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Kreatywność i innowacyjność w erze cyfrowej – twórcza destrukcja 2,
ed. by Anna Zaorska, Małgorzata Mołęda-Zdziech, Bohdan Jung, Szkoła
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The collective work edited by Anna Zaorska, Małgorzata Mołęda-Zdziech and Bohdan Jung entitled *Kreatywność i innowacyjność w erze cyfrowej – twórcza destrukcja 2* [*Creativity and Innovativeness in the Digital Era – Creative Destruction 2*] appeared on the publishing market in 2014. It is an interesting item, taking a non-standard approach to issues connected with new media, innovativeness and an interdisciplinary look at the aspect of creativity in the contemporary communication.

The main intellectual inspiration for the analysis carried out in this book was the seminal work by one of the classics in economics, J.A. Schumpeter, and in particular his concept of innovation and creative destruction (Schumpeter 2003). In this context, the

essence is also rapid scientific and technical progress of the last turn of the century, dynamic propagation of digital technologies, and economic and social changes connected with it (see: Hagedoorn 1996). In this sense, the creative destruction is a process of changes, which consists in implementation of new and more efficient solutions (innovations) before existing and therefore less effective ones become completely out-of-date, inefficient and useless.

The authors have observed that traditional notions of creation and creativity¹ were mostly associated with the realm of humanism and the field of fine arts; whereas innovations and innovativeness were related to scientific discoveries, technology

¹ The interdisciplinary approach has been taken in the book, in which people's actions motivated by their creative potential, as well as technological, economic and sociological factors, are recognized as the sources of creativity and innovativeness in the economy and society.

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gical progress and changes in enterprises' activities. Moreover, they suggest that this division has become stronger owing to the promotion of the concepts of J.A. Schumpeter. He singled out three phases of the process of creation and use of innovations as well as making changes in the approach to the business of enterprises: invention, innovation, and imitation. In this sense, the increase of the importance of innovation in strengthening the enterprises' competitiveness has created the need to better understanding of the previous phase of invention (ingenuity) as a process of producing ideas, carrying out research and development (R+D) and transforming their results into useful technologies and new business applications. The authors call this "the creativity in business" and claim that the dynamics of the changes in this realm has increased in the age of globalisation and digital revolution.

In the non-economic realm, greater importance and dynamism of creativity is noticed, which makes use of technological innovations, i.e. digital technologies, communications networks, and communications technique. Moreover, nowadays the creativity is more often not only a creative element of individual geniuses. This phenomenon evolves and is characterised by gradualness, by being in permanent state of process as well as cooperation within the team of people, by new needs in terms of management of processes and teams, settling differences of interests, evaluation of values, protection of le-

gal ownerships, etc. Therefore, a finding is made that in the fields and processes discussed in the book, managerial approach to the growth of creativity and innovativeness is being popularised. The authors observe that this phenomenon can imply creative destruction also in the non-economic realm.

Therefore, taking into consideration present conditions and abilities to produce new ideas, solutions and performances in a large number of fields: business, culture, science, and social activities, the authors have assumed that in the digital era the importance, ability and the need of creativity and innovativeness appears in all fields of human activity.

However, one needs to point out that the changes in the economic, technological, organizational and strategic realm, which take place under the influence of combination of digital strategies, are characterised by great diversity and variety. The authors claim that though the mechanism of creative destruction still works, the course and results of these changes in particular companies, sectors, places, countries and analysed periods are not the same, as they depend – to a large degree – on changeable business, localisation, or institutional determinants.

Therefore, it is no wonder that theoretically and cognitively based work, which connects interdisciplinary look on the nagging concerns of the contemporary researchers, encourages to more accurate analysis of the contents.

The interesting issue is addressed by Joanna Kusza, who reflects on the essence of the creativity and the pure joy of "creation". She approaches critically to the subject and observes that the word "creativity" appears too many times in various conceptions and discussions, which the author recognises as specific misuse and even "casting spell on reality". Thus, she starts to participate in the discourse connected with the essence of creativity and takes into consideration ideas adopted by B. Jessop as a conception belonging to cultural political economies (see: Jessop 2009).

In the text by Bohdan Jung, we find the highlight of the difficulties in quantification of the phenomenon of creativity and the review of trials and methodological approaches, also on the international level.

The technological and social approach is the essence of considerations made by Małgorzata Molęda-Zdziech. The author introduces an innovative look on the influence of the digital technologies on social changes. In this perspective, the growth of the social media at the background of changes connected with the usage of means of communication is crucial. In this context, one needs to appreciate the arrangement of the terminology, which is a starting point for consideration on the growth and transformation of the media and participation of the receivers in the shaping of these changes. What is interesting, the author uses the term "new new media" and in this context, she also analyses the changes of behaviour of the groups of receivers of the digital media.

The special attention paid to the issue of creation of knowledge and innovation, information technologies and their activation in the social and humanistic studies, one will find in the article by Andrzej Bukowski and Seweryn Rudnicki. The authors have revised commonly agreed thesis that the digital revolution has invigorated mainly the growth of the technical studies, proving that in the social and humanistic studies the innovative potential has not yet been exhausted. On the basis of the studies, there blurs the real picture and contribution of these studies in social and economic life, and they are determined by institutional conditionings. Then, the authors focus on the unexploited potential of these fields of interest.

The aspect of the product and creative industries has been developed in the passage produced by Sylwia Bąkowska and Monika Tomczyk. In the article, we find an interesting perspective on economy of feelings (experiences) that is the conception trying to create suitable conditions for efficient relationships between the producer, the goods, and the consignee. The authors observe that in order to provide the added value (also in the field of communication), it is precisely these digital technologies that provide great opportunities of innovative ways to create values of the business model in the creative industries.

Annetta Jaworska writes about an interesting and frequently neglected aspect of access to the benefits of culture in the age of the digital revolution. She demonstrates

business models which are the consequence of the search of the producers of the benefits of culture for new modes of action, improvement of communication and exchange of goods between the producers and the consumers.

One needs to observe that the growth of information technologies and their application to the media not only propels the changes in the provision of different types of services, but also greatly influences variable attitudes of these services' consumers. When selecting the film sector, Maciej Bednarzewski has decided to present vectors of changes, which not only result from the applied innovative digital technologies, but also from the usage of new devices or the growth of new abilities and needs.

On the other hand, Nina Stępnicka has taken the analysis of the rise and growth of the Internet auction sites as the example of the action of mechanisms of the creative destruction in the digital economy. The e-commerce market has been discussed here by using the example of the auction website Allegro.pl.

Radosław Malik offers the analysis of the interaction taking place as a result of outsourcing and offshoring of the production of modern business services by corporations to countries where such services are carried out.

The example of the China has been taken by Iwona Nowańska, who in the case study suggests the new interpretation of the Schumpeter's triad that is the sequence: in-

ventions–innovations–imitations. The author sets herself a goal of analysing the level of innovativeness of the economy of the China, and examination of the long-term economic changes taking place in the Chinese economy and society. She observes that important role is played by innovative processes, which have intensified and positioned this country as one of the leaders in technological and economic progress.

Thus, the authors direct our attention to the creative economy and the "creative class" that propels its growth, to which the technological development, new forms of communication and the changing role of the media have crucial importance in creation of trends and forms of consumption of new abilities. Thanks to the considerations of the authors of this book, every creator–designer, explorer, or freak of the new forms of communication will broaden his or her perception of the world of digital media and may reconsider the essence of some mechanisms that work behind it. Moreover, the comprehensive approach to aspects considered in the reviewed work, as well as the essence of argumentation in the light of changes taking place in the contemporary world and in communication, are all the reasons to highly evaluate the scientific value of this work.

The substantial content of the book, its structure and the selected methodology gives no rise to concerns. What is worth highlighting, the manner of narration is smoothly flowing, clear and suitably fitted to the form and the content of the message.

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