

The Role of Aesthetic Experience with the Creative Product in the Creative Economy

Taecksoo Chun*

The Academy of Korean Studies

1. Introduction

Many researches on the creative economy agree that individual creativity and the creative industries are an indispensable part of the creative economy¹. However, they seem to overlook the role of aesthetic experience, which is to be experienced from consuming or using the creative products. In this paper, I will explore the role of the consumer aesthetic experience with the creative products which plays a crucial role in the enhancement of employee creativity necessary for the creative economy.

To do this, this paper takes a following procedure. Section 2 discusses the creative economy from the experiential aspects and develops a new process of the indirect effect of the creative industries on the creative economy. Section 3 argues that the consumption or usage of the creative products produced in the creative industries brings about aesthetic experience to their consumers and users. In section 4, the paper investigates how aesthetic experience enhances creativity. In section 5, the paper proves that any employee can implement creativity obtained through an accumulation of aesthetic experience from the

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¹ See UNCTAD (2010) and the references therein.

usage of the creative products at the work place. Finally, the summary is given and the implication is derived that art education is indispensable for the development of the creative economy.

2. Creative Economy Revisited from the Experiential Aspects

Since the publication of "The Creative Economy" by John Howkins in 2001, the notion of the creative economy as a generator of economic development has gained the attention of the international organizations, regions, countries, and locals around the world (UNCTAD, 2010). UNCTAD defines the creative economy "as an evolving concept based on creative assets potentially generating economic growth, creating jobs, increasing export while promoting social inclusion, cultural diversity and human development."² But more compact definition of the creative economy is given by John Howkins that it is an economy where the major inputs and outputs are ideas or where most people spend most of their time in having ideas.³ Handke and Towse (2012) further elaborate its definition as "an economy in which creativity and human capital rather than innovation in physical capital are drivers of productivity and growth."⁴

As a new paradigm, the creative economy is based on several shared features of advertising, architecture, the arts and antiques market, craft, design, fashion, film and video, music, the performing arts, publishing, software, TV and radio, games and so on.⁵ Most of these industries are components of the creative industries defined by the British government (DCMS, 2001) and are major part of the other models of the creative industries, like symbolic texts model, concentric circles models, and WIPO copyright model.⁶ This can be

² See UNCTAD (2010, p. 10).

³ See Donna Ghelfi (2005).

⁴ See Handke and Towse (2012, p. 1).

⁵ See Handke and Towse (2012, p. 1).

⁶ See UNCTAD (2010, p. 7).

confirmed by David Throsby (2001) who refers to cultural commodities that involve creativity in their production.

Therefore, as UNCTAD (2010, p. 10) states, the creative industries lie at the heart of the creative economy and play a major role in the creative economy. Cunningham confirms that the creative industries focus on "the twin truths that (i) the core of 'culture' is still creativity, but (ii) creativity is produced, deployed, consumed and enjoyed quite differently in post-industrialised societies."⁷

Let's call a product produced by the creative industries as the creative product following John Howkins.⁸ Using the term, creative product, he describes the creative economy as consisting of "the transactions in (the resulting) creative products," and emphasizes that the creative products require creativity as a major input and convey creativity for their consumers.⁹ A main objective of this paper is to investigate some policy implications from the fact that the creative product is a conveyer of creativity.

To explain the connection between creative industries and economic growth, Jason Potts (2013) suggests that it is necessary to argue for: (1) increased investment in factors of production that are inputs into the creative industries sector, which has been emphasized by most accounts including DCMS (2001) or Richard Florida (2002); (2) increased demand for the output of this sectors, which has been explained by Tylor Cowen (2002) or John Howkins (2001); or (3) technological or productivity gains in this sector. Pointing out that "there is still little evidence either way on whether the creative industries drive multi-factor productivity," Potts suggests an approach of evolutionary economics that puts more emphasis on the role of entrepreneurship, innovation system, and the evolutionary market process.¹⁰

⁷ See Simon Roodhouse (2006, p. 18).

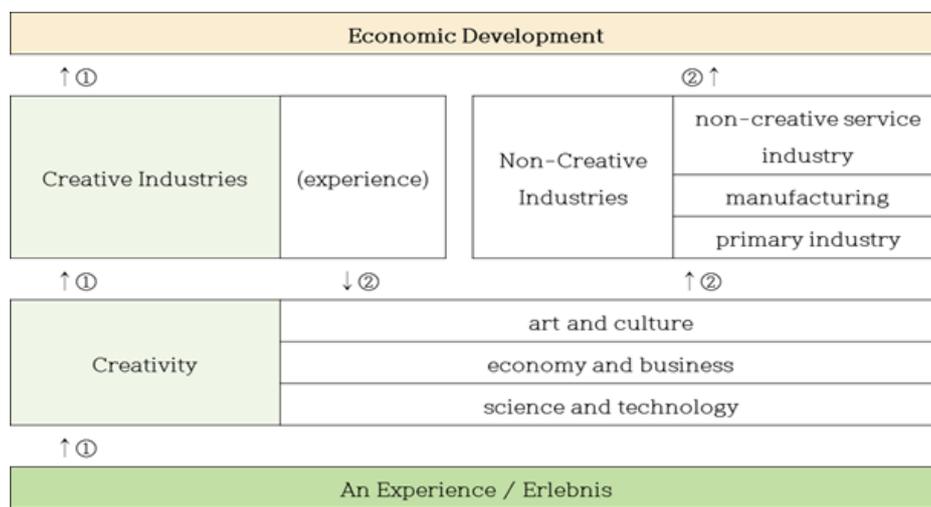
⁸ In this paper, I define a product to include a tangible good and an intangible service.

⁹ See John Howkins (2002, pp. x-xiv).

¹⁰ See Jason Potts (2013, pp. 28-29).

Katherin Muller et al. (2008) investigate the role of the creative industries in supporting innovation in other sectors of the economy by taking empirical analysis along three lines: upstream effects, downstream effects and the determinants of a creative enterprise's contribution to innovation in other sectors.¹¹ According to them, the creative products can be integrated into the innovation process of other business.¹²

I conceptualize numerous academic studies and policy reports on the creative economy as the following figure, which can explain the necessary arguments and evolutionary approach mentioned above.



Source: Taeksoo Chun et al. (2014)

In this figure, the creative industries contribute to the economic development through two channels. One is the direct economic impact from the professional creativity like Big-C Creativity of M. Csikszentmihalyi (1996) or H-creativity of Margaret Boden (2004) to the economic development. This relationship is very

¹¹ See Kathrin Muller et al. (2008, p. 20).

¹² I introduce two examples among many given by them: (i) consultancy that can offer new training approaches in order to fully extract the creative potential of the workforce and (ii) architects that can provide concepts for creativity-enhancing buildings and workplaces. See Kathrin Muller et al. (2008, p. 5).

clear and has been discussed widely by the existing researches on the creative economy (①→①→①). The idea that the creative economy can be measured is based on this channel. *The Creative Economy Report* series by UNCTAD is the typical example of this case. The same notion is implied by the statement of Richard Florida that "the growth of the creative economy is measured by the growth of the creative sector which is rapidly and consistently increasing over the past century since 1980 in terms of employment and value added."¹³

The other channel is the indirect impact of the creative industries on the economic development through consumer creativity. The consumers or users of the creative products will develop creativity from consuming them and they apply the acquired creativity to the non-creative industries (②→②→②). More than 90% of employees work at the non-creative industries in any given country and they may apply the little-c creativity of M. Csikszentmihalyi (1996) or P-creativity of Margaret Boden (2004) to their respective workplace.¹⁴

The latter channel can be constructed on the basis of three propositions: (1) the creative products provide aesthetic experience to their consumers; (2) aesthetic experience is the best source of creativity; (3) every human being can apply his/her creativity to the workplace. This might be the most important characteristic of the creative economy which has not been found in any type of economy, such as industrial economy, information economy or knowledge economy. The studies on the latter channel, however, have been very sparse because of the difficulty in calculating the indirect economic impact of the creative industries on the economic development. *Creative Economy Report 2010*, a very comprehensive study by UNCTAD, has suggested the impacts of the creative industries on national economies: primary impact, secondary

¹³ See Richard Florida (2004, p. 26-28).

¹⁴ "More than 90% of employees" is conjectured from the fact that the Creative Industries account for 1.68m jobs – 1 out of every 12 jobs in the UK and they make up 5.6% of the workforce in 2012. Exceptionally in Denmark and Sweden, the creative industries accounted for more than 10% of total employment respectively. See UNCTAD(2010, p. 31).

impact, tertiary impact and quaternary impact. The last impact is supposed to measure indirect, non-quantifiable contributions to quality of life, education and cultural identity.¹⁵ But this impact is not the same as the second channel of this paper that I am aiming to define and elaborate. The three fundamental propositions will be explained in the following sections in order.

3. Consumption of the Creative Products as Aesthetic Experience

The creative products, produced in the creative industries, can be defined as an extension of cultural products which are characterized by requiring some input of creativity, being vehicles for symbolic messages and containing some intellectual property (UNCTAD, pp. 4-5). Therefore, the creative product includes the parameters of novelty, value, appropriateness, and usefulness from the Berys Gaut's (2003) definition of creativity. The evaluation of a product is, however, subjective in the sense that it depends on the consumer's context including his/her past experiences. Also the creative products can be divided into different levels according to the value of creativity, for example, cultural products and creative products.¹⁶

Therefore, we can regard the creative product as an experience of those who are involved in the production similar to how John Dewey (1934) defines art as an experience of artists. Moreover, as John Dewey argues that a work of art is an experience to its appreciator, we can say that consumption or usage of the creative product becomes an experience to ordinary people who consume the creative products every day. This is further supported by the fact that the creative products seem to share with the characteristics of key offerings in the experience economy which include personal memories, personal relation, and

¹⁵ See UNCTAD (2010, p. 77).

¹⁶ See Gediminas Beresnevičius, Danguolė Beresnevičienė (2013, p. 28). According to UNCTAD (2010, p. 5), some examples which are not included in cultural products but included in creative products are fashion and software which are essentially commercial products, but require some level of creativity in their production

individual emotion.¹⁷

For the rest of this section, brief definitions of (mere) experience, an experience and aesthetic experience will be introduced. Then the relationship between the creative products and aesthetic experience will be described.

According to John Dewey, experience is defined as the interaction between human beings and their environment, and an experience is one in which the material experienced runs its course to fulfillment and consummation. Experience is like inchoate experience in which we are distracted and do not complete our course of action.¹⁸ By stressing two features of an experience as the pervasive quality and dynamic quality, Thomas Leddy (2013) summarizes "an experience" as following:¹⁹

"an experience" is complete and unified, it is separated from other experiences that are much less organized, having its own clear beginning and end, the end being a consummation rather than a mere cessation, the parts being distinct and yet almost paradoxically flowing from one to the next in a developmental stage, taking place as if it were a story or in some cases as a story, involving a developing "feel" or emotion, and pulling the past into it in such a way as to project forward to the culmination.

The term "aesthetic experience" probably gained its prominence from Dewey.²⁰ So let's start by introducing Dewey's view of aesthetic experience. He tries to show that the aesthetic is the clarified and intensified development of traits that belong to every normally complete experience. Arguing that the word "esthetic" refers to experience as appreciative, perceiving, and enjoying,²¹ he comes to

¹⁷ See KEA (2009, p. 41).

¹⁸ See John Dewey (1934, p. 35).

¹⁹ http://aestheticstoday.blogspot.kr/2013_10_01_archive.html

²⁰ See Thomas Leddy (2012, p. 58).

²¹ See John Dewey (1934, pp. 46-47).

conclusion that "esthetic experience is a manifestation, a record and celebration of the life of a civilization, a means of promoting its development, and is also the ultimate judgment upon the quality of a civilization."²² This definition opens a wide road to the everyday aesthetics.²³

Richard Shusterman (1991) has objected the traditional argument that the term 'aesthetic' tends to be appropriated to high art only and has argued that popular art is also aesthetic in the sense that many popular artists see their role as creator more than mere entertainment. Sherri Irvin (2008, p. 29-30) argues that the experiences of everyday life are replete with aesthetic character, and that we should choose to attend to it which will give us a different character from those available from experiences of art and nature. Thomas Leddy (2012) has shown in *The Extraordinary in the Ordinary* that everyday aesthetics is immensely important for our lives.

Without referring to Dewey, Colin Leath (1996) also compactly describes an aesthetic experience as a pleasurable and desirable experience, and characterizes that among all people, at any time, the aesthetic experience involves concentration on some aspect of the environment. Here concentration is the activity involved in all vivid experience. Moreover, the vividness of the experience depends entirely on the motivation and the physical ability of the audience to perceive a set of stimuli as vivid.

Ailing Kong (2011) has summarized the following four characteristics of the aesthetic experience highlighted by John Dewey that render any experience to be aesthetic.²⁴ First, aesthetic experiences are purposive. This means that every integral experience has a beginning and moves toward a close which is

²² See John Dewey (1934, p. 326).

²³ If we refer to this definition as pragmatic approach, a narrower definition, that of Kant and his descendants like Allen Bloom and Pierre Bourdieu is referred as analytical approach which focuses on the sublime. See Shusterman (2000).

²⁴ See Ailing Kong (2011, pp. 37-39).

also part of a new beginning. Secondly, aesthetic experiences are transformative. This means that these experiences are the engaged interaction between doing and undergoing, and between the human beings and the environment. Thirdly, aesthetic experiences are imaginative. This means that all conscious experience has some degree of imaginative quality. Finally, aesthetic experiences are associated with intrinsic operation, in which means and ends coalesce.

Following John Dewey's argument that the aesthetic aspects of art and everyday life lie on a continuum, we can categorize all consumption products into three groups according to the degree of aesthetic of each experience: fine arts, creative products (excluding fine art) and non-creative products. While most of the scholars agree on the notion that creative products include fine arts, the usage of "creative products" in this section will exclude fine arts for explanatory convenience.

The relationship between fine art and aesthetic experience is explained first. The fine art, by definition, unites the very same relation of doing and undergoing, outgoing and incoming energy on the basis of loving and constant observation of the creator.²⁵ A work of fine art is produced on the basis of thought, sensitivity and skill of the creator. To put it another way, it holds the creator's unique aesthetic experience. Therefore it can be said to have the highest degree of aesthetic experience.²⁶

Since a work of fine art is the object in aesthetic experience, Dewey requests us to have apprenticeship to perceive great works of art:²⁷

For to perceive, a beholder must create his own experience. And his

²⁵ See John Dewey (1934, p. 48).

²⁶ It is also natural through Kant's conception of aesthetic experience to affirm this relationship, because his conception is stricter and narrower.

²⁷ See John Dewey (1934, p. 54).

creation must include relations comparable to those which the original producer underwent. They are not the same in any literal sense. But with the perceiver, as with the artist, there must be an ordering of the elements of the whole that is in form, although not in details, the same as the process of organization the creator of the work consciously experienced.

It is not so easy for the perceiver and appreciator to understand the creator's intention and experience. So Dewey warns that the perceiver, as much as the creator, needs a rich and developed background which cannot be achieved except by consistent nurture of interest.²⁸ Through the aesthetic experience with a work of fine art, we learn how to see, how to perceive and how to express the world differently. This learning becomes the most valuable resource for the artistic creativity.

Next comes the explanation of the relationship between the creative products and aesthetic experience. The creative products have qualities similar to fine art as they also hold the creator's creativity and aesthetic experience and possess power to heighten aesthetic experience for the appreciator. By definition, the creative industries and creative products require creativity and hold the maker's aesthetic experience. Therefore, the creative products are used to generate aesthetic experience in their consumers. Because most of the creative products hold entertainment and are popular, much value is placed on their production. But the creative products will have lower degree of aesthetic experience than the work of fine art.

There have been heated debates over fast growth of popular art which is a central part of the creative products. Theodor Adorno views that popular art is simplistic, repetitive and boring because commercial forces manipulate it in order to manipulate the masses who passively respond to it.²⁹ Likewise, Pierre Bourdieu argues that popular art has simple repetitive structure, which

²⁸ See John Dewey (1934, p. 266).

²⁹ See Theodor Adorno (1941),

explains its wide appeal and its inability to truly satisfy.³⁰ Following Dewey's pragmatist theory of art, Richard Shusterman (1991) argues for the close relationship between the cultural products and aesthetic experience by disagreeing with the passivity and other criticisms of pop music. To speak impartially, the creative products might provide their users with aesthetic experience, but with lesser degree than fine art.

Lastly, the relationship between the non-creative products and aesthetic experience is explained as follows. Here the non-creative products consist of primary goods, manufacturing goods and services which depend relatively less on creativity. According to Dewey's definition of aesthetic, any product can be aesthetic if the doing and undergoing are related to form a perceptual whole. Therefore, whether an ordinary experience becomes aesthetic or not depends on the perceiver's attitude toward an ordinary life.³¹ This idea of the continuity of aesthetic and everyday experience has been much more elaborated by Sherri Irvin (2008) and Thomas Leddy (2012) in terms of contemporary expression.

Before closing this section, I will illustrate why we need to focus more concern on the creative products from the consumer's or user's point of view. For last two decades we have seen a trend that as household income has increased, consumers or users have substituted toward a higher-quality consumption bundle.³² This trend appears in two phenomena. The first one is that aesthetics

³⁰ See Pierre Bourdieu (1984).

³¹ The persuasive example is Dewey's illustration rephrased by the author: "Let's imagine a stone rolling haphazardly down a hill. The stone starts from somewhere, and moves toward a place and stays where it will be at rest-toward an end. Let us add, by imagination, the ideas that it looks forward with desire to the final outcome: that it is interested in the things it meets on the way, conditions that accelerate and retard its movement with respect to their bearing on the end; that it acts and feels toward them according to the hindering; and that the final coming to rest is related to what went before as the culmination of a continuous movement. Then, the stone would have an experience, and one with esthetic quality." See John Dewey (1943, p. 39).

³² See Jason Potts (2013, p. 29).

has increasingly become an important criterion by which consumers make purchasing decision. This means that there has been change in preferences from functional value to symbolic value of products. Therefore, the non-creative products should be unique and differentiated even in a trivial sense, which will be possible through even little-c creativity.

The second trend is that the creative industries has grown very rapidly (see DCMS, 2001; UNCTAD 2010). As time passes, people would be increasingly willing to allocate high percentages of their incomes in order to have entertainment or amazing experiences through consumption or usage of the creative products. Once ordinary consumers or users recognize that aesthetic experience with the creative products enhances their creative capabilities, they will further increase consumption on the creative products. This process will be the topic to be explored for the rest of this paper.

Additionally, why consumers or users are eager to spend on the creative products can be explained by the change in consumer culture toward consuming dream, image, pleasures and symbols, which results in the aestheticization of everyday life (Stuart Ewen, 1988; Mike Featherstone, 1991).

4. How Aesthetic Experience Enhances Creativity

In this section, I will develop and prove two propositions through the review of literature. Based on John Dewey (1934), the first proposition is that an experience is the necessary resource and treasury of creativity. The second is that the much enriched experience - aesthetic experience - comes from consuming or using the creative products. The first proposition will be proved through the following mental processes: experience → memory → imagination → creativity. Establishing the causality between each process will be very complex, because the process is the whole nexus of association, memories, imagination, and emotion that gives each experience its unique significance. However, we can find a sort of weak causality of the mental processes for public policy implications with the help of the researches from psychology and

bioscience fields.

As mentioned in section 2, experience is defined as the result of interaction between the live creature and some aspect of the world in which he/she lives.³³ If we are to experience things all the time and everywhere, and to form memories, then it should be explained how experience and memory are related or affected.

While commonly defined as the storage of experience that we had in the past, memory is not just experiences stored in the brain. When one organizes memory from experience, one will be affected by one's personal context which reflects one's cognitive structure and the environmental context and artefact itself.³⁴ Thus memory comprises certain impressions that were extracted from the actual experience and reconstructed from two contexts. Undoubtedly, there is a big difference between an experience and the memory of an experience. We do not know "when we are reconstructing and when we are remembering the past and present experiences" as argued by Daniel Kahneman, a Nobel Prize winning psychologist.³⁵

Nonetheless, it can be said that memory is organized on the basis of experience. This assertion is supported by the recent research result of Neuroscience. It is well known that the hippocampus is the brain's warehouse for long- and short-term processing of episodic memories.³⁶ James Knierim, professor of Neuroscience in the University of Johns Hopkins, said on the basis of his experiments, "when you experience a new item in the environment, the hippocampus combines these inputs to create a new spatial marker of that

³³ See Dewey (1934, pp. 43-44).

³⁴ See Paul Locher et al. (2009, p. 1).

³⁵ <http://www.npr.org/2013/11/29/182676143/how-do-experiences-become-memories>

³⁶ There are various types of memories, like procedural, semantic, working, episodic, and declarative memory. These are stored at different parts of brain. Refer to Larry R. Squire (2004).

experience." Therefore, we can say that the richness of memory lies in the diversity, intensity and aesthetic of experience.

Next proposition is to show the relationship that imagination relies on memory to supply its materials. In cognitive psychology, imagining seems to exist only as a substructure of memory so that it occurs in the process of trying to remember something (Egan, 1992, p. 35).

I will start to prove this relationship by introducing one practical definition of imagination with a complex meaning. In developing an imaginative learning, Kieran Egan adopts White's definition of imagination as the capacity to think of possibilities.³⁷ That is, imagination is the ability of "forming mental images, sensations and concepts in a moment when they are not perceived through five senses like sight, hearing or other senses." Therefore, imagination can be said to be "the faculty through which one meet everything in the world unexpectedly."³⁸

The relationship between memory and imagination can be easily depicted through Egan's explanation.³⁹ He argues that imagination would be starved without memory of knowledge, facts, poetry, formulae, and so on. Logically one can imagine future events only after he remembers a previous event. Here, in order to form imagination emotion selects what is congruous from bits and pieces of the specific events stored in different parts of the brain.⁴⁰ It can be said that knowledge in our memories is accessible through the action of the imagination and imagination can be constructed mostly out of what we have already experienced.

A recent development of neuroscience also supports the causal relationship

³⁷ See Kieran Egan (1992, pp. 30-31) and White (1990, 184).

³⁸ <http://en.wikiquote.org/wiki/Imagination>

³⁹ See Egan (1992, pp. 52-54).

⁴⁰ Dewey (1934, p. 42) describes emotion as the moving and cementing force.

between memory and imagination. Priscilla Long's statement that remembering and imagining send blood to the identical parts of the brain is widely cited to support the interchangeability of memory and imagination by other researchers.⁴¹ But as a whole, Long argues that imagination depends on the conscious memory of events. Long also states that one cannot imagine a purple cow without remembering the cows from one's childhood and without knowing something of purple color. Science also shows that persons with impaired memory have impaired imaginations.⁴²

From Egan's and Long's arguments, we can develop the implication that imagination can be stimulated and developed by the richness, variedness, and usefulness of memories.

Lastly, the link of imagination to creativity will be investigated on the basis of arguments by Berys Gaut (2003) and Dustin Stokes (2014).

According to Gaut, there are two ways in which one can credibly link the imagination to creativity. One way is called "display model," which maintains that one's unconsciousness generates a creative idea through imagination. Creativity in this model is called "passive creativity" where imagination plays a peripheral role of display function.⁴³ The other way is called "search model," which gives imagination a role in the creative process. Gaut says, "when one

⁴¹ See Aaron D. Gansky (2013),

<http://adgansky.wordpress.com/2013/06/10/imagination-and-memorythe-unforgettable-image-pt-2/>

⁴² See Priscilla Long (2010).

⁴³ Gaut suggests two instances for this case that imagination is not necessary to creativity. Bertrand Russell woke next morning knowing the solution of which problem he did not know before going to bed. The chemist Friedrich von Kekule claimed to discover the ring structure of the benzene molecule by dreaming snakes devouring their own tails. See Gaut (2003, pp. 274-276).

comes up a new idea or invents a new object, one can be thought of as having worked through various possibilities ordered in a logical space."⁴⁴ Here, imagination is used to grasp a set of the relevant possibilities, and to select from them the best option. Creativity in this model is called "active creativity" which requires imagination. From Gaut, it can be argued that there is a causal link from imagination to active creativity, and not to passive creativity.

While Gaut focuses on rich creativity like big-C Creativity or H-creativity of Boden, Stokes uses minimal creativity like little-c creativity or P-creativity of Boden to display the role of imagination in creativity. Stokes refers minimal creativity to weaker, mundane or everyday sense of creativity. He states that "creativity is not exclusive to minds like Bach or Beethoven. All human thinkers have some capacity for thinking in ways that are relatively original for solving problems in surprising and unexpected ways."⁴⁵

Stokes introduces "the cognitive manipulation role" of imagination which is typically found in a creative process. He shows that this role is typified and enriched by at least five features: non truth-boundedness, voluntariness, affect and motivation, inference and decision-making and free association. Also, he asserts that imagination serves, and plausibly best serves this role. Through these processes, he concludes that imagination is important, if not crucial, for creative thought such as the creativity of genius and everyday minimal creativity.⁴⁶

To this point of the long journey, the conclusion is that aesthetic experience is essential constitutive components of creativity. But it is yet to be answered how the aesthetic experience can be obtained from everyday life. Related to this question is Dewey's goal to restore continuity between art and the everyday

⁴⁴ See Gaut (2003, pp. 275-279).

⁴⁵ See Stokes (2013, p. 9). I would like to show my apology to him for citing him without his permission. I believe that the citation would not distort his research.

⁴⁶ See Stokes (2013, pp. 21-32).

life.⁴⁷ Dewey could be said to be the initial advocate for the aesthetics of everyday life.⁴⁸ He believes that any given everyday life could possess aesthetic experience.

In order to understand the esthetic in its ultimate and approval forms, one must begin with it in the raw; in the events and scenes that hold the attentive eye and ear of man, arousing his interest and affording him enjoyment as he looks and listens: the sights that hold the crowd – the fire-engine rushing by; the machines excavating enormous holes in the earth; the human-fly climbing the steeple-side; the men perched high in air on girders, throwing and catching red-hot bolts.⁴⁹

This continuity of aesthetic experience with everyday life is further developed by Thomas Leddy (2012) in *The Extraordinary in the Ordinary: The Aesthetics of Everyday Life*.⁵⁰ By introducing "aura" as the central conception for his analysis, he tries to answer "why we should bother with everyday aesthetics since the places to find the most intense aesthetic experiences are the domains of art and pristine nature."⁵¹ Here, he defines aura as a quality that an object can take on when it is perceived aesthetically.⁵² He also argues that to say that there is an aesthetic of everyday life is not to say that the pleasures we gain from kitsch are equally valuable to those we gain from fine art.⁵³ But he does not fail to mention that "artists are the true experts in the aesthetics of everyday life. ... They regularly take the things of the everyday life and

⁴⁷ See Dewey (1934, p. 9).

⁴⁸ See Reddy (2012, p. 77).

⁴⁹ See Dewey (1934, pp. 4-5).

⁵⁰ Colin Leath also argues that everyday experience can be aesthetic one if it is full of concentration which is a defining characteristic of quality aesthetic experience. See Leath (1999, p. 4). But I feel uncomfortable why he did not cite John Dewey.

⁵¹ See Leddy (2012, p. 13).

⁵² See Leddy (2012, p. 11).

⁵³ See Leddy (2012, p. 193).

transfigure them, first in their perception, and then through their art-making."⁵⁴ I believe that the creative industrialists are as much experts as artists in seeing, perceiving and representing everyday life in a new way. This implies that we can become aware of such experiences via the median of art and the creative products.

5. Universality of Employee Creativity through Aesthetic Experience

Until recently, creativity was thought to be the unique ability of only a selected number of people, namely writers, artists or scientists. This idea began to be challenged in the twentieth century. There is a wealth of research in support of the universality of creativity in wide disciplines such as education, philosophy, psychology, and so on. I will introduce three prominent scholars who have initiated the argument for the universality of creativity.

Swiss psychologist Carl G. Jung (1888-1961) is praised to have conviction that everyone is creative and that creativity is one of the primary instincts and motivating forces of life.⁵⁵ In the paper, "Toward a Theory of Creativity" in 1954, Carl Rogers believes that creativity is obtainable for most people. He describes the ability to be creative as an attribute that every individual possesses but that may be buried under layers of encrusted psychological defenses. Based on his experience as psychotherapist, he believes that creativity "exists in every individual, and awaits only the proper conditions to be released and expressed."⁵⁶

In his book, *Applied Imagination*, Alex F. Osborn believes that all human beings, to a greater or lesser degree, possess the imaginative faculty and wanted to remove student unawareness of the fact that everyone is gifted with a creative

⁵⁴ See Leddy (2012, p. 121).

⁵⁵ <http://www.creativityland.ca/2010/05/page/3/#sthash.lmBEDL4u.dpuf>

⁵⁶ See Carl Rogers (1961, p. 351).

potential.⁵⁷ Alex F. Osborn also suggested the relative universality of creative potential on the basis of the analyses of the Human Engineering Laboratories, and came to the conclusion of the psychological tests that creative talent is normally distributed. To prove this hypothesis, he analyzed the effect of the age, sex, educational and effort factor on the enhancement of creativity. He showed that only the effort factor is the driving force of creativity that makes each individual so remarkably unequal - not the degree of native talent, and that the rest are of little relevance to the enhancement of creativity.⁵⁸

Arguments by scholars mentioned above seem to have developed into the present proposition that "Everyone is creative" asserted by John Howkins (2001, 2010) and R. Florida (2002, 2004). In explaining how people make money from ideas, Howkins assumes that "we are creative animals, homo creator."⁵⁹ In modeling where thinking is a proper job, that is, *Creative Ecologies*, he argues that creativity is a defining characteristic of homo sapience. Furthermore, he believes that the capacity to be creative is something we are all born with.⁶⁰

Richard Florida also argues that many kinds of problems caused by the rise of the industrial economy could be solved by our recognition that every single human being is creative.⁶¹ Each and every person is endowed with an incredible capacity for innovation, a by-product of the innate human capability to evolve and adapt. If we are truly to prosper, he suggests that we are to spark and stoke the creative furnace inside human being.⁶²

⁵⁷ Osborn seemed to use imagination and creativity interchangeably. It is clear from the relationship between the title of *Applied Imagination* and its subtitle of *Principles and Procedures of Creative Thinking*. See Alex F. Osborn (1957, vii-ix).

⁵⁸ See Osborn (1957, pp. 14-23).

⁵⁹ See John Howkins (2001, p. xiv).

⁶⁰ See John Howkins (2010, pp. 126-130).

⁶¹ See Richard Florida (2004, p. 18-9).

⁶² See Richard Florida (2004, pp. 34-37).

However, the argument for the universality of creativity was not accepted seriously in 1950s, and rather was considered as assumption or hope. To put it another way, only big-C Creativity has played an important role as the prime mover of our economy, and ordinary people's new ideas were not considered valuable. However, the proposition of the universality of creativity becomes reality and attracts popularity of researchers on creativity nowadays. That is to say, the universality of creativity becomes a very basic foundation of the creative economy. Then, how do we explain the gap between the past perspective of creativity and the present one?

The first explanation is the extension of the definition of creativity to little-c creativity. Any small new idea can be easily transformed into economic value creation with low transactions and production cost through the social economic changes such as rapid expansion of globalization, rapid development of information and communication technology (ICT), and worldwide increase of personal income.⁶³

The first two changes reduce the cost of transformation of new ideas into economic values. Little-c creativity can be sent to create economic values anywhere in the world at low cost through ICT. Even though created values will be very diverse, any kind of commodity will find its customer. It is because globalization and high income will make market larger and consumer preference more diverse. Additionally, ICT will reduce the cost of exchange.

We need to remember, however, that saying that everyone is creative does not mean that everyone has an immediately usable creative ability to solve a problem. In connection with this point, we can think of two questions that arise: how everyone enhances creativity and whether everyone attributes creativity to production processes that are mundane and to products that are standardized,

⁶³ I believe that the combination of these three changes opens the inception of the creative age and makes the creative economy possible, which has been investigated in my forthcoming book in Korean. T.S. Chun et al. (2014).

for example, manufactured goods or non-creative services.

The first question can be easily answered by using a basic microeconomic principle and the implication from section 3. The microeconomic theory says that the creative products have high income elasticity in the sense that when a consumer's income goes up, a consumer will buy more of that good.⁶⁴ Howkins (2001) said that "the British, American and Japanese spend more on entertaining themselves than on clothing or health-care. ... The British and American spend respectively about 17 per cent and 20 per cent of the total consumer expenditure on pleasure, more than on housing or food."⁶⁵ Recent empirical evidence was provided by UNESCO (2013) that "global trade in creative products more than doubled from 2002 to 2011 and the average annual growth rate during that period was 8.8 per cent."⁶⁶ Furthermore, it was derived from section 3 that when everyone consumes the creative products, he/she has aesthetic experience which is the most enriched treasures for the enhancement of creativity.

The second question is how to apply everyone's creativity at his/her workplace. Almost all consumers of the creative products may work concurrently and will work at one point at the workplace of other industries as employees. How each employee will apply creativity at the workplace can be demonstrated with the help of "the innovation radar model" by Mohanbir Sawhney and his colleagues (2006). They divided whole business sector into 12 key dimensions where any employee can be located. The dimensions are (1) the offerings that a company creates, (2) platform, (3) customers (4) solution for a customer problem, (5) customer experience, (6) value capture, (7) process, (8) organization, (9) supply chain, (10) presence, (11) networking, and (12) brand.

⁶⁴ This phenomenon is further supported by Maslow's Hierarchy of Needs.

⁶⁵ See Howkins (2001, pp. xv-xvi).

⁶⁶ Developing countries also showed stronger growth, averaging 12.1 per cent annually from 2002 to 2011. UNESCO (2013, p. 162).

In conclusion, the aesthetic experience with consuming the creative products will turn into the conscious memory of events like episodic memory, which is constitutive of imagination of a high degree. This imagination enables us to plan, to pursue a goal, to work or to cook in a new way at his/her workplace, which is called creativity and might be considered as the outward expression of imagination working in a high degree.

6. Conclusive Remarks and Implications

I began this paper by interpreting the experiential aspects of the creative economy. Since the creative industries are at the center of the creative economy, our job was to understand that the ordinary people consume or use the creative products for pleasure in their ordinary life and consequently gain aesthetic experience. We explored a new channel through which the creative industries contribute to the development of the creative economy. Now, I have arrived at the belief that anyone can enhance his or her creativity from consuming or using the creative products and then applying such acquired creativity to the non-creative industries.

To elaborate this channel, the paper took three steps which are summarized as follows. First, the creative products provide a higher degree of aesthetic experience to their consumers or users than the non-creative products. However, the creative products excluding fine art provide a lower degree of aesthetic experience than works of fine art. Therefore, appreciation of the creative products excluding fine art requires a lower apprenticeship than that of fine arts, making it easier for ordinary people to enjoy them in their lives.

Secondly, aesthetic experience is the best resource of creativity. This has been investigated through the causal relationship between the following mental processes: experience → memory → imagination → creativity. Since the creative industrialists are as much experts as artists in seeing, perceiving and representing the everyday life in a new way, aesthetic experience with the creative products enhances the creativity of ordinary people who consume

such creative products.

Lastly, every employee can apply his or her creativity to the workplace. I firmly believe that this is the most daring proposition on the cognitive capabilities of human beings which differentiates the creative economy from other types of economies including information economy and knowledge economy. In this case, the creative economy is considered to be humanistic or democratic.

I would like to emphasize two implications for the development of the creative economy. First, each and every person should pursue a diverse and unique experience, especially aesthetic experience with creative products. Furthermore, the art education both inside and outside of the school curriculum should be emphasized because art education serves as the apprenticeship that is required to appreciate fine arts as argued by Dewey. The latter implication especially should be emphasized because we can perceive the world as much as we know, UNESCO is already supporting the important cause by celebrating the International Week of Art Education during the 4th week of May every year since 2012.

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