

IDENTIFICATION OF DETERMINANTS OF CREATIVE ACTIVITY SECTORS DEVELOPMENT IN POLISH REGIONS ON EXAMPLE OF WEST POMERANIAN VOIVODSHIP

ANETA SOKÓŁ

Abstract

Currently, it is more and more noticeable that development of regions involves using endogenous resources and potential. Here, a significant consideration is given to development of factors of intangible nature. In this context, literature of a subject frequently presents influence of intangibles on development of regions; however, analysis of the creative sector, which significance in creating value added in the region seems to be unquestionable, is rare. In reference to aforementioned, the article is focused on presenting influence of this sector on development of Zachodniopomorskie Province. Verification of set goals was conducted based on analysis of literature of a subject and surveys conducted in the group of entrepreneurs operating in SME in the creative industries.

It may be said that development of the creative sector in regions depends on many factors with direct or indirect influence. There is emphasized the significance of this phenomenon in economic processes indicating its superior role in reference to financial capital, which may be measured. For more effective development of discussed sector in Polish regions, some actions should be taken in order to increase activity of business entities acting within the creative industries on a given territory, but in particular it refers to: facilitating access to external financing sources of research and development operations, creating function of Ambassadors of Creativity, supporting development of infrastructure/tools, which allow development of a creative sector, supporting development of the information society, focusing scientific research environment on the purpose of creativity development, promoting cooperation of world of scientists with world of a creative sector, propagating benefits resulting from cooperation within creative sectors among business entities, etc.

Key words: creative sector, human resource, determinants of development.

Classification JEL: M12 – Personnel Management; M14 – Social Responsibility.

1. Introduction

Evolution processes, which are taking place all over the world, change not only geopolitical balance of the world but mainly determine, who becomes a leader in economic and social world. The level of spiral mutually driving feedbacks in three-dimensional economic systems is influenced by factors, which determine this process. Until recently, it seemed that countries having suitable amounts of material resources are countries generating profits and successful, and in order to achieve such status, it is necessary to acquire exactly these resources, by all means. However, since some time ago, it has been noticed that despite knowledge about economic processes and owned production factors defined in traditional manner, some countries were not able to achieve their goal, which was higher level of social development. At that time, discussion started regarding factors, which may determine continuous and balanced development (*Sokół, 2010*).

Presently, there is stronger need for fundamental change of the regional policy paradigm at the level of goals, strategies, and instruments. In this point of view, it seems crucial to shift emphasis from exogenous developmental factors into resources and endogenous potential, especially towards use of comparative advantages of the region in order to strengthen their competitiveness. Here, an extreme attention is paid to development of intangible factors. They become causative factors of currently developing territories. In this context, the literature of a subject frequently presents factor analysis of regional development, however, analysis of the

creative capital, significance of which seems to be unquestionable in creating value added in the region, is rare.

In reference to aforementioned it should be determined that present-day development depends on suitable generation of creative capital and infrastructural resources supporting its absorption, and then, commercialization. Effectiveness within this area should be focused in mesoeconomic structures – regions.

Table 1: Creative sector by ontological concept (source: own study)

Ontological question about the essence of the creative sector	Essence of the creative sector
Where does it exist?	It exists in the society with a specific economy, which is directed to creative processes.
In what form does it exist?	It exists as all material and intellectual products of human activity of creative nature.
Thanks to whom does it exist?	It exists thanks to homo oeconomicus (homo hubris).
Thanks to what does it exist?	It exists thanks to awareness and intentional activity of business entities involved in creative process.
What does it include?	Human resource with abilities of creative nature.

2. Creative sector and human resource – definition problems

Defining creative capital is quite difficult and it is not sufficiently explained in literature. In the United States, the creative capital means information industry, in Germany it refers to culture economy, and in the Netherlands, creative industry is identified with copyright industry (Grochowski, Dudek-Mańkowska, Fuhrmann, Zegar, 2012). It is also worth noticing that it is quite common to use these expressions interchangeably i.e.: creative capital, creative economy, creative sector, cultural industries, and creative enterprises.

According to definition provided by R. Florida [Florida 2002, 2005], creative capital includes educated people referred to as so-called “creative class”, who increase value added of a given territory through their creativity, which also includes business entities functioning in a given region. Class of creative people includes three subcategories: Super-Creative Core (inventors/scientists in R&D sector and higher education), Creative Professionals (instructors, teachers, managers and healthcare employees), Bohemians (artists in cultural and artistic sector) (Grochowski, Dudek-Mańkowska, Fuhrmann, Zegar, 2012).

To some extent, it may be said that the creative capital is a synonym for human resource (*more on this subject: Sokół, 2012; Skrzypek, Sokół, 2009*), which is defined by many authors as knowledge resource, skills, health, strength and vital energy in human. This resource refers to genetically determined specific potential, which may be increased by investment in humans. In opinion of R. Florida, the creative capital should not be finally identified as interchangeable expression for human capital. He proved that it was not important for innovation how much knowledge or skills, a given human has, but how in creative and artistic way he/she is able to use it in order to create new ideas and technologies. According to aforementioned, human resource is only a part of the creative capital (*more on this subject: Kopel, Foord, 2008*).

Common attribute in all definition approaches regarding creative sector is the fact that there are the areas of economy, which are based on inventiveness and uniqueness of actions using intellectual resources (ECORYS, 2009).

Occurrence of creative sector is associated with increase in significance of the following elements: culture and corresponding activities in economic development; knowledge in all economy aspects of production, distribution and consumption; service sector in economy (starting with local economies through regional ones and ending at international global scale). Differences in definitions of creative sector are connected with three issues (*ECORYS, 2009*):

1. Defining scale of actions – various entities are functioning within a creative sector. Some entities, which are falling into the creative sector, are involved in large scale production and/or distribution of products and services (e.g. films, video games, radio and television programs, publications); other ones run business operations of artistic/handicraft nature, which are more unique and going to smaller group of customers.
2. Value added criterion – in case of “value added”, according to some information, e.g. antiques trade or cultural tourism do not fall into category of creative actions, because it is not a new quality protected with copyrights (intellectual property).
3. Economic conditions of business – the issue of classifying enterprises by economic conditions for functioning is the third questionable issue, which in some respects is a function of criteria and selection of approach to two first ones. Some entities act, because they receive support from various sources, some of them operate in market-driven economy.

Table 2: Selected definitions related to creative sector (Caves, 2000; Department Culture, Media and Sport 1998; ECORYS, 2009; Guide on Surveying the Economic..., 2003; Sokół, 2013; UNCTAD, 2004)

Author of definitions	Definition
R. Cave	Creative sector is a sum of entities, and their products or services include a crucial element of art or creative effort.
British Department for Culture, Media & Sport (DCMS)	Sectors, which have sources in creativity of an individual, in skills and talent, and which have potential to create wealth and workplaces by creating and using intellectual property.
COM 2011 Committee on Industry, European Parliament	Creative sector includes all sectors, which operations are based on cultural or artistic values and creative expression, regardless whether this activity is or is not market-oriented and regardless of type of structure, which runs these operations. The scope of these operations includes creation, production, distribution and protection of goods and services, which include elements of cultural, artistic or creative expression, as well as similar functions, such as education, management and regulation.
Conference of German Ministers of Foreign Affairs	Creative sectors in a broad sense comprise creative enterprises, which are especially market-oriented, and involved in creation, production, distribution and/or propagating creative goods and services through media.
World Intellectual Property Organisation (WIPO)	Creative sector includes all industries, which operations include creation, production, manufacturing, presentation, broadcasting, exhibition, distribution and sale of goods protected under copyrights.
United Nations Conference on Trade and Development (UNCTAD)	Creative sector is defined as cycles of creation, production and distribution of goods and services using creativity and intellectual capital as main components.
Author's definition	Creative sector includes business entities (public and private) of creative nature, intended for achieving economic, social, cultural or prestigious goals, and which functioning is based on cultural and artistic values. This sector makes creative products and services protected with copyrights. Components used in this sector include intellectual resources of creative nature.

3. Criteria for classification of the creative sector

Under such assumptions, entities of the creative sector include entities, which use artistic/creative abilities of their employees or cooperating entities in order to achieve profit.

The literature also proposes another classification of the creative sector, which was presented in the table below.

Table 3: Criteria for classification of enterprises of the creative sector (Stryjakiewicz, K., Męczyński, M., Stachowiak, K. 2009. Sektor kreatywny w poznańskiej gospodarce, Uniwersytet im. Adama Mickiewicza w Poznaniu, Instytut Geografii Społeczno – Ekonomicznej i Gospodarki Przestrzennej, Poznań, passim pp; Hartley, J. 2005. Creative industries. Blackwell, Malden, pp.1-40)

Business name	Creative business	Copyright related business	Cultural business	Business related to digital processing
Criterion of identification	Defined by nature of work	Defined by nature of created resources and work results	Defined by public nature of function and financing sources	Defined by combination of modern technology with creative activity
Types of business	advertising architecture design computer software, electronic games film and TV music publishing fine arts	commercial art film and video musical work publishing phonography software and database processing systems	museums and galleries visual arts handicraft artistic education radio and television filmmaking libraries	film and video photography electronic games phonography gathering, processing and storing information

Classification criteria of the creative sector are flexible and subjective as well as depending on context (classification criteria selected by the author are presented in Figure 1). For example, this sector may be classified as: creative sector involving individuals and involving groups. This classification relates to the level of predisposition and skills of a single person, who is able to create product or service in a creative manner. Creative sector related to the groups is based on action of many individuals and their involvement in creative process, which includes joint use of their skills and predispositions. No person participating in this process independently creates the product (or service), which may be classified as products of the creative sector, and planned goal is achieved by cooperation of group of people (Sokół, 2013).

According to the author's classification, the creative sector may also be classified as homogenous, i.e. using specific undiversified entities and resources in its creative process, and heterogeneous. The second one is based on using diversity, and their joint use leads to producing a creative process, which results in creating product or service.

Furthermore, the creative sector may be classified by source of creativity – as primary and secondary. The first one creates totally new solutions, which have been never used before, and their nature is completely innovative. In addition, this process is inspired by totally new discoveries or solutions. The creative sector of secondary nature creates the product/service, but on the base of previously developed concepts related to the product or service. It carries signs of novelty, but it is not innovation.

The creative sector is functioning in stable and turbulent manner. The first one does not depend on social and economic fluctuations. Its functioning is directed to extremely sublimed target group, who would be trying to use it regardless of circumstances. Functioning

of the turbulent creative sector depends on influence of economic conditions and local environment.

The creative sector classification may also be done by origin of the funds, which constitutes source of financing of this type of entities. Therefore, the creative sector is financed from private and public sources.

Considering criterion of direct involvement in creative process of the product or service, the creative sector may be classified as active and passive. The active one is directly involved in creating process of the product or service. It includes individual natural persons, who participate and create goods/services themselves, but passive participation means that the sector may be created by persons, who in managing of this type of entities do not directly participate in a creative process, but they employ people with suitable potential of creativity and education, and provide products/services, which have not been produced by themselves.

Due to types of provision of the good/service, the creative sector may be classified as: public with free access to the offer (free time for a defined group of people) and the one with limited access, sometimes characterized by a charge for obtaining the right to use products of discussed sector. Then, the creative sector may be classified as the one with high capital intensity and the other one with high labor intensity.

4. Theoretical discussion on conditions of the creative capital development

Analyzing data regarding development of regions, it may be indicated that demand for products/services of the creative sector systematically grows as well as demand for corresponding qualified workforce. Driving towards competitiveness forces the nation to create favorable conditions for this purpose, not only at the central level, but also at the local level (*more on this subject: Gorzelak, 2003; Chojnicki, Czyż, 2006; 2008; Scott, 2000*).

Determinants slowing down development of the creative sector in a given region may be classified depending on their reach of the macro-regional environment (external, exogenous), and micro-regional (internal, endogenous). Macro-regional factors usually include elements, which are independent from a given region, i.e., the ones, which are not developed as a result of its actions. Although, it may be pointed out that the manner, how this region is influenced by such determinants may be insignificant. Macro-regional factors may also be a subset of features typical for macro-regional phenomena – it refers to such issues as regional attitudes of the residing community, manner of action of local authorities, dynamics of local economy and their location in mesoeconomic and macroeconomic system (*Kuciński, 1999*).

External factors slowing down development of the creative sector the creative in the regions are as follows (Sokół, 2013):

1. Lack of nationwide stimulation of development of economic entities based on creative actions and development of knowledge.
2. Limiting access to external sources of financing for investments promoting creative class.
3. Uncoordinated technical and technological development in economy, i.a. by increasing capital expenditures (not only budgeted, but also unbudgeted) borne for research and development activities.
4. Irregular development of the information society as well as knowledge-based economy in a country.
5. Legal and economic limitations within the area of stimulating science and business cooperation, especially regarding research and development.

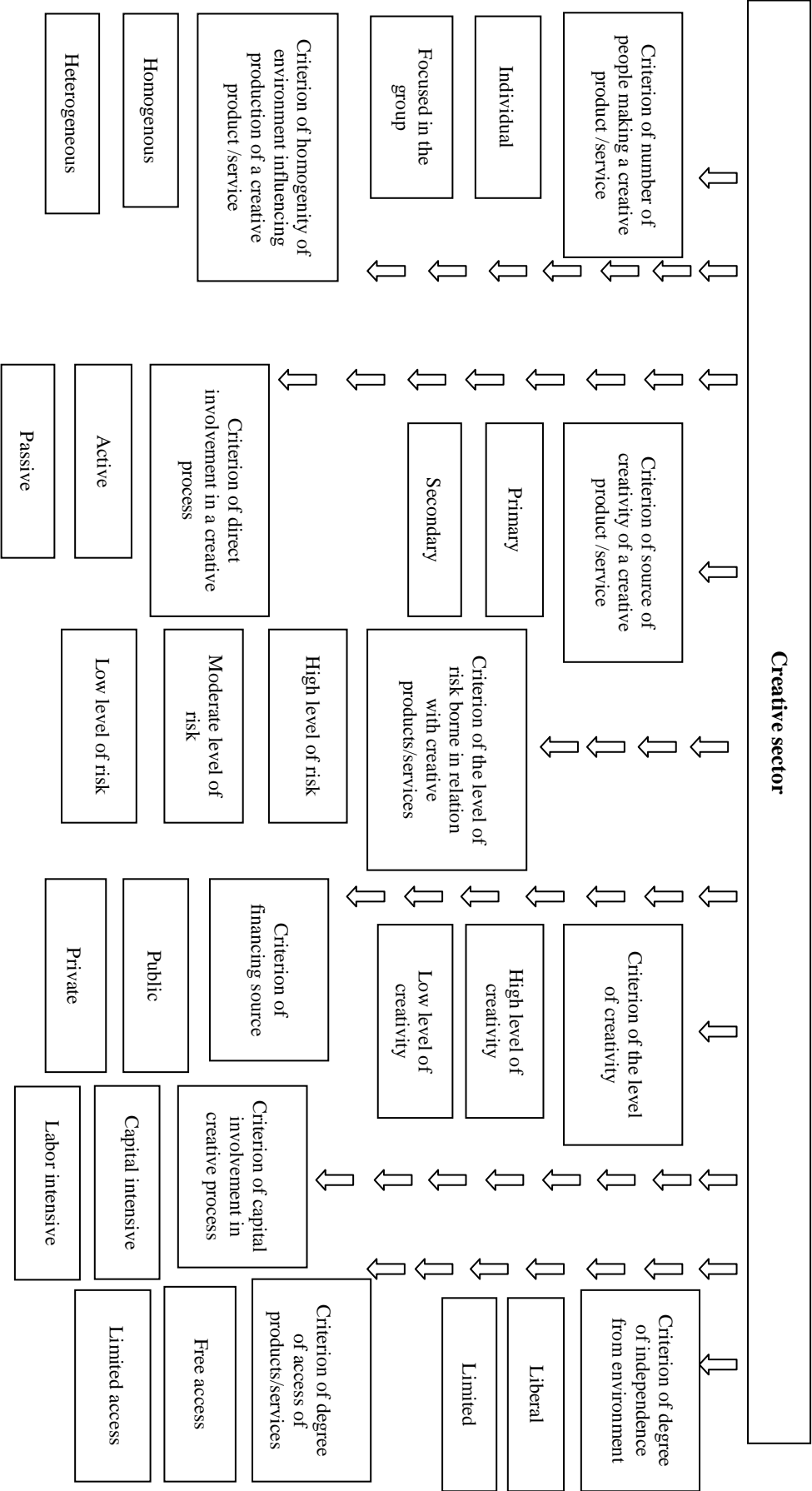


Figure 1: Typology of the creative sector in the region – the author’s classification (source: own study)

6. Lack of orientation of scientific research environment to real needs of economy in order to ensure increase in use of scientific achievements in economic practice.
7. Lack of real countrywide coordinated actions in order to improve education system at all levels, as well as popularize science (need for gathering and accumulating new knowledge), constituting an important source of creative ideas.
8. Not perceiving a real role of development in sector of creative services/products, as a sector being a carrier for modern social and economic development, not only in the whole country, but also in the respective regions.

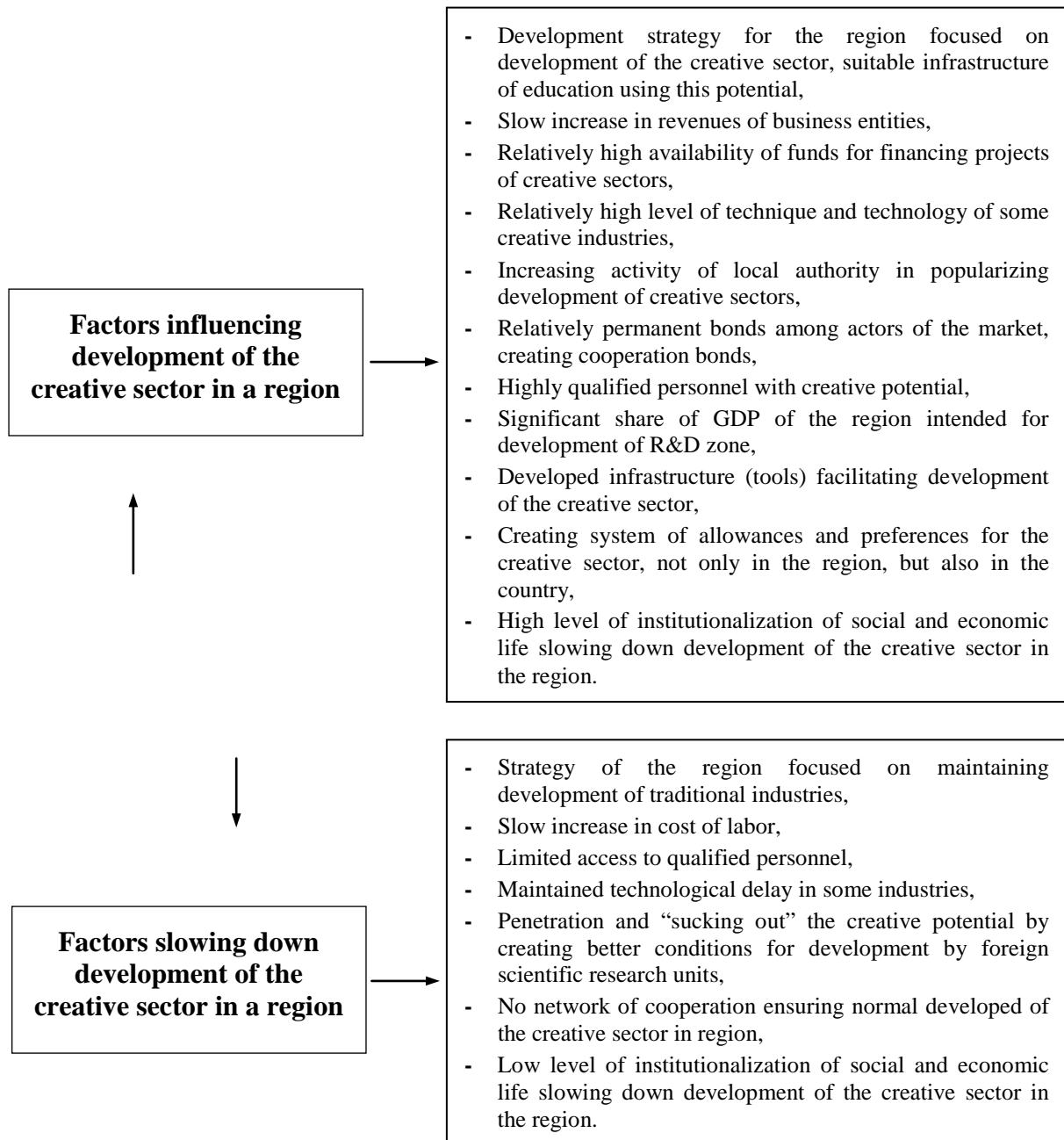


Figure 2: The most important elements of micro-environment influencing development of the creative sector in the region (source: own study)

9. Limited and improperly conducted restructuring of the traditional industrial sectors – no implementation of necessary structural reforms in economic system.
10. Still no modern (comprehensive and operational) system of communication and information exchange between regional actors of a creative sector.
11. No integrating system for distributing information on legal regulations, available aid programs, as well as training and consulting system.
12. No education within the area of creative entrepreneurship at the school, university and postgraduate level.
13. No system for research and identification of technological and innovation needs of economic entities and system of transfer of innovative technologies and solutions to the economy.
14. Still limited awareness of entrepreneurs in terms of the role of creative potential in the economy.
15. Limited initiatives in terms of actions for promoting and popularizing creative attitudes in society and economy.
16. Limitation for not only supraregional but also international cooperation between facilities involved in creative actions.

As it is presented in Figure 2, the stage of development of the creative sector in the region is indirectly and directly influenced by many factors. Obviously not all of them determine development of this resource to the same extent. Therefore, a question arises, which of them does inhibit the development of this sector the most in a region? In the opinion of the author, mainly historic–social–culture and technological determinants result in development of not only discussed resource, but they also influence status of intangible factors of a given territory. For a long time, it has been known that education and social mobilization play an important role in processes of expected and currently postulated changes in development.

Statement that aforementioned factors determine development of regions, also in material aspect which is reflected in economic situation of a given area, does not seem to be incorrect. Justification of this opinion seems to be quite uncomplicated. Since number of persons educated towards development of the creative industries determines their social activity in this direction (obviously considering their level and education structure), it seems to be logical that this territory would also generate a specific competitive advantages, which would be provided by economic entities of various industries, including the ones from the creative sector. Therefore, positive correlation would take place between condition of presented sector and effectiveness of the region development.

5. Empiric verification of factors of the creative sector in West Pomeranian Voivodship

In reference to aforementioned, studies were conducted to estimate degree of influence of the respective advantages and threats for development of the creative sector. The literature of a subject proposed the following classification of a discussed sector, which was used in a study. Creative activities of cultural nature should include type of activities, which have roots in human creativity, skills and talent, but at the same time, they only relate to manufacturing creative products (group 1). They include: literature, visual arts, film, video, music, scenic arts (theatre, dancing), photography. Industries, which are mainly manufacturing commercial products, were considered within creative actions of usable nature. The element, which differentiates products of creative activities of usable nature from products of cultural industries, is a course of commercialization process for these products. A significant part of

cultural industries is created in public sector, and their entry to the market is possible in many cases only thanks to support of various institutions and organizations. Creative actions of usable nature included (group 2): advertising; architecture, design and fashion design; publishing; radio and television; computer software (including interactive entertainment software). M. Grochowski, S. Dudek-Mańkowska, M. Fuhrmann, T. Zegar introduced group 3 including entities, which creative activity is based on knowledge. So, this category includes: production and services within information and communication technology (ICT) except for software; Research and development (R&D). Group 4 was also proposed by the authors listed below and it includes the following forms of economic activity within surroundings of the creative sector: cultural institutions; art and antiques trade; media; higher education: activities related to copyright exploitation (*Grochowski, Dudek-Mańkowska, Fuhrmann, Zegar, 2012*).

In January 2013, the group of 1 – 500 employees participated in the study related to diagnosis of the creative capital and its influence on value of entities; in the group 2 – 250 employees were examined, the group 3 included 123 respondents and 36 persons from the group 4. Persons were randomly selected focusing on purpose of the studies. This study involved surveys, which included closed questions. Only 26% of respondents offered their services or products on domestic and foreign markets. Evaluated representatives of these companies were at 22 – 44 years of age, but with dominating number of young people at 22 – 35 years of age. Education of evaluated persons was diverse. Seniority in running private enterprise in an industry was short (up to 5 – 10 years) in majority of respondents, and only one person was involved in such type of operations for more than 15 years. Subjects in this group included persons from public creative sector, and these people, also in vast majority, were at 22 to 44 years of age. The same tendency related to nonprofit organization. Purpose for including age in a selected research group was crucial due to the level of creativity of persons, which decreases with age. This is a general rule and it does not always reflect individual predispositions of persons, although it shows aforementioned tendency in some percent. 57% of respondents were females. Among entities participating in the project, 33% were running business operations in an international scale, 53% were running business operations in a domestic scale in Poland, and only small group limits its operations to local market. Purpose of the study included cognitive, theoretical and methodological discussion on conditions for development of the creative capital in the region of West Pomeranian Voivodship. The analysis used methods for document evaluation, as well as analogue and heuristic methods. This study was conducted based on qualitative as well as quantitative analysis of regional statistical data.

Entities operating in the creative sector are undoubtedly a serious stimulator of development in the regions, and they contribute to growth of competitiveness and innovation of its economy, but they do not influence only this function. In addition, this scope of operations implicates many social dilemmas, which deserve consideration for many reasons. One of them is a problem of determining and evaluating, what factors influencing studied sector are able to multiply developmental trends of the region, and which of them act neutrally or completely obstructive (*more on this subject: Soloma A., 2009; Raport końcowy. Pilotażowe..., 2012*). Theoretical discussion constituted a base for undertaking studies in order to verify this theory.

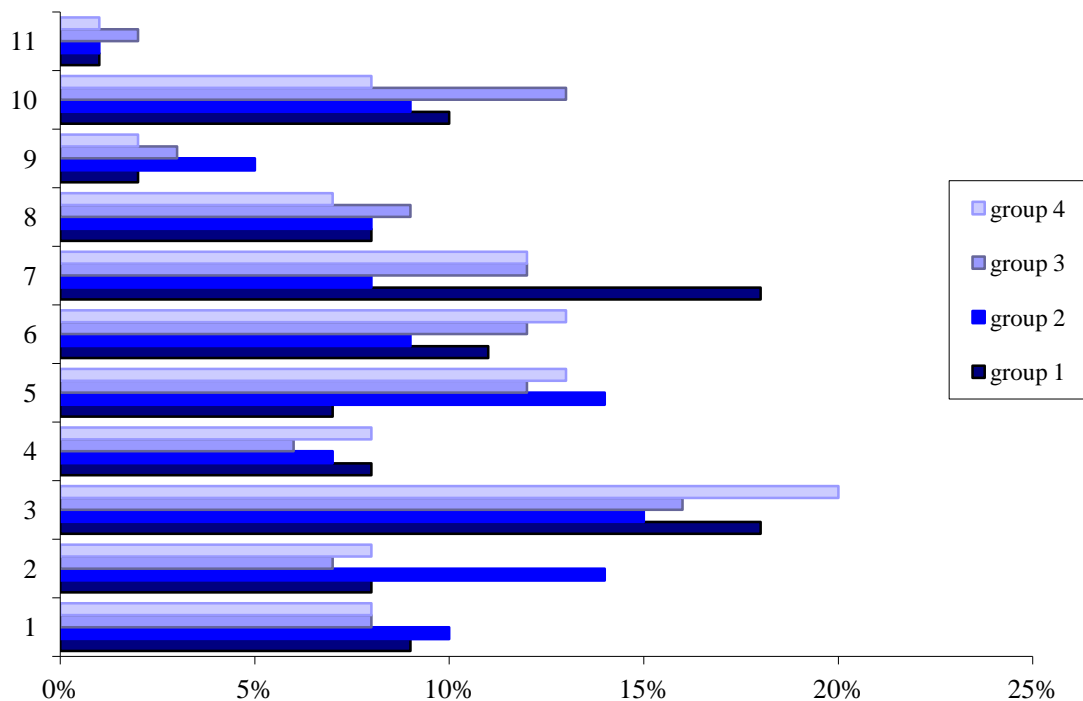
As a result of conducted analyses, it turned out that evaluated business entities very frequently indicated almost all listed factors – in their opinion – as crucial for development of the creative sector, out of all eleven stimulators listed in the survey questionnaire. However, the most often, it was emphasized that relatively high availability of funds to finance projects in the creative sectors would be important (this factor was indicated by almost all respondents, regardless of the group, where they were placed – distribution of responses was as follows: group 1 – 18%, group 2 – 15%, group 3 – 16, group 4 – 20%. It is worth noticing

that majority of respondents, who provided such response were women with humanistic education). It seems to be logical that each of the respondents were commenting on this subject, because lack of public and private financial resources does not allow executing many ideas important for development. Within the creative sector, there are niche industries, which especially need financial support, because they cannot function without it. Analysis of data gathered during the study shows that stimulator regarding creation of discount and preference system for the creative sector, which may become a generator of value added in the region, is equally important factor and strongly connected with issues of financing. Number of provided responses indicates that initiating actions in order to introduce discounts and preferences was especially important for representatives of the third group, which includes entities with operations focused on production and services within the scope of information and communications technology (ICT), excluding software, and entities from research and development (R&D) area.

Also, the respondents very often emphasized an importance of the factor, which is crucial for success and development of the creative sector in Poland, i.e. highly educated professionals with creative potential. It is a key determinant of development of these industries in the region and sometimes it constitutes a significant obstruction, which prevents some project from execution. It seems that special exposure to this problem relates to the areas with the following demographic characteristics: significant population in post-productive age, higher number of deaths than number of births, regions with majority of rural areas with low level of technical and social infrastructure, regions with high level of population migration, especially the group in a productive age, and with high level of poverty (distribution of responses regarding significance of this factor in distribution of all stimulators was as follows: group 1 – 18%, group 2 – 8 %, group 3 – 12%, group 4 – 12%), (*more on this subject: Soloma A., 2005*). Determinants, which were also important and emphasized by respondents, included such factors as: increase in activity of the local government in popularizing development of the creative sectors, creating relatively constant relationships among actors of the market and creating cooperation relationships. The fewest respondents paid attention to such development stimulators as: developed infrastructure (tools) facilitating development of the creative sector, high level of institutionalization of social and economic life, which slows down the development of the creative sector in the region.

Aforementioned conclusions are confirmed by the analysis of provided responses considering the level of the respondents' education. Therefore, in case of inventors/scientists from R&D sector and higher education as well as creators in cultural and art sectors, the most important factor deciding on development of the creative sector in the region was method of financing projects of creative nature. Similar responses were provided by specialists i.e. instructors, teachers, managers and healthcare professionals.

The most important barriers, regardless of the education areas of the owner or the manager of the company or the employee, include factors related to increasing labor costs and lack of financial resources, limited access to qualified professionals, and no network of cooperation ensuring normal development of the creative sector in the region. Other barriers, in opinion of the respondents, will play less important role in slowing down development of the creative sectors in the region. It may be recognized as alarming, because exactly these determinants may become the main reason for slowed down development of presented industries. Shortly, they may make a tremendous impact on competitiveness of studied entities. Complete distribution of responses regarding barriers is presented in the chart below.



1. Development strategy for the region focused on development of the creative sector, suitable infrastructure of education using this potential
2. Slow increase in revenues of business entities
3. Relatively high availability of funds for financing projects of creative sectors
4. Relatively high level of technique and technology of some creative industries
5. Increasing activity of local authority in popularizing development of creative sectors
6. Relatively permanent bonds among actors of the market, creating cooperation bonds
7. Highly qualified personnel with creative potential
8. Significant share of GDP of the region intended for development of R&D zone
9. Developed infrastructure (tools) facilitating development of the creative sector
10. Creating system of allowances and preferences for the creative sector, not only in the region, but also in the country
11. High level of institutionalization of social and economic life slowing down development of the creative sector in the region

Figure 3: Factors influencing development of the creative sector in a region (source: own study)

6. Conclusions

As a conclusion, it may be said that development of the creative sector in regions depends on many factors with direct or indirect influence. Many scientists studying this phenomenon emphasize its significance in economic processes indicating its superior role in reference to financial capital, which may be measured. Many authors is also trying to define possible methods for measuring development of studied sector in microeconomic scales as well as in macroeconomic scale using them with larger or smaller success and conducting analyses on this basis. Some authors are trying to present influence of factors, which are favorable for development of the creative sector in the region and more, which is also a subject for discussion in this article. As a conclusion, it may be said that for more effective development of discussed sector in Polish regions, some actions should be taken in order to

increase activity of business entities acting within the creative industries on a given territory, but in particular it refers to:

- Facilitating access to external financing sources of research and development operations.
- Creating function of Ambassadors of Creativity.
- Supporting development of infrastructure/tools, which allow development of a creative sector (access to buildings, activation of promoting actions for the creative sector).
- Supporting development of the information society.
- Focusing scientific research environment on the purpose of creativity development.
- Promoting cooperation of world of scientists with world of a creative sector.
- Propagating benefits resulting from cooperation within creative sectors among business entities.
- Activating cooperation between central and regional level within the scope of creating and executing education policy focused on development of the creative sectors.
- Creating suitable system of information exchange in the region.
- Creating suitable system of measurement and monitoring changes within a scope of creating network for cooperation and information exchange.

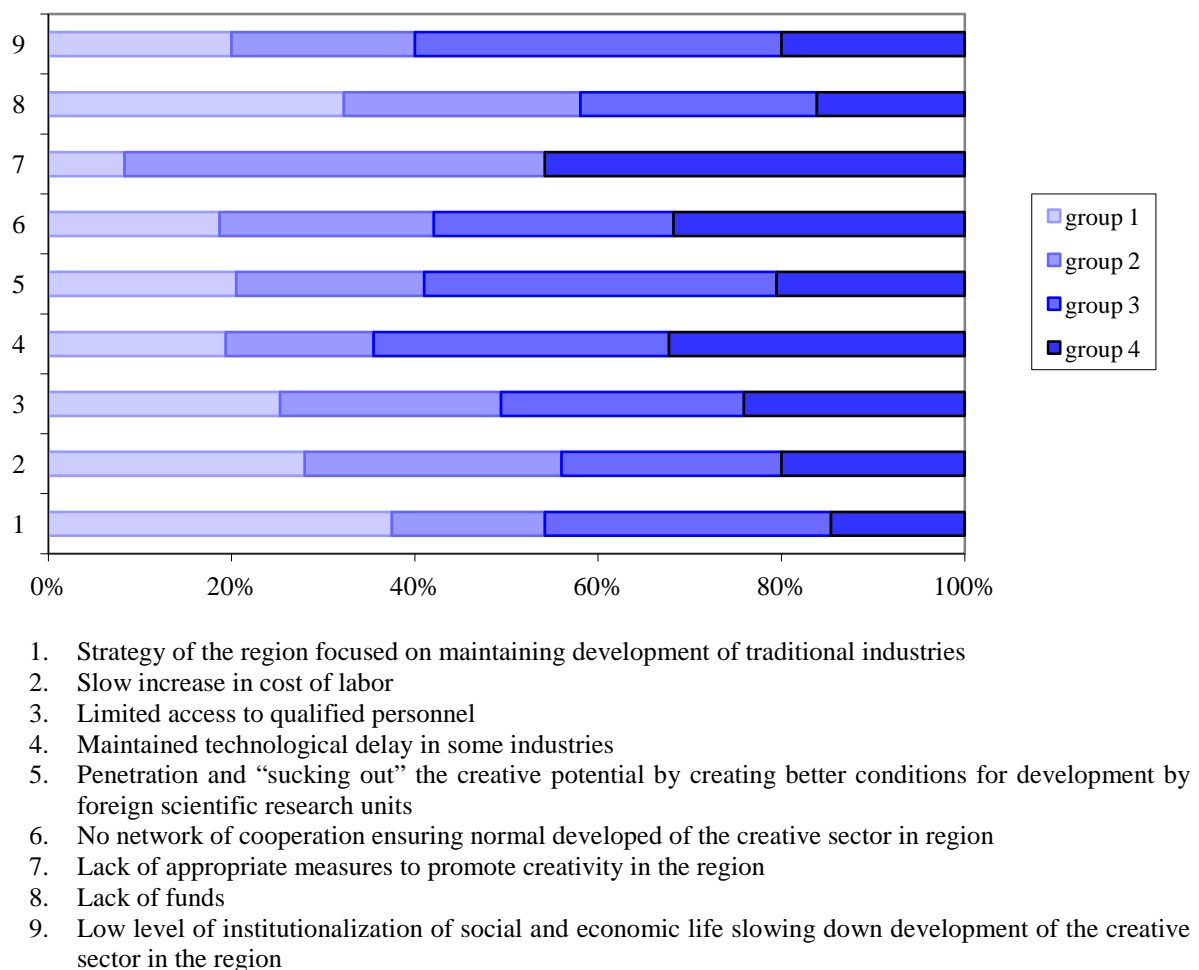


Figure 4: Factors slowing down development of the creative sector in a region (source: own study)

In discussion about social and cultural conditions stimulating development of the creative sector, the following actions should be emphasized:

- Promoting and stimulating creative attitudes in a society by involving known and popular persons in popularizing aforementioned ideas.
- Effective use of creative potential located in Polish society.
- Improvement in education system at all levels, popularizing science, developing not only a model of continuous learning, but also creative thinking and problem solution.
- Focusing scientific research environment (change in mental model) on economic needs.
- Popularizing modern methods of communication and distributing creative content.
- Transforming national awareness – eliminating stereotypes, illusions and biases in order to build society opened for changes.
- Creating a new culture of regions focused on effective creative development, in particular in defined enclave of poverty.

In reference to conditions of formal and legal nature, the following should be introduced:

- Integrated strategy supporting education processes focused on development of the creative potential.
- Increasing efficiency of institutional structure promoting attitudes supporting education, and creativity in economy and society.
- Uniform national and regional policy for development of the creative sectors, assuming increase of such business entities.
- Stabilizing political system, which should be oriented for execution of systematic development based on creativity.

References:

- [1] CAVES, R. (2000). *Creative Industries: Contracts between Art and Commerce*. London: Harward University Press, 34 p.
- [2] CHOJNICKI, Z. – CZYŻ, T. (2006). *Aspekty regionalne gospodarki opartej na wiedzy w Polsce*. Poznań: Bogucki Wydawnictwo Naukowe. passim pp.
- [3] CHOJNICKI, Z. – CZYŻ, T. (2008). Gospodarka oparta na wiedzy jako czynnik rozwoju regionalnego. T. Stryjakiewicz, T. Czyż (red.). *O nowy kształt badań regionalnych w geografii i gospodarce przestrzennej*. Biuletyn KPZK PAN, 237. Warszawa: PWN. pp. 146-158
- [4] DEPARTMENT Culture, Media and Sport (1998). *Creative Industries Mapping document*. Londond: DCMS.
- [5] ECORYS (2009). *Analiza potrzeb i rozwoju przemysłów kreatywnych. Raport z badań*, Warszawa. 6 p. Available on: <http://www.mg.gov.pl/files/upload/10147/Analiza%20potrzeb%20i%20rozwoju%20przemyslow%20kreatywnych.pdf>.
- [6] FLORIDA, R. (2002). *The rise of the creative class: And how it's transforming work, leisure, community and everyday life*. New York: Basic Books.
- [7] FLORIDA, R. (2005). *Cities and the creative class*. New York: Routledge.
- [8] FOORD, J. (2008). Strategies for Creative Industries: and International Review. *Creative Industries Journal*, 1(2), 91-113.
- [9] GORZELAK, G. (2003) Bieda i zamożność regionów. Założenia, hipotezy, przykłady. *Studia Regionalne i Lokalne*, 1, 37-58.
- [10] GROCHOWSKI, M. - DUDEK-MAŃKOWSKA, S. – FUHRMANN, M. – ZEGAR, T. (2012). *Sektor kreatywny w województwach pomorskim i kujawsko-pomorskim. Raport z badań*. Gdańsk: Agencja Rozwoju Pomorza S.A.
- [11] GUIDE on Surveying the Economic Contribution of the Copyright-Based Industries. (2003). *World Intellectual Property Organization (WIPO)*. Geneva.

- [12] HARTLEY, J. (2005). Creative industries. J. Hartley (eds.). *Creative industries*. Blackwell, Malden. 1-40.
- [13] KOPEL, A. *Klasa kreatywna jako czynnik rozwoju miast*. Available on: <http://www.sbc.org.pl/Content/7681/kopel.pdf>.
- [14] KUCIŃSKI, K. (1999) Lokalne uwarunkowania rozwoju regionalnego, SGH, Warszawa.
- [15] SCOTT, A. J. (2000). The Cultural Economy of Cities. London: Sage.
- [16] SOKÓŁ, A. (2010). Bariery rozwoju wiedzy w regionach. *Studia i Materiały Polskiego Stowarzyszenia Zarządzania Wiedzą*, 26, Bydgoszcz: PSZW. passim pp.
- [17] SOKÓŁ, A. (2012). Czynniki rozwoju kapitału ludzkiego w sektorze MSP na przykładzie województwa Zachodniopomorskiego. M. Blašková, M. Vetráková, M. (eds.). *Proceedings of 9th International Conference Human Potential Management in a Company. June 27-29, 2012*. Banská Bystrica: Matej Bel University. 404-411.
- [18] SOKÓŁ, A. – SURMACZ, A. (2010). Rola kapitału ludzkiego w procesach koncentracyjnych przedsiębiorstw. J. Sokołowski, M. Sosonowski, A. Żabiński (red.). *Prace Naukowe Uniwersytetu Ekonomicznego we Wrocławiu nr 113 nt. Problemy ekonomii, polityki ekonomicznej i finansów publicznych. Ekonomia*. Jelenia Góra: Akademia Ekonomiczna we Wrocławiu.
- [19] SOKÓŁ, A. (2013). Sektor kreatywny jako czynnik rozwoju rynku pracy w województwie zachodniopomorskim. St. Flejterskiego (red.). *Praca na Pomorzu Zachodnim. Perspektywa interdyscyplinarna*, Szczecin: Uniwersytet.
- [20] SOŁOMA, A. (2009). Banki w roli multiplikatorów rozwoju najuboższych regionów Unii Europejskiej. Niektóre konstatacje z badań w regionie warmińsko-mazurskim. M. Adamowicz (red.). *Zeszyty naukowe SGGW. Polityki Europejskie, Finanse i Marketing*, 1(50), 227-238.
- [21] SOŁOMA, A. (2005). Problemy z mnożnikami (multiplikatorami) regionalnego rozwoju. B. Plawgo (red.). *Czynniki rozwoju regionalnego Polski Północno-Wschodniej. Tom.1*. Białystok: WSAP, 51-56.
- [22] STRYJAKIEWICZ, K. – MĘCZYŃSKI, M. – STACHOWIAK, K. (2009). *Sektor kreatywny w poznańskiej gospodarce*. Poznań: Uniwersytet im. Adama Mickiewicza w Poznaniu, Instytut Geografii Społeczno-Ekonomicznej i Gospodarki Przestrzennej, passim pp.
- [23] SKRZYPEK, E. SOKÓŁ, A. (red.). (2009). *Zarządzanie kapitałem ludzkim w gospodarce wiedzy*. Warszawa: Instytut Innowacji i Wiedzy, passim pp.
- [24] UNCTAD (2004). *Creative Industries and Development, United Nations*. Available on: http://www.unctad.org/en/docs/tdxibpd13_en.pdf.
- [25] URZĄD MARSZAŁKOWSKI Województwa Zachodniopomorskiego. (2012). *Raport końcowy. Pilotażowe badania rozpoczynające proces długoletniego monitorowania zachodniopomorskiego rynku przemysłów kreatywnych*. Rybnik, passim pp.

Address of author:

Aneta SOKÓŁ, PhD

Department of Enterprise Economics

Faculty of Management and Economics of Services

University of Szczecin

Ul. Cukrowa 8

71-004 Szczecin

e-mail: aneta.sokol@wzieu.pl