

Free research paper on creative and cultural entrepreneurship

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Abstract

In an era where global competition is on the rise and must be confronted in every sphere in order to survive and progress, creative industries can be a potential source of employment and provide an intermediary platform through which the non-employed can contribute to the economy. The United Kingdom, the United States of America, and Germany are some of the developed countries that have advanced creative industries with diverse characteristics and manifestation. Statistical data shows that global creative economy generates the value of us\$ 22 billion dollars annually, and the figures keep rising. The annual growth rate of this industry in the US and the UK alone is 14% and 12% respectively.

While creative industry is just beginning to be considered a forceful economic front in East Asia, Japan already has a vibrant industry that other countries in the region can emulate. Currently, Chinese territories of Shanghai, Guangzhou, and other major cities are engaged in researches to come up with policies on how to tap this latent economic front. From what has been witnessed in many countries and regions such as USA, Germany, Singapore, and the UK, it is predictable that such ventures will be fruitful if sound policies are adopted and creative potentials harnessed.

The new South Korean government in its pursuit of 'cultural enrichment' may have to borrow a leaf from other leading nations like the UK where creative industry agenda is continually refined. In the UK, there is an established national creative industries committee that is responsible for policy formulation and development of the creative industry. While South Korea is rightly regarded as one of the leading in technological innovation

with leading brands like Samsung, LG, and Hyundai; it also has notable stars like the recent sensation style of the gangnam style fame.

Introduction

This paper will be a platform for raising the pertinent issues whose answers hold the key to unlocking the enormous potential of creative industry. Having been to some of the western nations whose creative industry is well developed, I believe there is need to initiate a conversation on the best way forward in this endeavor in South Korea. Fortunately the new government's commitment in developing the ' cultural enrichment' bodes well for this discussion.

In the face of growing criticism that the dominance of chaebols has not had an equal impact on the populace, with wage growth slowing; it is about time the government took purposeful steps to develop other sectors of the economy. The middle income households are now cash-strapped, while the cost of living keeps going up. This has seen the rank of the middle class in Korea sink from more than three-quarters to about a third of the population. While creative industry is itself an amorphous terms, an attempt at defining it would be in order. Internationally, creative industries are those industries which have their origin in individual creativity, skill and talent and have a probable for wealth and job creation through the generation and exploitation of intellectual property. Some of the elements of this industry are age old while some are relatively new and combine cutting-edge technology. The core industries in this category include; art and antiques, film, music, advertising, designer fashion, performing arts, and publishing.

Being a professional visual artist, I would omit the other sub-industries and talk specifically about the significance of art to this discourse. There has been an increasing tendency to raise painting above other forms of art in western art as well as East Asian art. Painting is regarded in this sphere as works of high imagination and ingenuity. From this background, a well-executed initiative at developing this form of art and others ancillary to it can have far reaching economic significance because arts often spur growth in other sectors as well. Chinese paintings are often considered above average and the art is popular, how about South Korea?

This paper will seek to answer the following questions: (1) how can art be used as a tool for positive change in the community and the nation at large, and how do we quantify public affection for national arts? (2) How can the government efficiently and effectively help to recognize the values of art and sharing of the experience in art? (3) What is the ethical point of an artist's role and responsibility? In answering these questions, this paper will move from the universal to the particular and propose a re-evaluation of the globalism and political imagination, whilst considering both the public and private sector contributions.

Art as a tool for positive change in the community and the country

In some developed and developing countries the promotion of these creative industries has been granted a place in the industrial economic policies. This is a recognition that the industry has the potential of improving the standards of living of the practicing individuals or communities directly, and to boost the economy of the country at large.

Art crafts are the only sector of the creative industries where developing countries have a strong participation in world market. Exports from developing countries increased from \$9. 2 billion in 2002 to \$ 20. 7 billion in 2008. This demonstrates that it is not a negligible market, but regrettably, it is usually disregarded and disconnected from public policies. Owing to the volumes that they can attract, such crafts are therefore not only vectors for jobs and export earnings, but also a tool for the fight against poverty, the transfer of community-based skills, and cultural diversity.

The distinctive features that art works can possess allow them to be categorized in many ways. They can express utilitarianism, traditional values, religious symbolism, and social symbolism. These features while not expressed in concert but by individuals in a community can be used as an expression of the uniqueness of a particular community and their feelings. A buyer abroad is likely to understand the message in a piece of art and proceed to get an understanding of the people. This helps in cultural integration and appreciation within the nation and as an export of the cultural heritage outside the community.

Even within the community, art works can have far reaching implications on the social development. As Job Salas of the playback theatre once said, ' the arts weave our lives with others, not only our contemporaries but our forebears. Through the arts we find and communicate meaning, reassurance, healing, and vision. We move toward fulfilling ourselves, individually and as a society.' Art has a way of contributing to healing, reconciliation, and redemption. Some works of art are meant to communicate a particular social lesson or to highlight on contemporary issues such as racism, xenophobia, or

sexual liberties. In some areas graffiti is used to communicate messages against overbearing regimes or oppression from the authorities. One the most notable successes of such an initiative came from the murals arts program in Philadelphia. This program was aimed at turning the negative image posed by gang-related graffiti into works of art that could inspire hope among the people. Notable artists like Thomas Hart Benton created art works that reflected public themes but more important, the community got to engage one another during the meetings conducted on agreeing on what to be painted on public walls. This helped in advancing the often elusive civic engagement. Similar programs have been seen in Peru through cuadros (hanging pictures) and in Chile as arpilleras during the regime of Pinochet; they were used to pass messages.

Public affection for art is usually manifested by the prevalence of the particular art from the professional to armature levels. The popularity of Chinese art came as a result of a long tradition of using art to pass their intended messages and refining the same over several centuries.

The role of the government in recognition arts

Just like any other sector of the economy, the full potential of creative industry cannot be realized without sound policies and proper legal framework. In the UK creative industries comprise one of the fastest growing sectors of the economy with an estimated 1.3 million people employed. The revenues accrued accounts for about 9.2% of the GDP. This massive industry has come as a result of strong intervention from the government aimed at supporting micro and small creative enterprises. The cultural

industries development agency is particularly influential.

In the United States, the government is yet to release an official policy document for the development of creative industry; however, there are sound legislations that are aimed at protecting intellectual property rights. The German government has also taken steps in strengthening their creative industry from as early as 1912.

In 2008 UNESCO proposed a conceptual framework for policy making to promote and sustain the development of cultural/creative industry that is considered to be applicable to a variety of countries. most of these policies revolve around the following; access to appropriate financial support; initiation of instruments for the mutual enhancement of culture and tourism; organization of festivals and exhibitions; promotions of awards; policy formulation.

The South Korean government should ensure that some of these suggestions are adopted; particularly a policy document that would consider the nascent nature of this industry. In supporting art; the government should be able to make laws that ensure strong intellectual property rights; encourage capacity building in terms of technical training; implement an export promotion strategy; and develop a school curriculum that teaches the benefits of creative industries in all its manifestation. The sharing of experiences can also be championed by introducing to National TV, the internet (websites, social networks), print media call also promote the development of interest and belief in the industry.

The new role of the artist

The American hip-hop culture has often been the blueprint for most artists in the modern world. It has been a life characterized by flamboyance and glamour; however there is an emerging crop of celebrities who have sought to go beyond this in an attempt to make a positive impact on the lives of the less endowed. Rock star bono has made a name outside the band as a reputable humanitarian. Oprah Winfrey has numerous philanthropic initiatives in Latin America and Africa. These are examples of the emerging breed of contemporary superstars who find it wise to give back to the society that idolize and fan their fame.

While not every artist will be rich and famous, they all have a responsibility of teaching the future generation about the diverse talents that could grant one an equally good life when harnessed and molded properly. Artists; like musicians, actors, sculptors have an audience that go beyond their knowledge. It is only wise that their work of art should inspire in ways that build the society. The established and the emerging artists in Korea have a moral obligation to pass on their skills to the future generation and to use their art as reliable means of income that can guarantee sustainable futures while the limelight is gone. In this regard the government has a role to play in ensuring that the artist is trained on sound financial management and investment acumen.

In most western countries, artists have made success transitions from one mode of practice to another. Sean 'p diddy' combs is now ranked by Forbes as the richest hip-hop artist, with an estimated fortune of about us \$ 580 million. In the US it is never impossible to make a transition from one artistic

career to the next. There are artists who have turned actors, sportsmen who have ventured into film and models that have turned TV hosts. South Korea already has a notable ensemble of similar stars, but the transition is not as easy. The stakeholders should seek to capitalize on the dominant presence and celebrity statuses in building new areas of creative industries.

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