

Abstract:

A dissertation entitled *Creativity and Creative industries: Redefinition of Culture and Creativity* presents a current paradigmatic shift, deep-rooted in 80th.

The study is divided into three main parts. First one analyses a change of paradigm using a cultural, economic and psychological approach. The second part employing a cultural statistics method describes the changes in a cultural consumption and participation. The final part proposes two possible scenarios of a future position of a mainstream cultural production.

In the introductory part an author delineates four main reasons of the ongoing paradigmatic shift: the radical change of a geopolitical situation in the break of 80th and 90th causing the democracy a liberalism expansion; an intellectual migration in 90th provoking an increasing concurrence among the educational institutions; a digital revolution redefining the communication principles and their space-time dimension, being at the same time a part of an economic revolution consisting in an enhancing trade of intangible goods; a growing interest in cultural and creative goods becoming a nourishment of current paradigmatic shift.

These processes are resulting in a concept of culture and creative industries which represent a new kind of symbiosis between culture and economy. The study proposes all important delineations of the emerging concept.

Author considers the creativity being a denominator of the new paradigm. The creativity is no more an exclusive feature of well-gifted authors but an inherent part of all human beings.

The human creativity was being an evolution advantage. Nowadays it is an economic advantage, the most visible creator of value-added. Therefore the dissertation thoroughly scrutinizes trade principles using creative goods and analyses their production, distribution and consumption specifics.

The second main part focuses on a correlation between an European culture policies and their systems of cultural statistics. Using synchronous and diachronous analysis, author corroborates that paradigmatic shift is evident in cultural consumption and participation

patterns – smaller interest in cultural activities in public domain and strong personalisation of personal cultural niches.

The study pays attention to an American statistical models and denotes other significant shifts in cultural production and consumption.

Author present a Czech cultural statistics as well and points out its dysfunctional definition of the cultural and creative field. Furthermore he propose an alternative solution respecting the logic of cultural and creative industries.

The final part of dissertation present two possible scenarios of development of cultural production and consumption. In first scenario there is a risk of a monopolisation of cultural production, in second scenario there is a risk of a disruption of cultural patterns as a consequence of new types of communication and sharing cultural contents.

Keywords:

culture, paradigm, cultural industries, creative industries, creativity, cultural consumption, cultural participation, digital technologies