise and enlargement of the creative population, favorable conditions are needed, e.g. technological changes, improvement of financial and consumer infrastructure, expansion of intensive interaction between businesses and creative professionals.

To facilitate discussions on the benefits of the human capital founded on creativity, this paper rests on the assumption that the theoretical framework is not sufficiently formulated, particularly in the part of a complex analysis of creative class along with the processes and phenomena that accompany it in the global space. Correspondingly, the purpose of this study is aimed at the in-depth clarifying and summarizing of the theoretical background about creative class in a global milieu, including its specific lifestyle, and how it relates to other concept such as creative employment.

Embarking on this exploration, it is essential to acknowledge the dynamic nature of creative class and the distinguishing peculiarities that shape its trajectory. This research endeavor is motivated by a desire to unravel the complexities of creative class and illustrate its special role for global society.

## 2. Methodology

This paper has been funded from various sources of information and data but mostly funding has come from studies made by Richard Florida as he became a pioneer considering creative class. The existing literature is predominantly dedicated to the explanation of the significance of creative professionals for urban development (Florida & Pedigo, 2016) which is really essential. Yet, despite the importance of this topic, academic research still lacks a clear differentiation between creative class and other layers of society.

In view of the fact that the idea of creative class is quite new, the theoretical background of this concept needs a deeper study. There is a necessity to improve theoretical justification of the creative class public perception in a global scale and look more profoundly at trends which shape the formation of creative class at the new stage of global societal development.

This paper examines the development of creative class as an innovative breakthrough in the world labour market. The article contains a set of features which characterize creative class, including personal freedom, flexibility, good education, common language, a specific lifestyle, etc. Special interest is paid to the role and importance of creative class for overcoming damage and negative effects of COVID-19, e.g. a reduction of creative companies' sales or jobs at risk like singing, dancing, etc. As governments and policymakers (Creative Industries Federation, 2020), so international organizations (OECD, 2020; UNESCO, 2022) share the same idea: the creative industries experience the rapid digitization of business models and face-to-face activities because of the pandemic. The new ordinary has created promising circumstances to start new businesses that offer for another job opportunities. COVID-19 became a turning point for digital changes. Employees of the creative industries, e.g. teachers, stylists, designers, have quickly migrated to the digital realm, many private and public providers moved content online having profited from streaming creative content during lockdown. The relocation to digital resources has made it possible to showcase particular works and events and reach an audience in film, music and sports in new ways. The data show that the crisis has indeed accelerated the digital transformation. For instance, video games and e-sports have been boosted during the health crisis that led to increase of revenues for many gaming companies (Hall, 2020). According to UNESCO (2022) estimations, creative businesses are now delivering 56% of their goods and services online in response to pandemic. Sub-sectors like the arts and entertainment have doubled the amount of goods provided digitally. Consequently, online and simultaneously remote working conditions have empowered creative workers by giving them more autonomy, and the power to choose where and how to work.

As a rule, creative jobs are highly qualified and skilled, require high level of human capital investment, although their productivity is hard to assess. Along with all of this, creative professionals are exposed to many risks, e.g. income instability and a lack of social guarantees, which are analyzed in the article.

A central element in current global development is the ability to meet the demand of competences of the economy by attracting talented workers. This study provides an overview of creative employment in the landscape of innovative economic systems. For better comprehension of creative class through employment, such evaluation systems as the industrial approach, the “black-box” model, the “Creative Trident” model and the Global Creativity Index are debated.

The industrial approach involves evaluation based on aggregation of all types of economic activities, i.e. employment in each sub-sector, in the creative industries. Similar to this approach is the “Creative Trident” model. This model also considers all types of jobs, but, unlike the industrial approach, it is used to classify them into three groups: 1) jobs in the creative industries not classified as creative; 2) creative jobs in the creative industries; 3) creative jobs outside the creative industries (“embedded” jobs).

It is believed that the investment in the right human resource practices, e.g. expenses for higher education, will provide returns that exceed the costs. To assess the “utility” of creative workers, the “black-box” model is used, which demonstrates the relationship between inputs in human resources and their performance as outputs.

Technology, talent and tolerance – components of the Global Creativity Index – are considered primary assets for creative class-driven economic growth. Technology asset describes science, research and development; talent asset contains skills and knowledge, research universities and education institutions; tolerance asset is characterized by diversity. It is believed, together, these assets make a destination more attractive for creative workers and form more opportunities to make them stay.

Since, each of these models assesses different dimensions, it makes sense to encompass consideration of extra metrics, e.g. state policy, labor market, etc., which describe the links between creative employment and the external environment. Moreover, the complexity of creative employment lies in the fact that the final outcome of the innovative functioning of the labour market at different levels of the economic system is the result of the simultaneous action of many factors, including the workplace system, production process, targeted investment, innovation, impact of globalization. Due to their specificity, many indicators of the human creative potential are poorly formalized and difficult to quantify. In this regard, there is an acute need for a critical understanding of career trajectories examining status of creative work in

communities across the world. In this context, the study push forward on which determinants are important for promotion of creative occupations and jobs.

This article is organized in three parts. The first part looks at the concept, definitional aspects, characteristics and peculiarities of creative class. The second part highlights the existing methodological approaches to better understanding creative employment. Finally, the study provides a summary of the rise of creative class and its employment in a global scale and identifies the major strengths and challenges associated with it. The paper ends with recommendations and concluding remarks, including the identifying the major groups of metrics for promotion of creative employment which must be examined additionally.

### 3. Literature Overview

Academic research offers a pluralistic array of perspectives, which can be used to explain the theory of creative class. These perspectives derive from both macroeconomics and microeconomics (Rodrigo, 2011). In the matter of creative class, they both are important. Moreover, theories of macroeconomics and microeconomics are intertwined as a bigger picture of macroeconomics is concerned with employment and overall economic growth, whereas a smaller picture of microeconomics brings forward individual markets.

A subset of microeconomics, which is based on models of consumers or firms, includes a set of economic theories that explain the nature of the enterprise where human creativity plays an irreplaceable role. In the constantly changing conditions of business, an intelligent and flexible employee capable of generating and using new approaches and ideas is able to take the best decisions and work more efficiently. A set of such individual characteristics engenders a completely new quality – creativity. Creativity is considered an individual's ability to flexible, innovative and original thinking which precedes the process of creative action (Skavronska, 2024).

The study made by Guilford (1967) demonstrates the inseparable bond between human creativity and intelligence stating that intelligence is a necessary condition for creativity although not sufficient.

Schumpeter (1912, 1942) had two different approaches to the innovative process in entrepreneurship: on the one hand, he emphasized the role of new entrepreneurs acting in the markets by introducing innovation and new ideas, which challenged existing companies through a process of "creative destruction" that was regarded as the engine behind economic progress. On the other hand, he paid attention to the

major role of large companies as drivers of economic growth which accumulate knowledge in specific areas.

Complementing these ideas, the knowledge-based theory of the firm (Nonaka, 1994; Grant, 1996) formulated significant headway in constructing a better understanding of the connection between knowledge and creativity. The theory presents a framework for modeling creativity through entrepreneurship. It recognizes knowledge a valuable and scarce resource and a source of competitive advantages of firms. Discovering the new possibilities of how to maximize profits entrepreneurs have to be creative. They transform their knowledge in the most illegible ways to adapt to dynamic changes. Innovations – ideas exploited in new models of existing goods and services – are creative bringing new industries and change over time (Dodgson & Gann, 2010).

From macroeconomic perspective, national economic growth is considered in the long run. In such a case, existing literature analysis underlines the significance of technological progress. Romer's (1990) theory of endogenous technological change asserts that knowledge and new ideas are at the heart of economic growth as they become a valued form of capital. According to this model, if a particular part of the population is engaged in generation of ideas, then all growth is due to technological advancement. Subsequently, investment in human capital through the process of educating a workforce, knowledge and innovation are key donors driving forward the nation's economic growth.

It is believed that this research made in the 20th century along with the emergence of the new sector of economy – creative industries – became a fundamental background for the evolution of the theory of creative class.

The topic of creative class in studies appears as the concept proposed by Richard Florida (2002), an American scholar, who defined the creative class as a broad grouping of creative workers in the cultural and creative industries, and different types of workers which produce various innovations. It consists of professionals in engineering, design, architecture, music, science, the arts, education and entertainment which produce new content, ideas and technology.

Florida's concept caused intensification in studies of creative class as part of socio-economic success. Today, the literature on creative class is relatively recent and consists of a range of publications which mainly include theoretical and empirical analysis of creative employment in the territorial dimension ranging from studies on the significance of creative class for national economies (Zhao et. al., 2020) to studies dedicated to regional and urban development founded on the creative people activity (Markusen,

2006; Faludi, 2019). In particular, Boschma & Fritsch (2009) considered the regional distribution and economic effect of creative class in seven European countries and revealed a positive relationship between creative class occupation, employment growth and entrepreneurship.

Among the other existing studies about the creative class, it is necessary to mention the research made by Marlet & von Woerkens (2007), McGranahan & Wojan (2007), Clifton (2008), Martin-Brelot et al. (2010). These scholars regard skills and learning ability across a population as a key factor driving success of creative class and economic prosperity.

Obviously, not all academicians (Fairlie, 2012) support the Florida's idea about positive influence of creative class on employment and economic growth. It is assumed that talent, technology, and tolerance are not statistically significant determinants of the unemployment rate. This paper also reviews methodological approaches to understanding creative employment, including the industrial approach (Markusen et al., 2008), the "black-box" model (Neumark & Reed, 2002), the "Creative Trident" model (Department for Culture, Media & Sport, 2015), the 3T concept (Florida et al., 2015). Yet, the latter helps to understand and analyze creative class globally meeting in such a way needs of this publication.

The scholars mentioned above designed theory to organize and simplify information about a field and developed a conceptual framework by adding new ideas. However, macroeconomics usually extends to the international sphere because domestic and foreign markets are linked with each other through trade, investment, and migration flows. The same is regarded to microeconomics as single markets are united into one global market. This fact is of particular importance for this paper since the subject of the research is explored with respect to the global milieu.

## **4. Results and Discussion**

### **4.1 Labour Supply: The Creative Class Concept**

The genesis of the study of creative class is associated with the name of Richard Florida, who first used the concept of creative class or creative entrepreneurs in 2002 (Florida, 2002). Florida made an attempt to answer the question why there was a need for the formation and development of a new class, in which sectors members of creative class work and how they differ from other people. Professionals employed in the creative industries, who replace the ordinary working population at traditional industrial enterprises in post-industrial cities, were given the name "creative class."

To better understand where creative professionals can be found, it is necessary to present the classification of the creative industries. Indeed, there are many different models which are used for this purpose, including Throsby Model of the Concentric Circles, Symbolic Texts Model, WIPO Copyright Model, UNCTAD Model, etc. (Skavronska, 2017). However, the most used classifications are the UK Government Department for Culture, Media & Sport (DCMS) Classification and Howkins' Creative Industries Classification.

The Department for Culture, Media & Sport of the United Kingdom (2001) drew up the original classification of the creative industries in 1998 distinguishing 13 sub-sectors. In 2015, this classification was revised and now it involves just 9 sub-sectors (Department for Culture, Media & Sport, 2015), including: 1) advertising and marketing; 2) architecture; 3) crafts; 4) design: product, graphic and fashion design; 5) film, TV productions, TV, video, radio and photography; 6) IT, software and computer services; 7) publishing; 8) museums, galleries and libraries; 9) music, performing and visual arts.

On the other hand, Howkins (2001) a famous expert on how to turn ideas into money, offers to distinguish between 15 different creative sub-sectors, including: 1) advertising; 2) architecture; 3) art; 4) crafts; 5) design; 6) fashion; 7) film; 8) music; 9) performing arts; 10) publishing; 11) research and development; 12) software; 13) toys and games; 14) television and radio; 15) video games.

With a regard to any of these classifications, creative professionals are called designers, architects, sculptors, musicians, photographers, dancers, stylists, DJs, journalists, etc.

Scientists proved and people partially confirmed that both living nature as a whole and human being as its component are constantly exposed to existing and new problems. Every day is a challenge to research, invent, create and implement tools for new solutions. On the other hand, there are many issues that are important to many people or even to all of humanity, such as nature protection, the energy crisis, diseases, inflation, etc., and the efforts of one or several countries (even the most developed with maximum financial and material resources) are not enough to solve them. It is not enough to be competent in one field in order to perform the assigned duties well, but it is necessary to be a proficient specialist to find new solutions, i.e. to think creatively.

Thus, determinants which affect new transformations in society and the emergence of creative class in a global milieu may include:

1. Globalization of economic life that is accompanied by a) the strengthening of interdependence



between national economies and labor markets of different countries, b) the rise of a new system of “Center-Periphery” and “North-South” relations, and c) the emergence of new inequality founded on innovative abilities and receptivity.

2. The goal of economic growth is not the maximization of profit and GDP anymore but development of human capital, including education, health, and intelligence.
3. The key role shifts from traditional and tangible factors of production to new, unattainable – intelligence, information, and knowledge.

So, there is a need for people who work in various fields and do not share one specific identity, whose economic functions, duties and tasks consist in the generation of new concepts, proposals and initiatives, i.e. the creative class.

It is believed that every person can become a member of creative class, because creativity is not a mental ability but the ability to generalize. This is a review of data, perception and selection of information in order to make something innovative and useful. To achieve such a result, it is necessary that different ideas, sometimes, at first glance, completely incompatible with each other, merge into a single high-quality solution. In other words, effective problem solving is always creative.

Florida (2012) divides creative class into two groups of specialists:

1. Super creative core that covers scientists, engineers, artists, actors, designers, architects, etc. together with those individuals who impact people’s opinion which jointly have permanently paid jobs;
2. “Creative specialists” which involve professionals in such sectors as technological production or health care who use their own experience.

The creative class members are ambitious people whose professional growth is ensured by their efforts and abilities. Gratitude of their colleagues has always served as an additional incentive for creativity.

Studies (Ibert, 2019), which demonstrate the preferences and values of creative professionals (e.g. inspiration, diversity), prove that the choice of their place of living cannot be explained by conventional industrial theories anymore. The major focus has shifted from the locations with plants or factories to destinations full of entertainments and leisure activities (Hansen & Niedomysl, 2009). So-called “quality of place” determines those unique characteristics which construct creative milieu with a well-developed

infrastructure where people can share their ideas with each other and experience new impressions. Such a belief is supported by the linking creativity to urban economic development and city planning. The British consultant Charles Landry (2000) coined the term “creative city” in the late 1980s in response to rapid economic and social changes. This term addresses innovation in the context of cities which become hubs for cultural and creative activities. Such cities emotionally satisfying and offer appropriate conditions for inhabitants – places, attractions, experiences, and opportunities, including effective cultural and transportation planning, the art of urban design, e.g. high-profile art and start-up galleries, cafes, etc. – to think, plan and act with imagination, to enhance creativity and the dynamics of community development addressing urban problems. Landry argues that creative cities have caused the emergence of a new social class – the creative class, the key resource of which is talented people.

However, the nature of both leisure and work has changed. These changes are not random or chaotic. They are absolutely reasonable and rational. As a result, the economy is undergoing a transition from the old corporate system based on large companies to a new one, in which a more prominent place is given to individuals (Florida, 2002). Creative workers are not concentrated in destinations where labor is needed; they live in those locations where they like and can find positive emotions and pleasure. The leading trend is a shift in priorities from economic and physical security towards self-expression, personal well-being and quality of life.

On the other hand, destinations which offer many cultural and sports activities, high standards of living, urban amenities where professionals gather for social and cultural events, idea-exchange, and business meetings are succeeding. In such destinations, costs of living are steep but opportunities for cooperation abundant and competition stimulates success. Quality of life is often a determining factor that attracts important workforce and economic actors (Wong, 2005).

Basing on the analysis above, a set of features which characterize the creative class have been identified and grouped as follows (Table 1):

**Table 1***Characteristics of the Creative Class*

Characteristic	Explanation
Creative professionals refuse to regulate traditional labor relations	There is a transition to personal management and fair recognition, rather than career building, the opportunity to contribute and influence the process, confidence that what they do matter. The prospects of work for projects and technologies that are innovative or pose interesting intellectual problems are important for them. An opportunity to influence the work atmosphere and partly determine one's own role in the organization.
Creative actors prefer flexible working hours	Flexible schedule and free working environment; the ability to a certain extent to determine own working conditions. They tend to be freelancers and usually conclude short-term contracts.
An internal priority of personal freedom	The more ideas and products made by creative professionals are spread, the more expensive they become, and the richer their authors.
Creative class cannot develop itself without cooperation, solidarity, strong integration ties and understanding of the globalization challenges	On average, 62% of creative workers hold a tertiary degree in comparison with 40% of the total workforce in OECD countries (OECD, 2022, p. 123).
Creative class members are young people (15–29-year-olds)	Because creative activity stimulates employment and career development in the creative sector which is quite open to people of different ages, e.g. in 2020, creative industries provided 6.2% of all employment occupying more young people than other sectors (UNCTAD, 2022, pp. 1-2).
Common language	The creative population speaks the same language (English) even if this language is not native for all the participants – approx. 1.5 billion people in the world (20%) speak English (Statista, 2023).

Source: *Compiled by the author.*

Creative workers do not yet consider themselves as a single social group; indeed, they are united by common tastes, desires and preferences. In this respect, the new class may not have such distinct features as distinguished the working class in its heyday, but it already possesses a certain unity. The analysis shows that the rise of the creative class is accompanied by other important phenomena and processes, including:

1. Creative workers are economically secure and resilient. During the economic downturn caused by the coronavirus, creative jobs and occupations became a driving force to overcome its negative

outcomes, e.g. stagnation in real wages, income insecurity, and to resist the pandemic crisis when especially venue-based facilities like theatres, museums, performing and live arts, cinema were negatively affected. The coronavirus induced remote and part-time work, temporary contracts, self-employment and labor reallocation across the various sectors. Simultaneously, those employees who were shifted to online job and those with access to the technology and the skills to use it – whether university professors, trainers or media workers – were able to engage effectively.

2. The digital progress has also contributed to the evolution of creative class. Digitization brought an important change in traditional approaches, especially through the Internet (more than a half of the global population 64.6% (5.18 billion) is internet users) (Datareportal, 2023) as creative workers vastly use it. A recent digital monoculture has appeared through shared experiences, practices and content between counterparts. Even such companies as Adobe or Netflix have already encompassed a new reality in the rivalry for best talent.
3. Along with the growth of creative class, there is an increase in another layer of society – the service class – employees of private economic service, e.g. managers, business administrators, social services and civil servants (Renner, 1953). One of the main tasks of this class is to serve the creative population that jointly leads to the growth of entire economy, including the development of new information flows, healthy food, new sports activities, tourist services, etc., as well as stimulates changes in urban spaces.
4. The connection that arises between local producers of traditional crafts and the global market through e-commerce or sustainable tourism promotes inclusive economic progress in remote areas and eliminates barriers to entry for manufacturers with untapped value-added potential as well as empowers the most vulnerable segment of the population.

Overall, the attitude towards creative class in the world is rather ambiguous regardless it has many advantages. It is believed that the creative class essentially justifies social inequality (Florida, 2014), because it is the winning one-third of society, and the two-thirds that remain are losers who should learn to live as winners. Consequently, creative class is criticized for elitism. An interesting example of such a discriminate position against non-creative people can be seen in the film “Creativity and the Capitalist City” (Buchholz, 2011.): “If you’re an average citizen – you cannot live here. This is Amsterdam<sup>1</sup>. This is a smart city in bigger urban context.” This basically involves subordinating the working and service

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<sup>1</sup> Amsterdam is one of the recognized creative cities in the world.

classes to the rules of the creative sector workers (Peck, 2012). Yet, if it did not sound ironic, despite the fact that the creative class is still not outnumbered by the working and service classes, creative people have much more importance for the development of economy because they generate new ideas and make new products.

One more argument against the emergence of creative class is *gentrification* of urban areas that means renovation of deteriorated urban neighborhoods by means of infrastructure modification, real estate development and the influx of more affluent residents (Loretta, Slater & Wyly, 2008). As a result, accommodation in such neighborhoods gets more expensive, forced displacement of poorer locals because of price increase and a gradual change in the population takes place, community conflicts arise.

Indeed, the reality of creative class is hidden behind the *bohemian* charm of many creative professions (Florida, 2002) – actors, artists, sculptors – characterized by liberal individualism, less economic integration into society, and aesthetic orientation. However, no matter how interesting and unobtrusive these professions are, their workers experience a high degree of risk and instability, low economic reward and lack of social guarantees. Creative professionals can often find themselves in vulnerable and precarious situations. This idea can be supported by such facts:

1. Since many creative professionals are self-employed, access to business support or income support measures is a challenge, as public policies and programmes are not adapted to such hybrid forms of employment. as a result, the self-employed usually do not have access to income replacement funds (OECD, 2020a). Moreover, lack of access to credits and business support may be complicated by difficulties in the valuation of intangible assets on which creative businesses usually are based, including highly specific forms of knowledge, expertise and abilities, networks of social relations, reputation in creative communities.
2. The creative industries have highly varied and sector-specific business models and jobs – public and not-for-profit institutions, e.g. libraries, museums, etc., large commercial and for-profit actors, e.g. Spotify, Netflix, etc. – which may not always be recognized by government.
3. Money making and economic stability is not always the major goal of creative businesses and workers. For many of them, personal satisfaction and intrinsic motivation (OECD, 2020) are primary drivers of their activities, while financial remuneration plays rather instrumental role to surviving and remaining in the business.

The evidence of this is the COVID-19 pandemic. Besides of new opportunities, e.g. digitization of creative jobs, more autonomy to creative workers, it brought some obstacles for the activity of creative class having affected artistic freedom, the mobility of artists and their market access that resulted in a 30

To summarize, being a member of creative class does not directly depend on individual's income, social status, education, or even consumption. Outsiders, who recently belonged to the *bohemian* periphery of society, found themselves in the very center of innovative economic development and began to represent the spirit of the times (Skavronska, 2023).

#### **4.2 Methodological Approaches to Understanding Creative Employment**

The creative class is an innovative type of a workforce with a high informational and intellectual capacity that provides for a new content, structure, types and forms of employment and its constant modernisation, improvement of the human capital quality and realization of the population creative potential. A significant link between such skilled workers and jobs they do shapes creative employment.

Creative employment is considered as a variety of labor relations regarding the inclusion of creative workers in production characterized by a new quality of work (dynamic, flexible, knowledge- and information-intensive) transformed into product, technological, managerial, organizational or social innovation at all levels of the economic system.

Creative employment refers to the number of jobs rather than the number of people in work. Creative jobs vary within approximately 45-340 occupations (Möller & Tubadji, 2008). Main jobs and second jobs are treated equally. Creative employment is observed in many countries that have chosen a knowledge-based path of development. Its advantage is that creative jobs have a lower risk of automation than jobs overall. Research in Europe and the USA states that many present jobs are under threat from robotisation in the nearest future. Furthermore, 32% of the existing jobs will undergo essential changes, 14% will disappear in the next 15-20 years (OECD, 2019). However, the more creative a job is, the less likely it is to be replaced by a machine. This fact means that employment opportunities in manufacturing, agriculture and services will decrease because of robotisation, on the contrary, creative jobs will grow as providers of stable and satisfying occupations.

From a methodological perspective, it is extremely important to note that modern information technologies can no longer be attributed only as a means of production as they are tied to human labor and an intellectual system. The nature of organizations is changing: material assets are beginning to be replaced

by intellectual assets; boundaries are blurring; hierarchical bureaucratic structures are being replaced by networks; new types of organizations (e.g. virtual, intellectual) and creative start-ups are being formed. As a result, expansion of a new dimension of employment occurs. An employee's competitive advantage is not only abilities and skills but also creativity, the speed of acquiring new knowledge, skills, innovation, and the degree of adaptation to requirements of the new economy.

To understand the creative class through employment, evaluation systems related to the industrial approach which is based on the Standard Industrial Classification<sup>2</sup>, are used. According to this approach, creative employment is determined by allocating all jobs to target creative establishments in an industry defined by the primary product and estimated by summing all workers in all creative industries (Markusen et al., 2008). For example, the UK Creative Industries Mapping Document (Department for Culture, Media & Sport, 2001) provides empirical information on each sub-sector (market size, industry structure, employment in each sector, exports and gross value added) of the creative industries. Creative employment is measured by existing employment in each sub-sector, including direct and indirect/supporting activities. The disadvantage of such an approach is that fact that it considers employment just in the creative industries but it does not encompass creative employment in other sectors where creativity exists and is also used. Indeed, creative workers are found in almost all sectors of the economy. Those, who work outside of the creative industries, account for over 40

The assessment of creative employment can be viewed implicitly, inside the so-called “black-box,” in which the input is transformed into the output. However, the structure and content of the “black-box” remain neglected (Neumark & Reed, 2002). “Input” is evaluated by expenses for higher education, science, etc., while “output” is measured by added value. Yet, this approach is quite conditional, as it does not take into account institutional factors and mechanisms that can multiply costs and results in different forms.

Based on the Florida theory, creative class can be evaluated using the Global Index of Creativity (Florida et al., 2015) based on the contribution of three major components: technology, talent and tolerance, collectively referred to as “3T.” These dimensions are used to understand whether a destination is attractive for creative professionals and stimulation of creativity. Accordingly, the Global Index of Creativity is divided into three sub-indexes (Table 2), including:

1. The Global Technology Index where a crucial role belongs to technology. It covers the development in research, innovation and artifacts. Its sub-dimensions involve R&D investment and patents per

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<sup>2</sup>A system for classifying industries by a four-digit code as a method of standardizing industry classification for statistical purposes across agencies. Established in the United States in 1937, it was last revised in 1987.

capita.

2. The Global Talent Index shows the abilities and skills of human resources. It is divided into the creative class and educational attainment of people sub-dimensions. The number of talents is calculated by the number of people in the community who have a bachelor’s degree.
3. The Global Tolerance Index describes whether a destination is a tolerant environment – culturally, ethnically, socially in terms of attitudes and acceptance of diversity of individuals. It is also divided into two sub-dimensions, including racial and ethnical minorities and gays and lesbians.

**Table 2**

*Comparative Characteristics of Core, Semi-Periphery, and Periphery Countries*

Global Technology Index		Global Talent Index		Global Tolerance Index	
R&D investment	Patents per capita	Creative class	Educational attainment	Racial and ethnical minorities	Gays and lesbians

Source: *Compiled by the author based on (Florida, 2002; Florida et al., 2015).*

Yet, the most suitable method to measure creative employment is often considered the “Creative Trident” model that classifies jobs into (Figure 1):

1. jobs in the creative industries not classified as creative;
2. creative jobs in the creative industries;
3. creative jobs outside the creative industries (“embedded” jobs).

The methodology comprises three steps. First, a set of occupations are identified as creative. Second, creative intensity<sup>3</sup> is calculated for all industries in the economy. Third, all industries with a creative intensity above a certain “threshold” are classified as creative industries.

$$\text{Creative Economy} = 1 + 2 + 3,$$

Creative economy includes the contribution of those who are in creative occupations outside the creative industries as well as all those employed in the creative industries.

<sup>3</sup>Shows the proportion of the workforce in creative occupations and separates the creative industries from other industries.



**Creative Industries = 1 + 2,**

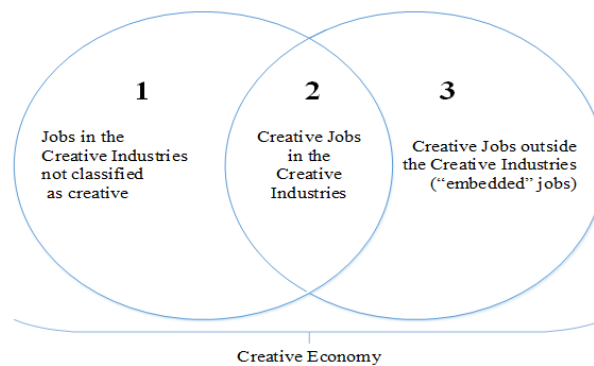
Creative industries are part of the creative economy which involves only those working in the creative sector irrespective of their occupation (they may either be in creative occupations or in other roles e.g. finance).

**Creative Occupations = 2 + 3,**

Creative occupations are a division of the creative economy which contains all those working in creative occupations, irrespective of the sector that they work in.

**Figure 1**

*Classification of Creative Jobs*



Source: *Compiled by author based on data (Department for Culture, Media & Sport, 2016).*

The Creative Trident model shifts the focus from a specific sector to estimation the full economic contribution of creativity to the wider economy. In such a way, creative occupations are pursued not only in traditional creative industries, but in producing and service sectors, e.g. government services, health, education, etc.

To conclude, creative occupations and jobs are growing at a fast pace. 60% of the products that will be sold in 2030 do not yet exist and 85% of the jobs that will exist in 2030 haven’t even been invented yet (Tencer, 2017). Repetitive functions in many industries are being robotized. The entire world is becoming an advanced society where creativity is a driving force.

**4.3 Creative Class Employment in a Global Scale**

Until recently, it was believed that productive workers are those who produce material goods, while artists, musicians and all those who do not produce something material are unproductive. Today shows a

completely different view of this dilemma, and the creative class is no longer assigned a secondary, but a leading role in the economy of most countries. Creative class stimulates innovation, supports economic restructuring, social cohesion and integration of marginalized groups; creates a new system of values; affirms talent and excellence; strengthens cultural identity and diversity simultaneously.

The creative class accounts between one-third to one-half of the workforce in the advanced countries of Europe, North America, Europe and Asia becoming truly global. Particularly, creative activity contributes to significant employment and career development of young people. For instance, in Bangkok (Thailand), more than 2,000 garment firms are registered in the fashion industry, besides, throughout the region, young people earn money from small-scale design (Fibre2Fashion, 2016). In Argentina, 300,000 people are involved in creative production generating 3.5

Creative employment numbers for up to 1 in 20 jobs in some European countries (Iceland, Belgium, Finland, Germany, Switzerland), and up to 1 in 10 in some regions and cities (OECD, 2022, pp. 105-106). Half of all creative employment in Italy and the Netherlands is self-employment. The analysis demonstrates that successful creative employment in European countries is caused by two major drivers:

1. Special joint programmes “Creative Europe” aimed at safeguard, development and promotion of European cultural and linguistic diversity as well as enhancement of the competitiveness of the European creative sector. The first programme was designed for the period from 2014 to 2020 (its budget was €1.47 billion). The second programme (2021-2027) with budget €2.44 billion is still implementing (European Commission, 2021);
2. European cultural diversity, although the proportion of the foreign population living in the region is unevenly distributed. The most culturally diversified large urban conglomerates are Inner and Outer London (UK), Brussels (Belgium), Vienna (Austria), Luxembourg, Madrid and Catalonia (Spain), Darmstadt (Germany).

Other studies estimate (OECD, 2021) that the share of employment in the creative industries is over 10% in London (UK), Los Angeles and Austin (US), Guangzhou (China), Milan (Italy), Seoul (South Korea), and Tokyo (Japan).

According to the Creative Global Index, Luxembourg has the largest share of the creative population in the total labor force – 54%. The creative class is used to form an internal cluster as a platform for professionals to support the development of new innovative companies in architecture, decorative and

applied arts, cinematography, design, games, marketing and communication, fashion design and new media. Luxembourg is followed by Bermuda (48%), which is characterized by a diverse mix of arts, photography, sculpture and exhibition activities. Singapore occupies third position (47%) as the percentage of people employed in IT, science, education and art is higher than in most countries of the world. Moreover, through the arts, high-tech and research enterprises Singapore develops a “creative society.”

Although the USA leads in terms of the total number of creative people, it lags behind in the relative share of the creative class – 35% of the total workforce, despite the fact that during the 20th century the creative class grew tenfold in this country.

Such BRICS countries as Brazil and China also develop their creative potential quickly. The creative class of Brazil (18.5%) encompasses young, educated and well-paid professionals that earn 42

The position of China is also quite interesting: the share of creative class is insignificant compared to other countries – 7.4%, but its members are active and dynamic as evidenced by the following facts:

1. Chinese companies and inventors filed a record high of 19,041 patent applications at the European Patent Office in 2022 (The State Council Information Office: The People’s Republic of China, 2023)
2. Every year, 2 million young people master various sciences at 2,000 universities and colleges in China, some 290,000 Chinese students are studying in the US (Zhang, 2023).
3. Individuals, whose family wealth is at least US\$1.57 million, intend to send their children to study abroad for the sake of independent thinking (Zuo, 2022).
4. Many businessmen make their choice in favor of China’s markets as they are encouraged by fast growth of Chinese creative and technological companies and their long-term potential.

Moreover, the rapid emergence of the Asian middle class has transformed the region into a locomotive of economic development. The gradual integration of China into the global trade system over the past decades (in 2001, China joined the World Trade Organization), the improvement of management efficiency and overall welfare allow China to increase its creative potential.

On the contrary, shares of creative employment (approx. 3% of jobs) are lower in Mexico, Bulgaria, the Slovak Republic and Romania (OECD, 2022, p. 106).

It is especially worth paying attention to the fact that there are more creative job opportunities for women and their strengthening role. To boost the entrepreneurial and technical skills of young women and

increase their share in the creative class, special projects in Senegal, Mexico, Tajikistan are implemented by the UNESCO (2017).

Overall, the creative class is viewed as an economic engine and a new model that helps countries, developed and developing, to adopt coherent and effective public policies required by the contemporary world and further reinforce their instrumental role. However, not all countries are equally involved in this process: advanced nations are usually pioneers and initiators, while majority of developing nations follow them on the way of integration into world markets through creative production.

## 5. Conclusion

In today's world, an important prerequisite for ensuring economic growth is orientation to the continuous development of innovative knowledge. Recent trends which evidence the contemporary state of a global economy include transition to new factors of production (e.g. intelligence, creativity, etc.) and a new goal of economic growth which is human development along with an increasing role of intellectual assets and new types of organizations.

This paper has shown that strengthening and extending the status of the creative class as a leading productive workforce from micro level to national level is an urgent priority and an accelerator to foster wider recognition of its economic weight, as the major advantage of creative professions is the impossibility of being robotized. The highly-paid creative professionals mostly work in occupations which require uniqueness and original thinking. Their professions cover design, science, education, entertainment, media, etc.

The understanding of creative employment can vary from one approach to the next that makes it hard to find common background and standardization. The blurred nature of the creative class makes it complicated to capture the full range of its metrics in a single model. However, this debate can be supplemented by a more holistic approach to a range of determinants and metrics important to successful growth and promotion of creative employment, including:

1. State policy: An institutional regime that fosters the rise of creative occupations; support of innovative enterprises; increase in funding of science, education, R&D.
2. Human resources: Quality of human capital; support of progressive innovative labor practices; focus on the development of new forms and types of employment (e.g. self-employment); formation of an

innovative work culture; focus on flexible use of intellectual potential.

3. Education: Training and formation of a new type of employee; development of new forms and types of education, including e-learning, life-long learning; formation of both professional skills and creativity, teamwork, innovative receptivity.
4. Business: Financial and organizational support of creative employment on the basis of entrepreneurship, implementation of programs for the development of the organization's personnel, creation of a favorable climate for innovative activities in business.
5. Science: The share of people engaged in R&D per 10,000 people employed in the economy; remuneration of employees engaged in R&D; productive innovative activity that culminates in protected patents; the ratio between R&D scientist salary and average salary in economy.
6. Economy: GDP, investment activity, sectoral structure of production that directly reflect the country's economic position and indirectly demonstrate outcomes of the creative employment system, e.g. labor productivity and production efficiency.
7. Labor market is found at the junction of interaction between such groups as "economy," "state policy," "business" and "human resources." It covers the unemployment rate, development of labor market institutes which represent new employment technologies, labor market flexibility, etc.

Occupational categories and skills offer key insights into demography and cultural diversity that education and income alone do not. Different social norms, customs and ethics stimulate the development of technological innovations, spread of new ideas and differentiation of production (Ager & Brückner, 2013). Under these conditions, creative professionals do not share one particular identity; they are joined by an ethos that values imagination, creativity, talent, individuality, problem solving skills, authenticity and high mobility. However, despite of many positive characteristics, creative class may face many challenges, e.g. instability, lack of social guarantees, a high degree of risk.

Since the creative class is founded on the innovative ideas of people who are self-employed or act as independent professionals as a rule, its support and protection is of increasing concern. The use of creative content without proper remuneration, better protecting of copyright and intellectual property rights, policy and regulatory framework, development of context-based solutions are cornerstones of further intensive studies in this field.

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