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THE CREATIVE SOCIETY, CULT OF BEAUTY AND THE FUTURE OF EDUCATION

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Abstract: Features of the Post-informational Society and the future stage of society development, so called Creative Society, are considered in this article. This is the highest stage of the Post-information Society that will provide creativity and beauty. Meanwhile there are discussed problems corresponding to the "Creative Economy" (that is an economy based on creativity) and the education in the Creative Society. Education of Creativity is a requirement of the modern economy, without which it is largely meaningless. The task is the transition from the Information Society to the Society of Masters, from teaching knowledge - to mastery in all forms, that is, the transition from the cult of knowledge to mastery.

Keywords: Creative Society, Creative Economy, creative, beauty, mastery, skills.

1. CREATIVE SOCIETY AS THE HIGHEST STAGE OF POST-INFORMATION SOCIETY

We live in an era of constant change. "The Information Society" is also changing as it moves to a well-defined boundary. In the analysis of the modern economy there are clearly identified features showing what will post-information society look like – it will be a society of creativity, so called "Creative Society".

This is an important relationship to information technology, because it is from the information technology that creative civilization is born. In this and other works and many monographs and studies [1, 3, 4], we show objective reasons why the future is not the world of machines, but the world of creators as the technologies themselves become creative.

In a short article, it is impossible to give a detailed forecast, a complete view of research and a detailed model of the future process, which covers the entire monograph [4, 1, 3] with bibliography listing more than five hundred units, taking up 27 pages, but it is possible to give a general concept to some studies. In addition, keep in mind that the **forecast** requirements are different from the requirements of the experiment, theory, hypothesis, scientific concepts and even philosophical concepts.

A forecast means that has not yet occurred and may not occur and solving some scientific concepts still needs to involve the personnel of a completely scientific institution. This study is a part of the philosophical and theoretical investigations of a team, working on a concept of future challenges of creativity, educational problems, problems of ideology, and problems of creativity stimulation of children, students, and even in one country and society. This is a holistic study. Therefore, many of the problems may seem inappropriate. However, they are extremely important when from the holistic study of these issues they are addressed to the particulars of computer art. In this paper, we develop a vision for the future as a Creative Economy (in all sectors and Creative Company), Creative Society, Creative Education and Creative Civilization. Philosophy is the edge of science ideas.

Creativeness, infinite area of creativity is the highest stage of post-information society [1, 3, 4]. Creativity is the highest form of development of the economy and its culmination. The development of technology leads to the fact that work will be the highest stage of economic development, labour of people will be in the area of endless forms of creativity. This does not exclude heavy work. Real creativity is the hardest work on the Earth and demands maximum stress of mental and often all physical strength as well.

The creative component in the product price has reached critical value. All kinds of endless creativity are meant, including advertising – scientific, artistic, technical, and thousands of types in any profession. A product with this creative component can cost tens of times higher than the cost price (COGS), and goods without a creative component lose their appeal and can even have a negative value (including storage, utilization costs etc). We buy a creative component of the product, creative in all its infinite forms and pay for it. The creative component may dominate in the price and determine the price contrary to cost of goods sold (COGS). Sometimes it is necessary to produce some goods with their own self-costs, but the price of goods often depends mainly on the creative component. For example, a picture of some artists costs much more than the price of paints, canvas etc. Nowadays this model is transferred to economy.

Since the time when the creative component was to determine the price and the value without regard to cost price, the economy has changed forever. However, each new

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product will go through the entire history of the economy again in miniature.

Taking into account that legal or illegal manufacturers, the role of the creative component of profit, copy almost any product in an average of three months becomes undeniable, even in those types of products where this is not suspected. Even the toilet paper has been released in nearly a thousand kinds. Thus, creativity is now present in not only programs and films.

In many areas, technology has reached the point where replication is costless.

Even the mechanical work is becoming more and more non-standard, and requires no redo but application mastership. Even the workers, who are building the house, can meet more and more non-standard projects, because in rich companies each project is non-standard and original, like a piece of art. That is, each time the worker is making something new. A Master in projection needs a Master in work. An arbitrarily chosen group of builders had to solve many problems and they are proud that they are masters. In addition, the best masters demanded an approximately four times larger fee. That is, creativity extends the "top-down", capturing and entering such professions that have not been studied as creative. It looks like Master being revived.

In the above case with builders, the creative component defines three-quarters of the salary of a specific master, whereas, in some areas, this difference can reach thousands of times per hour of labor for the same education. This difference cannot be ignored.

Creativity has become an integral part of the labor. Previously, the additional labor generated more profit whereas the appearance of automation (press forming, automatic factory, duplicating, distributing electronic version) caused manual labor to have little effect on the print run (circulation, edition, draw, printing, impression) and performance. Very often no matter how many units of the material load in automatic machine, circulation can be even more difficult. However, at present the creative component, which reaches and increases circulation, has assumed the mission of the former "surplus value." In many cases, the creative component now determines the print run and production and sales volumes for the consumer. That is exactly the creative component – scientific, technical, organizational, sensual, advertising, etc. novelty and the like, including all the senses of the consumer and its perception as a commodity, and emotional, aesthetic, sensual, etc. ranging from the use of the product, the state of the consumer – that now determines the size of circulation.

Creativity in all types formed the basis of circulation, value, profit – the longer retained creative urgency, the longer operation and more profit. The cost has become a dynamic value that varies with time and depends on the creative part.

Now the basis of the use-value, exchange value, demand is creativity. After passing a level of necessity, needs are determined exactly by requests and characteristics of the human spirit (consciousness, psyche, mind, etc.), namely, spiritual, mental, social, aesthetic, etc. aspirations. Even the most basic needs of the body exercise the wit in some creative direction: culinary arts, designer clothes and so on.

In the history, purely physical labor teamed up with mental labor, and now they are both united with creativity. Labor has become creative.

Creativity has become exactly the demand of profession. Most professions that are taught at universities imply creativity as a compulsory part of the profession. The study of the economy shows that without elements of creativity the requirements for most trades simply will not be fulfilled, because even a perfectly trained specialist will not be able to perform their duties without creativity. Creativity is an important but often overlooked condition of proper high salary for work done. Nevertheless, without it profit is impossible. Both the economy and the market require creativity, without it, firms will go bankrupt, not being able to remain afloat, and specialists will not get a decent salary. The market put an invisible demand on the product. For example, the deference between pictures of Van Gogh and unknown artists may be invisible for average audience, but for the first one many of them pay a lot money.

The dominant production force of economy will change society.

However, even though creativity is a professional requirement, most universities do not teach it. In other words, a student exits the institution not meeting the requirements of the market. In reality, he or she will have to learn creativity by trial and error, and experience shows that it usually does not work. Educational institutions generally use the information concept, born in the previous centuries and fixed by the "information society", saying that schools should provide knowledge; a craft concept is often added, which means not only to know, but also to be able to use this knowledge. The elite educational institutions are ready to add to knowledge both skill and practice.

We need a completely new approach to the study as we think the old one is radically insufficient. The closest analogue of what is required in our time - is **Master**, like the Masters of ancient Europe, when the output of the school was the Creator and Master. Nowadays, not only knowledge and skills are the pinnacle of education – but the Master is the pinnacle of creativity, something more than knowledge and skills. Master is the pinnacle of everything.

Creativity as the top of almost any modern and well-paid labor requires possession and mastery of creativity.

Creative Economy requires Creative Learning with a completely different product and output – Masters.

2. CREATIVE ECONOMY

2.1. Replicating, circulation, edition, duplication and their role in world of creativity

The economy is rapidly approaching the point where the cost of replicating at warp speed decreases as compared with the exchange value of goods. Standard prints self-cost value (replication prime cost, first cost) for the majority of goods fell to negligible quantities. We are moving to the world where machines make a machine, which means that the first cost of the circulation will drop down nearly to the cost of material and energy. This trend will be increased by reducing the role of mechanical labor&work in the stamping process and increasing the role of creative work.

Sometimes one finds that the above-mentioned situation applies only to the information of all kinds of designs, drawings, books, music, photographs, paintings, films that have already switched to a digital format for sustainable existence. But in the same time they does not realize that these things are passed to a digital format only when means of reproduction and "production" of these things were created and used at each house as home means

of reproduction and "production". Books were turned sustainable into the digital format only after the appearance of home computers, high quality screens, e-books as an obligatory attribute of each home. Music in a digital format has required the development of sound cards, MP3-players and the entire music industry. Movies in a digital format required home computers, powerful graphic cards, and high-resolution screens. The transition to digital games required the development of computers, video cards, joystick, and the whole industry. Information as though separated from their carrier (representative agent good) only when means of production obtained widespread.

Automatic factories with downloadable technical drawings in them directly from the program make the beginning of a new era. Appearing in a great form, in the age of the machines that they make machines, they will inevitably become smaller and cheaper. Now we can already predict the separation of information from hundreds of products, only when homemade means of production (reproduction) will have large quantities distributed to homes everywhere.

When we call a digital movie file a film, we now do not even think that this is not a film – the film has still to be reproduced. However, a set of digits for us was the film, because we can just press a button to make it for us. It is hard to believe, but most likely that in the next decades we will probably have else a sea of "digital products", and maybe we will yet lick our lips looking at a screen like a cat looking at a bird– it's all psychology of transfer perception.

Information will be separated when the means of production will be transferred to the consumer.

The process of replication is likely to be away on the other side from producer to consumer, leaving between them only the exchange of information. Moreover, it has concerned all aspects of life. Most probably, we will see the transfer of the final production (replication) to the consumer, if it allows infinite variation of shapes, such as in the production and reproduction of creative goods. Most likely we will see the separation (liberation, detachment) of the creative part in its pure form (millions of types of creative work, including science and technology, and their number will all grow). Nevertheless, even if the means of production should remain in the possession of the manufacturer, in the situation of fully automatic machine production, it will be in fact stamping (print pressing), that is, the role of replication will continue to decrease. On the first place, the process of creation of all kinds will increasingly stand out including, of course, the stage of development and design of goods and means of production – investment goods, engineering environment, and consumption equipment.

We will see an era of heyday masse means of production in billions of exemplars as the first "big machines" are transferred in smaller and the cheapest machine with small sizes, nano dimensions, microelectronic chip.

Creativity is the objective stage of manufacture development, transition from uniform flat identical bast shoes or moccasins to an infinite variety of forms. Most probably, the means of production will go to the consumer when technological development allows the implementation of infinite variety. From this moment of the infinite variety, technology becomes art against its will.

Whatever it was, the role of replication will subside, and it brings to the fore complex creative component in the price.

This concerns `masterpieces of Masters` as well as `goods with an infinite number of copies`, which, actually, have become digital information which is also produced-performed-created once and only copy in infinity.

The first reason for the increasing role of creativity is reduction of the role of circulation, print, replicating, copy, edition, duplication that is, reducing the role of industry and increasing the role of design and creativity in the price.

2.2. Competition and its role in the world of creativity

A distinctive feature of the modern market, compared with not only the past centuries, but also even a decade ago, is sharply increased competition due to the development of automation and science. The economy is undergoing qualitative jump of competition. This is an unprecedented leap. The path from an idea to release of a product to the market now takes an average of three to six months. But the appearance of products imitating other products on the market, in other words, emergence of twin, alike, similar, consimilar to analogous goods or just copied products of a firm on the market, takes an average of three months – during which time all sorts of clones and imitation products usually enter the market. In addition, in some areas, for example in the fashion industry, imitation products can exit before the exit in the sale of the collection.

The starting period of a new model of clothing in small Korean or Chinese workshops is only one day. In other words, for one day they are able to develop and launch a new model of clothing in small quantities, not to mention a copy from the photographs or just from the description of clothing. This is not fiction, but a common fact.

That is, the average time for making maximum profit after the release of a product by a manufacturer is approximately three months depending on the industry.

Such competition has changed the rules of the game in the market, that is to say, the very conditions of the profit from the long-established firms.

If earlier creativity and design were special, then now they have become permanent. Permanent, constant, regular, creativity has become a feature of firm survival. The company switched to permanent creativity as a part of the conditions of its existence.

Thus, the firm NOKIA in a certain period passed to the following model: instead of development of a new model for the occasion, and even instead of the development of a new model after the release of the previous one, they developed new models along with the previous one. That is passed to the routine and the constant development of new models with a certain frequency [5]. In other words, the new models in the project even before the release of the previous ones, and at the same time can be in hundreds of projects, and not necessarily, all of them will go into circulation. Thus, sometimes even before a following model is released into the circulation, the next model is ready.

Zara's designers create more than thirty thousand new designs annually, from which more than ten thousand are chosen for production [6].

Even in such creative future industries as aircraft, one famous aircraft designer said that developing the aircraft; they need simultaneously designing a future model with special designing programs, because while they are finalizing a project, it is already obsolete, and consumer needs a new one. The most advanced sector of the world with most advanced development becomes obsolete even before its release.

Design becomes similar to Formula 1, but without rules and judges here situation is complicated by the fact that when an object is greater than the brain can perceive (more 7...28) [1, 3], the brain loses the ability to make a choice and can even panic. Then it refuses to accept the choice or follows the herd instinct.

In a situation with a great choice, it is even more difficult to choose. Here you need a brilliant difference, distinction, otherness, diversity, discrepancy, dissimilarity as in art. Competition at a new stage made more goods and real art than the actual contemporary art. A modern artist can allegedly avoid searching for a consumer. A product (and its manufacturers) cannot avoid the distinguishing of beauty. Means cannot avoid the ability of the consumers to distinguish beauty.

Extra wide and super speed competition have led to the need for continuous improvement in all areas of a product and constant creativity of a new product that is, as we will show, get close to the developments in the art. Nobody wonders that in Japan or Ancient Greece beauty was largely associated with the goods of daily life.

A manufacturer, as a master of ancient times, is forced to improve consumer, aesthetic, scientific, technical and other functions in all areas of goods, otherwise they do not stand out in the mass of millions of producers.

Competition again led to the fact that goods must be unique, recognizable and responsible, not just in an utilitarian sense, but also a kind of spiritual needs.

Another reason for increasing the role of creativity, which we are considering, is the qualitative improvement of the level of competition.

2.3. Individual product and its role in creativity world

In many areas, the indulgence of consumer tastes shifted to individual development product for each customer. It is way from mass production to individual creativity in a new level. The economy began to return to a situation where the goods are ready for each individual, and we think that this trend will only increase. An ancient decorated amphora at the house was the piece of art and we also come to this on the mass level. Culmination of that world is world of Master.

Since the satisfaction of physical needs comes into play, everything that is corresponded with the human psyche, which means, the first of all, spiritual needs. Spiritual needs are an area of creativity.

2.4. Features of the psyche in the perception of beauty

The concept of excellence, fineness and perfection, as we show in [1] and illuminate below, is inextricably linked with beauty. Work on the perfection of the product is definitely an area of creativity.

Also all mental work to create new and perfect products in all possible areas is the area of creativity.

2.5. Corporatization and distribution of profit and its role in creativity world

Companies are increasingly attracting their employees with profit sharing, turning them from the employees into the co-owners, that is, the self-employed. In Japan, the company is generally called "Uti – 内, i.e. family, my, domestic. Moreover, in the most developed countries, according to different authors, after payment of all other expenses salary makes as much as 80 percent of personal profit. That is, simple employees and workers of a firm are objectively and subjectively at the level of sensations no longer wage workers, who feel alienated (Entfremdung - fil.) from their labor, but they are almost temporary joint possessors. It is easier to create by working for themselves or for themselves as a team. Companies and developed economies wittingly or unwittingly create the conditions for creativity, because it maximizes profits, so it is an objective process. By the way, corporatization on one hand and creativity on the other kill alienation.

Creativity and craftsmanship reconcile with work and make work interesting, consciousness proximity to the company doing the work internal and domestic and create the conditions for creativity.

2.6. Freelance and remote access and their role in creativity

Remote access and wide dissemination of freelancing generate creative working conditions.

The very essence of money leads to the fact that many people work for a man with the capital (rich man), even if formally, no one works for him. Even if he is a loner artist, Master, or makes programs of the web, or makes millions on advertisement. However, people make a product that the owner of money buys. In other words, they are still working on it vicariously, although they do not think so. Since the mass income redistribution of capital in developed countries, the era of big salaries and increase of general revenues, we have come to a situation when everyone works for everyone. It has blurred the boundary showing who works for whom. In an ideal situation, everyone is working on the implementation of ideas and desires of each. Network access and anonymity in some measure transferred the relationship of an employer to the creator of the vertical era of strict subordination to the horizontal. And the set of access points led to the fact that it is not always clear who is working for whom, and who buys, who is the owner and who is selling; that is creator can be the owner who sells his goods as a piece of art to the manufacturer, who suddenly can dictate the price. Nonetheless, each separately seeks to achieve Mastery and Master.

2.7. Technological, computer and other revolutions are first stages of creative revolution

Each industrial revolution strengthened the role of creativity.

The first crisis of overproduction began more than one and a half century ago. By simplifying, overproduction "closed" the market of simple identical goods has served as the basis of the explosion of invention. Inventiveness and technical creativity from an area of marvels for the rich have become demanded by the market. Overproduction led to creativity of all kinds.

Finally, a half-century later the principle of the conveyor was formed and implemented in Ford plants. Later the conveyor repeatedly improved. Nowadays, it has become an automatic factory.

It is a principal transformation to electronic infinity (e-books or e-music now tend to infinity on the one hand and partly as home factories as goods on the other.

It is possible absolute overproduction without overproduction. A caterpillar of a conveyor turns into a beautiful butterfly.

The "secret" of "overproduction" and productivity is simple. All human production operations are primitive and usually boil down to simple management of high-tech devices, which develop the core of the company. That is, the firm creates a pipeline or a line where workers perform only

simple operations. In the simplest form, a worker puts a prefabricated form and just presses the button of the press (or machine). Indeed, even a monkey can learn to press the "up" – "down" button.

A similar approach leads to the fact that the firm can supply any number of lines, hiring and in a few days having taught the unqualified personnel simple movements. The company creates the final production line (now some of it simple gives technology as some program – production obtains some features of programming). As a result, the company can fill the whole world with its product, making products for everyone and even more.

The firm can train unskilled workers in no time, and such labour force could be always found in numbers, because the simple gesture and motion can be done and trained by anyone, even an uneducated person, and the elderly and even teenagers. Not only in the villages and in neighboring Mexico, but also in China the Ford firm could gain thousands of them.

The quality of the goods has sharply changed. The framework of the same lines usually just did not allow any defect, because it is impossible to press the wrong button. Production has become immune to the human factor. It becomes free from influence of workers and human factor. It is possible to hire anyone. Simple actions can be perfectly trained by anyone. Thus, the problem of quality has been solved radically and forever and ever.

Rejects (defective goods, waste, and flaw) and defects have become the problem of constructors and mechanicians of machine tools, machines and lines.

By concentrating around firms human labor and the world's resources at the expense of profits, i.e. by putting new lines and quickly training new people, in order to make more goods and to concentrate more profit, the company could make more goods than are needed by all the people on Earth.

It would seem that there is no need to raise the history of overproduction, conveyor and jump to quality, which is well known to every student of the economic branch. However, the fact is that this level has not been reached for ideological reasons in some countries. In the Soviet Union was a cult of worker and work, and they were even proud that the worker makes complicated work instead of stupefying movements in contrast to Europe, Japan and other developed countries. Whatever it was, overproduction was not reached. Moreover, they tried to raise production efficiency by improving the productivity of workers and not due to machines which can do more in hundreds, thousands or millions of copies and also faster; or with inhuman quality and precision. Now machines make machines and Creators create and improve machines. Creators are the source. But according to the ideology workers must increase productivity. They cannot cause overproduction; they have no demand for creativity.

A constructor's name is like the name of fashion designers, in the communist world there were only super-expensive, highly developed and high-tech industries: aircraft, helicopter, space. Wherever there is not a name and over concentration of resources, creativity is not manifested. Since resources are evenly distributed among all, and not super concentrated on goods of the best creators to get overproduction of the best over-achievements, with years it became increasingly difficult to get at least some resources. Free art with Great Name in Soviet Union was, of course, out of politics.

The sole salvation of this society is in the Masters: where they were present, the situation was great, where they were not, objective ugliness and grayness were born. Without creativity, the planned economy began, on the contrary, killing and absorbing the creativity and genius, becoming the antithesis of creativity. Spraying all resources with a thin layer without concentrating them at best to achieve saturation as well as a worthless sputtering of time at all it is path to nothing and paralysis of any movement. Contrary to the current trend toward overproduction and market saturation, saturation does not occur in anything, and there is a **total deficit.** It swings all deficits like a seesaw, and begins a collapse of the planned economy, it happens when the economy on the other side of total overproduction is absolutely everything.

When such a society gives super concentration of real Masters with giant projects and allows grassroots of economic and other creativity, it also can develop as contemporary China.

The planned economy allows concentrating in advance enormous resources literally in the space scale, but is inert to an unexpected rapid innovation development which cannot be foreseen, but which is constantly, always and forever. Any unexpected development, which will suddenly demand all the resources of the planet, will be blocked. Whereas overproduction and redundancy of modern economy, due to the fact that it consistently systematically one by one achieves overproduction and redundancy in absolutely all spheres, are capable to develop in fact endlessly through thousands of underutilized enterprises in each industry. That is just an endless development of no use to anyone because of demand for reduction, and crisis occurs of overproduction, which was overcome by permanent innovation.

Innovation and creativity have helped of partially cope with the permanent crises of overproduction, also shaking the economy as the deficit crisis. Although the global mechanism to overcome crises of overproduction is probably based on creativity and innovation, it is necessary to create the market, i.e. demand. Demand is the engine of the market, if it becomes weaker, the market will disappear like a smile without a cat. In simple terms, we need to start with the birth of demand. This mechanism is not so simple. We believe, it is associated with redistribution of the money supply by high wages (of course when innovation and investment in new product are already a part of continuous production process). The most part of profit minus innovation and investment in the hundreds of new products) goes working for wages, and then up to 90% (in same country) of personal income tax of superrich owners, shareholders and directors again redistributed through taxes (subtracting investment in production). Due to this, there is an explosive growth of demand.

Demand in many ways is the market. If it does not exist, there is no market. Many countries (company, businesspersons, artists, etc.) create a demand, forming the market. It would not be worth mentioning this truism, were there not developing some horrific crashes of economy right now because of the lack of understanding of such a simple thing. Paradoxically, if the entire money supply is concentrated in the hands of one person (or in the hands of a few percent of the population) and they do not want to share it, the market collapses. Otherwise, as the model of the crises of overproduction shows, the entire money supply is gradually moving into the hands of the owners of capital, that is, the industries' owners. All the money supply may be simply

represented as the area of an “infinity sign” (figure 8 rotated horizontally). Here one part of the sign is money in the hands of the capital owners and the means of production, and the other – all the the rest who do not have capital, in contrast to the rich free working people (the turnover rate is not yet included). In a normal economy, there are two equal parts (complex dynamic equilibrium, etc.). However, if one side has outweighed the money supply, the market will collapse. Paradoxically, if the capital, that is, the owners of a small number of industries, banks and just rich people, has concentrated all the money supply and still grown rich, then the other side will not have this money supply. It is known that no money, no demand. However, companies, stocks, cash in banks, real estate - there is capital. The money supply does not exist in isolation from the goods and other people because on a desert island all the millions is paper. It is similar situation if no product then no money. Deficiency of money at the majority means that most of population will not be able to buy a product that is factories will no longer make a profit. Profits will stop, the stock will fall, and there will be no salaries. No salaries and shares fall and people will rush to the banks for savings and banks will fall. Banks fall and realty depreciate. Paradoxically, if someone becomes extremely rich, concentrates all the money in his hands and does not want to share them, the entire economy will collapse, and he will become a beggar. Paradoxically, the rich man can be rich just with everyone; otherwise, all the wealth is fast becoming a penny.

This model explains in a simple way the crises of overproduction, because as soon as manufacturers take all money, demand falls and the market economy collapses. But, if in the sight of infinity the owners of capital constantly redistribute some of their profits back, i.e. equalize the distribution of the money supply, the system continues to operate. If the richest men redistributed their profit, then both parties can grow indefinitely, since the collapse of the market and the economy does not occur. This is economy at most basic, simplistic and primitive level.

Puzzlingly, the salary is the basic foundation of the modern economy, salary has caused limitless growth of modern economy although the second most important is credit, and the redistribution of income via shares, taxes create additional stream of money (wealth) back to all. There is no wealth in a poor society. The richest countries in the world have greatest redistribution via wages, loans, taxes, shares: in the middle of the last century in America, as Lee Iacocca wrote, personal income tax for millionaires reached 90% [2]. Salary (credit, tax) is a form of demand, and therefore the real engine of the market and formers playing area of the market. At first to them paid for work, then the creator himself began to sell his work.

But any needs have a limit, and the crisis of overproduction will come anyway. In addition, here the role of icebreaker of needs play creativity and innovation. However, luxurious sandals by the original designers may have up to two thousand pairs and more. On the other hand, no one will buy themselves two thousand identical boots. Nevertheless, the creative things you can have in infinite numbers. Thousands of designer dresses, a hundred ties, a dozen speed sport cars – not at all uncommon for wealthy people. From creative things, such as paintings, you can collect the gallery. Moreover, today, any thing can be creative, designer, luxurious, original – right up to the house and radiators.

The same is true for scientific and other innovations – people change phones as outdated or no longer fashionable when radically new products appear for sale, and not because of necessity. Moral obsolescence is created by the appearance of a new, rather than the appearance of necessity. That is the creativity expanding demand and in all directions and dimensions in terms of volume and time, this means the market capacity and removability of goods over time. It has made the process continuous, in some cases by a bottomless capacitance. The closer the product is to a work of art, the greater the demand.

Paradoxically, conveyor and mechanical labor of a worker led not to a decline of the role of creativity, but to its growth. The conveyor’s role in a simple mechanical reproduction is rapidly reduced to zero. Research and design core of firms, which designed not only goods, but also the right line conveyor, appeared. In fact, a new area of creativity has been born. The first "labels" come in sight. For repeating someone else's patent one could be brought to justice. Creativity is magnified in developing the product, bringing it to perfection in the development of technology goods, bringing it to perfection in the development of the production line product, and bringing it to perfection – all this culminated in Japan, where all three processes finally became creativity. Modern firms are a scientific and design and creative core that projects not only product design, but also line of its production and even advertising and sales strategy, bringing all aspects to perfection, and then giving the production to other players. In addition, those players who produce goods and accessories often already are too firm.

Technology and specialization, paradoxically, have not led to the death of creativity as such in the industry, but by making turn, have led to an almost infinite variety of new creativity forms and an endless variety of narrow creative industries and strengthened the role of creativity. Narrow specialization has led to an explosion of multivariate creativity.

To summarize these and other trends in the development of a modern economy, which we consider in other articles, we can argue about a greater role of creativity and about the future economy as the creative economy.

Development of machines will not lead to a reduction of the human role, but will lead to the Masters society, when everyone will be a Master or will strive to achieve excellence.

3. CREATIVE EDUCATION

We have the goal of education – Master. Master is the one for whom daily activities are creativity, and he regularly, consistently and systematically receives a significant result.

Tens of thousands of hours of work on the skill prove Master. Master is a virtuoso of his thought and his way of thinking, because most of the Masters first create in the mind. Master is a complex mental skill, including skills of observation. Master is a special set of human qualities. Master is able to control himself and to work with work system habits. Master means the ability to create constantly; so Mozart created more than six hundred works. Master is a special outlook on the world (worldview, ideology) [8]. There is no qualification for all that, until none of the university could qualify Mastery. So far, in the best case we have obtained specialists.

In the future, we will most likely have to rebuild the preschool, school, university and postgraduate studies to be able to earn up in time to tens of thousands of hours before maturity. We need a whole technology of industrial

production of hundreds of skills, qualities, habits, and not just knowledge, the whole ideology of education, not only borrowed from art and training virtuosos and athletes, but also in science and technology, that is, outstanding scientists and geniuses of design.

This technology, in our opinion, will be based on technology of developing observation skills, habits; mastering all types of thinking; accelerated mastering in all the basic kinds of creativity; mastery of insight, the state of integrity; creative thinking. Such technology will be based on technology of learning from childhood using all the basic kinds of creativity primarily on mental level. It means to draw in the mind, to create shapes and objects in the mind, to create any sound and musical objects in the mind, to be able to build any movement of the body and complicated complexes of the body form in the mind and then embody them. That should make acquiring later skills easier; enable to manipulate any long formulas in the mind, skills to do all kind of mental work in mind. That is, from childhood to develop a block of all kind of mind skills and one-two block of "external" art skills - of some arts and science skills as basic education such as professional athletes and virtuosos, and then take up the specialization.

It is to develop the mental basic skills from childhood, i.e. to draw in the mind; to create forms, sculpture, houses, cars, etc. in the mind; to create dynamic objects, films, situations, projects in mind; to create any kind of music and sound canvas in the mind. As well as to solve problems ranging from simple to complex in the mind; calculate and display a formula in mind; design in mind. That is to create in the mind the drawings, apparatus, devices, programming of mind, etc.; build skills in mind, that is to design skill, dance moves, acting improvisation, the sports movement to the smallest detail in the mind and be able to immediately embody any thought up body composition, etc.

First of all, educate and train the base to work in the mind, discovered [3] in the vast majority of the known geniuses and successful figures in general, learn to work and do everything in the mind. Teach thinking patterns, shapes, sounds, music, designs, formulas and countless arsenals, to be able to create all in the mind. And, based on the mental basic skills to create in the mind and the external key skills, professionally developed since childhood, has already according to the needs, desires and demands to pass many years of specialization in selected areas and professions to achieve the Master level. To put it simply, the future of education is the future of professional training, but like Leonardo da Vinci that is professional in all areas at once using synergistic cumulative effects of different specialties and disciplines of art.

This is professional training since childhood, but this is training like Leonardo da Vinci. Do not only provide information in childhood but mental skills that are impossible to forget and lost. Although we all have our legs from birth (exceptions do not count), all of us for many months just learn to walk. We learn to see, eat, even digest food. We have been learning to control the body, simple movements. So why do we think that learning to control the mind, the brain, and ourselves is not necessary? It is obvious that even if you had the ability from birth, you would have a long time to learn to control. After training walking, an infant should be taught to control the brain, mind, feelings, because at this time he learns to control himself, to walk, to manage his physiology. After acquiring walking ability and physiology control, we will have at least three years to train our mind, brain and body as versatile. However, it will be a professional training without losing seconds of time, as in modern virtuosos – universal training. This Master concept partly developed in the works [1, 3, 4].

4. MASTER OF EDUCATION

What is the purpose of learning? In the work "Theory of the creative process" [1], we considered this process. Firstly, the student must have entire knowledge, such as the native language, that is, not to reason and immediately recognized and applied instantly "without hesitation" in mind. Secondly, it should translate skill in visual or sensory plane - an experienced doctor at a glance can see signs ("face") of the disease as a coherent whole set. Third, a person (personality, individual) has to change –many autistic savants know and sometimes memorize tens of thousands of books, but they are not creative, do not make discoveries. In addition, fourthly, he must be able to apply the information. However, is it ideal? Real ideal of learning – is the Master, who creates with this knowledge freely, and does it constantly, permanently and perfectly, brilliantly.

Master is ideal of post-information society and studying.

5. ELECTRONIC EDUCATION – IT MUST BE ONE HUNDRED PERCENT OF GUARANTEED RESULTS

Briefly and simply, this concept “one hundred percent education” implies that the program will not simply release a student, until he reaches the required level of skill, knowledge and problem solving.

Firstly, he will return to the smallest nuances of working off repeatedly, until he gains the knowledge. It is possible to retake endlessly, but only if a student knows well or perfectly, he will pass. Nobody of all those who finish program, can be unaware.

Secondly, the program can start with the absolute zero, in contrast to the teacher. The start of the program can absolutely be based on a minimum level of not only knowledge but also skills. In addition, any material can be "scrolled" repeatedly until the student understands.

Third, the program continuously generates invisible tests, making the student pass an accelerated half-forgotten, unsteadily study, poorly spent or unexplored area. The program can be in contrast to the teacher constantly checking and testing directly in the process of learning with a variety of methods. Well-protected and properly made system is almost impossible to cheat (there is not only program), and it still will take you through the necessary nuances, and those who really know, will not even notice that there was a check up.

Fourth, it just does not let the student make more than a few steps forward, if a question is not fulfilled to the level of master or not done.

Fifth, the program in this concept will simply not allow the student to bypass or ignore not only some material or subject, but also even the smallest important key point, nuance. The pupil is held through a model of mental skill with the entire tiny nuances model and he repeatedly passes with thinking all mental skills. Students also cannot neglect to do tasks or exercises, which are, create in such a way that students must have "knowledge" (mental model of thing or mental model of experience) or "mental skills" regardless of the desire to learn the material. A mental model formed with a mental skill.

Mental skills and self produce knowledge and it is partly a conscious mental skill. For example, if a student has **reproduced visually in his mind** some object for a few thousand times, he produces a mental skill to do it. He can reproduce that object quickly in his mind at any time and some even cannot forget it after ten years. However, in your mind you do that thousands of times faster, sometimes it is in an hour.

Sixth, the student can take in the material quickly or slowly depending on the ability to learn the material. A normal program can generate again and again all more and more simple tasks, modern software and storage power allow you to install tens of thousands of tasks for each topic and nuance, and even generate new original tasks - the pupil moves in the most comfortable plane and with the speed necessary for an individual. You can generate the smallest and affordable steps, break complex tasks into a bunch of small and basic ones.

There is also a seventh, twentieth, hundredth – this concept of "one hundred percent of guaranteed learning" or "one hundred percent result" we partly revealed in the monograph "Problems of knowledge representation in information technology" [7], and many other articles. We consider knowledge as a mental skill and mental model, which is produced by the mental skills and experience.

Any skill requires Mastery and Master. Some of skills can do with the program on a good level.

6. CULT OF BEAUTY AND GENIUS

6.1. Beauty, evolution, perfection, development, enhancement, elaboration

Beauty, as shown in the work "Theory of the creative process: The structure of the mind (intellect) [1], is the primary internal evaluation of consciousness perfection phenomenon, i.e. evolutionary phenomena, in all kinds and aspects. Beauty is the assessment of the evolution of a certain phenomenon – not only objects, individuals, but also knowledge of the philosophical and scientific theories, all new creatures, actions, and even thoughts. Any evolution and perfection, estimated by us, will be evaluated as the beauty of varying intensity – from the simple newness to the complex manifestations of comparison. So then the work of beauty, beauty creating, what do the creators, will be a really creative evolution. In addition, any new creativity, perfect, evolutionary in any aspect, is the work of beauty, as in art. Beauty is an intuitive estimation of evolution.

Thus, if beauty is an evolutionary assessment of any phenomenon in any industry and profession, then any activity is transformed into art and creativity of beauty in all its forms, that is, creator of beauty is the creator of evolution (and partially novelty) in all aspects. That is why even the scientists of most diverse specialties wrote enthusiastically about the beauty formulas, theories, ideas, wrote about the same well-known designers and even engineers, biologists, athletes, soldiers, philosophers [1] and all the figures of the intellectual labor of all infinite shapes and forms. Moreover, the ideal of this activity is not a specialist, but a master. Then the foundation of the modern value (not prime cost) of the goods is creativity in all forms and aspects.

6.2. Cult of beauty

Under assumptions in “Theory of the Creative Process” [1], a sense of beauty associated with creativity and partially with genius, and the stronger the sense of beauty is shown, the more taped the desire to create and evolutionary activity. If beauty is evolutionary in all forms, a society based on the cult of beauty intensively develops. No wonder, the cult of beauty existed in Ancient Greece, where was an incredible amount of geniuses in relation to the population and time. Another cult of beauty was deliberately developed in Japan in the era of technological breakthrough, partly supported in modern China at the expense of Culture. The Renaissance had the cult of beauty. Technological explosions and blossoming flowers in Japan are accompanied by a certain cult of beauty. There is an observed correlation between the cult of beauty and a massive appearance of geniuses.

Beauty brings Attention and causes Love as full attention; Love causes Passion as mastering an evolutionary phenomenon. There is a clear evolutionary trend. Picking Beauty is picking the most evolutionary phenomena around them, the perfect things, the pursuit of beauty is the pursuit for evolution, and creation of beauty is creative evolution. We clearly face a psychological mechanism of evolution of humankind. A society based on Beauty develops naturally, it itself strives for beauty; it tends to all that is evolutionary.

The cult of beauty in all forms is the cult of evolution and creation. In the society of Masters, the cult of beauty, Master Cult, Excellence Cult, etc will have to evolve.

The future is not technology. This is Master, Creative Society, Cult of Beauty, and Cult of Mastery like the Ancient Greece.

7. SOURCES OVERVIEW

The concept of beauty as an evolutionary mechanism was considered by I. Efremov and many others [cit. in 1, 3-4], but in this article Beauty is regarded as a comprehensive assessment of evolutionary phenomena, irrespectively to the type of activities. Mechanisms of "Beauty-Love-Passion," "Beauty-Creation" and others are the evolutionary mechanisms of the human population as a whole complementing the genetic evolution of the evolution of the brain, consciousness, society, etc. The Cult of Beauty is considered as a cult evolution, gently stimulating the development of society.

J. Howkins, R. Florida [9], T. Kacerauskas, M. Stern [10], D. Batten, S. Cunningham, K. Dopfer, A. McRobbie [11], J. Putts studied creativity and the economy, Creative Industries, Creative Economy at al. Some of these authors consider Creative Economy only as a part of the economy. Whereas we show that the creative element has emerged as part of the work (as a some percentages of the total work) absolutely all areas of the economy, even classics areas such as agriculture (new products, new methods management), construction, mining industry (new methods of exploration, mining, processing, refining, offensive miner Stakhanov who performed dozens of norms). Therefore we consider Creative Economy not as a separate part of the economy, but on the future of the economy as a whole. At the same time, we consider the issue from various sides such as cognitive theory, economics, neuropsychology, psychology, creative, etc., providing a philosophical synthesis of all the sciences, including the concept of beauty and creativity as an evolutionary mechanism, some genetic and psychological characteristics of the human species, allowing it to win the evolutionary race.

Creativity in school and education, creative learning in general, were engaged by A. Craft [14-16],

H. Parchurst [cit. in 22], S. Scoffman [17], P. Burnard, T. Cremin, M. Carnoy, D. Davies, M. Fryer [19], J. Guilfred, H. Gibson, D. Hayes, B. Jeffrey [16], M. Joubert, R. Dineen [cit. in 22], S. Parness, P. Kind [20], C. Rodgers, J. Russell, D. Treffinger [18], A. Wilson, H. Walberg [cit. in 22], R. Shaheen [22], K. Kim [21] and others [cit. in 22]. Here we consider the goal of any training as a Master with continuous creativity, because we have a look at the training with other hand. Questions of guaranteed (with a probability closed to unity) education were engaged by P. Galperin [cit. in 12], B. Badmaev [12], V. Shatalov [13], V. Shahidganian [cit. in 7], L. Landa, B. Skinner, N. Crowder. But the creation of a separate theory of "one hundred percent of guaranteed training" at the present level and with current feasibility (PCs, computer networks, breadth of software, media, cognitive, psychological, etc. features) was proposed by the authors [7]. As well as its development as a pedagogical concept of one hundred percent of excellent study in which it will be just nobody without perfect knowledge and skill among those who have passed to the highest level of the program, also belongs to the authors [7].

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KREATYWNE SPOŁECZEŃSTWO, KULT PIĘKNA I PRZYSZŁOŚĆ EDUKACJI

Cechy Postinformacyjnego Społeczeństwa i przyszłość rozwoju społeczeństwa, m.in. Społeczeństwa Kreatywnego, są omawiane w artykule. Jest to najwyższy etap Postinformacyjnego Społeczeństwa, który zapewni społeczeństwu kreatywność i piękno. Są także omawiane problemy korespondujące z "gospodarką kreatywną" (czyli gospodarką opartą na kreatywności) oraz edukacją kreatywną w Społeczeństwie Kreatywnym. Edukacja Kreatywności jest wymaganiem nowoczesnej gospodarki, bez której w dużej mierze nie potrafi ona skutecznie istnieć. Potrzebne rozwiązanie zadania przejścia od społeczeństwa informacyjnego do społeczeństwa Mistrzów, od wiedzy pedagogicznej - do mistrzostwa we wszystkich formach, jak również te, które są przejściem od kultu wiedzy do mistrzostwa.

W przyszłości najprawdopodobniej będzie potrzeba odbudowania przedszkoli, szkoły, uczelni i studiów podyplomowych, aby móc przeznaczyć nawet dziesiątki tysięcy godzin zdolnych spowodować rozwój twórczego myślenia. Potrzebna jest cała technologia produkcji przemysłowej setek umiejętności, cech, nawyków, a nie tylko wiedzy, cała ideologia edukacji, nie tylko uzyskana od sztuki i kształcenia wirtuozów i sportowców, ale również w dziedzinie nauki i technologii od wybitnych naukowców i geniuszy.

Słowa kluczowe: kreatywne społeczeństwo, gospodarka kreatywna, piękno, mistrz, umiejętność, geniusz.