



REVIEW

Critical Evaluation on the Role of Creative Enterprises in Community Development

Yunong Sang*

The University of Warwick, Coventry, CV47AL, UK

ARTICLE INFO

Article history

Received: 19th December 2018

Revised: 25th December 2018

Accepted: 10th January 2018

Published Online: 31st January 2019

Keywords:

Community development

Sustainable development

Creative enterprises

ABSTRACT

Creative enterprises can bring new opportunities to the development of the industry and are new engines for promoting regional development. Creative enterprises play an active role in promoting regional economic development, solving employment problems, strengthening cultural education, and improving the ecological environment. But at the same time, there are still many problems in the process of developing creative enterprises. For example, who are the real beneficiary, and what price are paid when developing creative enterprises. What are these problems and how to avoid them are the main content of this article.

1. Introduction

In the 21st century we face all sorts of complex challenges, the concept of creative enterprises is the combination of culture, economy and technology which is developing rapidly in the global scope. And has further effect of the cultural, economic, social and technological change, and the nation's growth model. After that development, the dependence of national and differentiation will be changed.

There is no doubt that the existing value of creative enterprise and its promoting effect on social development. For many developing countries,

promoting the development of creative industries is still an important part of economic transformation. However, while affirming the value of the creative industry, there are barriers to the development of the creative enterprises. In encouraging the development of society, whether it can maximize its potential, whether it really benefits the people who need it, or whether it still benefits the minorities is yet to be answered. This paper starts from the social value of creative enterprises, and then analyses the positive role in promoting development. What are the limitations, and then finally suggestions are given on how to carry on the improvement of the system to be more perfect, so that they can play a greater advantageous role? The paper will

*Corresponding Author:

Yunong Sang,

The University of Warwick, Coventry, CV47AL, UK;

E-mail: sangyunongoffer@163.com.

use case study research methods and apply them to reality.

2. Creative Enterprises and Social Development

What is the creative economy? According to Karen Davis, Arts & Business Council of Greater Philadelphia President and CEO: “The creative economy is defined as the sum of economic activity arising from a highly educated segment of the workforce encompassing a wide variety of creative individuals —like artists, architects, computer programmers, university professors and writers from a diverse range of industries such as technology, entertainment, journalism, finance, high-end manufacturing and the arts.”

Creative enterprise is the important part in the creative industries in the 1980s and 90s, creative enterprise under the height of the cultural industries and cultural policy and the effect of expanding the coverage area. At the same time, creative enterprises are influenced by globalization, digitalization and scale, which makes the advantages of the creative industry as the mainstream of economic subject are expanding.^[1] The model of development is to build a creative enterprise and the creative class is to attract talented people from different areas to the region, to create jobs and taxes, so that all citizens can benefit from it.^[2]

The emergence and development of creative enterprises are inevitable links in the process of enterprise transformation. This type of enterprise is not only reflected in culture art enterprise application, but is also a demand for the development of fundamental industry. With the development of the creative enterprises, the areas involved are no longer limited to the cultural industry, and more types of creative enterprises are emerging. These newly emerging enterprises have been expending their goal towards the problems in the society. The goal is to address the five major challenges facing the world today: healthcare, water, energy, environment and food, because these issues are critical to the development of our generation. It is worth noting that creative enterprises combine new technologies and basic industries, such as nanotechnology and micro technology to address the challenges we face today.^[3] From both the economic and social point of view, creativity is the innovation and interdisciplinary way to solve the global and regional challenges^[4] as a kind of economic imaginary, the effects on the development of the society by creative enterprises is a kind of new economic concept.^[5]

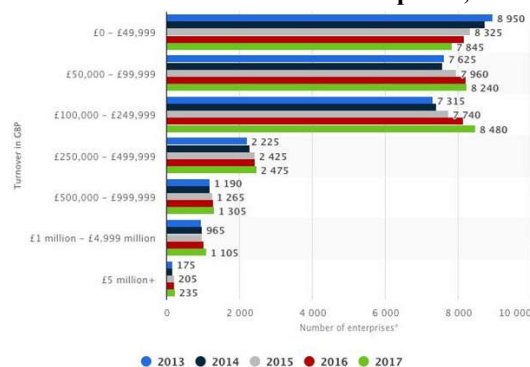
With the creative enterprise as an entity industry, the contribution to social development is reflected in many aspects. At the same time, it is yet to be seen whether the value of the creative enterprise is fully reflected or whether the person who really needs the benefit gets the corresponding return. In the process of promoting social development, what barriers are creative enterprises still facing? Problems must be explored not only from an individual consideration, because there is an unequal relationship between social groups, when considering intersectional factors (including race, class, age, ability, etc.)^[6]

3. The Positive Influences of Creative Enterprises

3.1 Promoting Economic Development

Creative enterprises are no doubt for the development of social economy, the following figures show the 2013 to 2017, creativity, art and entertainment activities based on the value added tax and/or Pay as You Earn (PAYE) number of businesses in the United Kingdom. As of March 2016, there were 220 enterprises with a turnover of over 5 million pounds. This Table shows the remarkable contribution of the creative enterprise to the economy and its important economic value.^[7]

Table 1. Number of creative enterprises, 2018



Another example of New England creative departments creates about \$3.9 million in annual revenue, supporting more than 250,000 jobs, 3.5% of the total number of employment of New England, and 82,000 jobs in Massachusetts. As a recent study by Lawrence Eagle Tribune shows, the creative industry contributes about \$1.25 billion a year to the local economy in Boston. The Vermont rural development council is also promoting the idea of art not only for schools, but for the entire community as a vital part of economic and cultural life. The various arts activities in

the region have restored the major buildings that provide affordable housing and new commercial space. The Massachusetts cultural council points out that having a strong art community and a wide range of cultural products is crucial to the region's economic future.^[8]

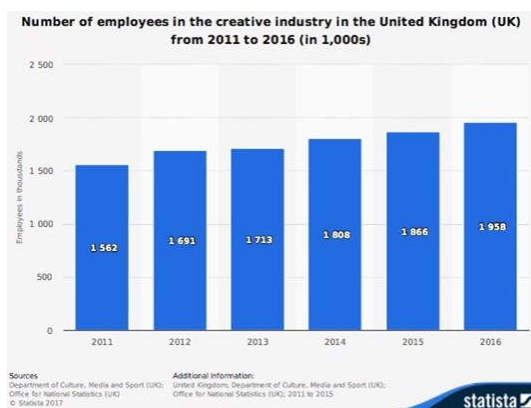
Creative enterprises in the economic aspect are not just limited to the influence of individual, but also in the service of other types of enterprises. According to the British Design Council, spending 100 pounds in each product design, its turnover can promote an average of 225 pounds and profit of 83 pounds.^[9]

No matter how it has been measured, the importance of creative economy and creative industry is increasing. It makes the world economy become more competitive and productive efficiency. The key to economic success has become more dependent on creativity and new technology enterprise.^[10]

3.2 Solving the Unemployment Problem

The generation and development of creative enterprises has led to the increase in the number of jobs. What are more important are the diversification of labor mode and the standardization of industrial data.

Table 2. Number of employees in the creative industry in the United Kingdom (UK) from 2011 to 2016 in 1, 2018



According to the statistics from 2011 to 2016, the UK's creative economy employment rate has reached record levels. In 2016, there were over 1.9 million people employed in creative industries, an increase of 25.4% over a 5-year period.^[11] Creative businesses also have an impact on the lives of consumers and workers. It not only affects the quantity of employment, because manufacturing is more and more dependent on technology

and at the same time, less reliant on human resources. The employment patterns have also changed. More and more labor is shifting from manual labor to service and management.^[12]

What's more, the promotion of creative enterprises to the labor force is also reflected in the standardized employment system and the data statistics of the workers. According to The City of Vancouver, Office of Cultural Affairs records tracking about survey culture according to the labor force, population and the change of minority cultural workers data. And according to the location of creative enterprise employment statistics, during the activities of the cultural and creative industry, the development of the local film and video industry was enhanced. The plan includes employment and training for women and indigenous people, which promotes the diversity of the workforce. At the same time, it also investigates the occupation population in related fields and gradually builds up the database of personal skills of the industry practitioners.^[13]

3.3 Improving Cultural Education

The promotion effect of creative enterprises on education is first reflected in its application to individual education, which enriches the form and content of individual education. Affected by the global women's rights movement, Brooklyn-based photographers Sham Hinchey and Marzia Messina want creative ways to promote between father and daughter for women's rights. Thus, they designed a board game and invited 22 pairs of father and their 8 to 11 years old daughter to play. Kids in this age range have begun asking questions about the social status quo, the development of the child's sense of self from empathy. However, the dialogue is the starting point of all the understanding. The board game in this form encouraged parents to begin seriously answer children's questions. This will help children to understand the society and to promote a more equal and just direction.^[14]

Secondly, the impact on creative groups is that, as a new industry, the type of labor required needs to be constantly upgraded. The existence of the creative enterprise often combines public space education facilities, enhancing education and skills initiatives. Creative industries usually employ highly skilled personnel, however many creative enterprises on a smaller scale, do not possess the resources to sufficiently support the training of its own corresponding technical personnel as it requires a lot of time and money. The industry is changing rapidly and facing

new challenges in technology so the development has been greatly restricted. In this case, the role of the new form of advanced education is particularly important.^[15] For example, because of the rapid rise of the e-sports field in emerging creative enterprises in the world but the corresponding talents are very scarce. In China, in September 2016, “e-sports and management” became one of the 13 supplement majors announced by Education and Adult Education Division of the Ministry of Education. At the same time, as early as 2003, e-sports were approved by the State General Administration of Sports Official as the 99th national sport of China. Including electronic competitive sports and management professional impressively in the column.^[16]

3.4 Improving the Ecological Environment.

Creative enterprises are also excellent for another global problem-environmental issue. For example, the Freitag brand started manufacturing bags in the early 1990s with truck trailers and was widely sold around the world. Product creation founded in the 1990s, the topics such as environmental protection, green consumption, and waste recycling have been developed from theory and experiment as a trend. The idea of the designer makes the propaganda into a way of life. The old truck tarpaulin is recycled, cut, washed, re-stitched, and molded into something completely different from before. The designer does not want the consumer to feel guilty about harming the environment when purchasing a product, but instead deliver some positivity and to allow them to feel more for functionality and aesthetics. To experience this way of life in practice is the focal point of this specific product.^[17]

The emergence of creative enterprises using new technology means and design concept makes waste materials recyclable; this is the first aspect of environmental protection. More importantly, the environmental ideas conveyed in creative activities have a wider social impact.

3.5 Influences on Humanity

The emergence of creative enterprises not only solves social problems, but also keeps innovating in the form of enterprise nature itself. In the process of renewal, the concept of the creative social entrepreneur emerged. So, who are the creative social entrepreneurs? Social entrepreneurship is the work of entrepreneurs and businesses whose purpose is to benefit most of society

and not just for the benefit of the individual. Social entrepreneurs are influential individuals who engage in social change in the private, public and non-profit sectors. These social innovators combine entrepreneurship with concerns about “social and developmental” issues. The new concept of entrepreneurs that is beyond personal creative talents will not reduce their individual importance, but use their own influence to better promote the development of enterprises and social education.^[18]

4. The Limitations of Creative Enterprises

Still, the creative economy should not be considered as a panacea. It is worth questioning, what is the effort behind the great success? What have we achieved at the expense of the present?

4.1 What Cost

To achieve the above economic benefits, the community paid the price of corresponding environmental problems. As the creative industry develops, over time problems gradually emerge, such as tourist attractions and redevelopment of cultural sites. Residents have begun to question the creative uses of cultural and heritage resources. As more tourists pour in, there is a corresponding gain for the local economy, but the other part of the population that has not benefited from the enterprises has become increasingly dissatisfied. While tourists enjoy the local resources, the local resource environment is threatened, which conflicts with the interests of residents. It is not just the discontent among residents that divides the rights groups. Local governments may be tempted to curb tourism, but national authorities may be more willing to allow tourism to operate because they think it will deliver significant returns to the country’s economy.^[19]

For example, the aforementioned Freitag brand, although enterprises have had a lot of innovation and contribution in recycling, the situation is not very good for residents. Each year, the staff of Freitag collects up to 300 tons of tarpaulins; half of the cloth is unusable because of iron mold or too dirty. So, the other half of the waste will be handled together. The large amount of garbage disposal has affected the living environment of the residents.^[20] At the same time, the health of the workers dealing with the waste is being ignored. Their work has nothing to do with the creative enterprise, but it involves a huge job risk.

4.2 Who Really Benefits? Who Does Not Benefit?

Creative enterprises can solve the problem of unemployment, but most of the time they do not employ local people, but instead hire talent from across the whole world. So, the enterprises do not have a substantial effect on local development. At the same time, because of the uniqueness of the creative enterprise itself, only a few top talents can enjoy huge success, which leads to the huge gap from other staff.

Economic inequality, due to structural changes including globalization, union decline and non-industrialization, has risen sharply in the US over the past 30 years. The “winner-take-all” phenomenon is particularly relevant to industries such as art and creativity. The concept of the authors Robert Frank and Philip Cook showed that the changes in the American labor market to expand the number of job categories, and within these categories, the most skilled members earn money disproportionately. The typical “winner-take-all” labor market is professional sports, where the most talented members earn far more than average members. It argues that the relatively rare features of the past are common in many new professions, accelerating economic inequality.

The report “Beyond the creative industry: Mapping the creative economy in the UK”, concluded that more people work outside of the creative industry than those within the creative industries. The report says, “Embedded Creative Employment” includes a large workforce engaged in traditional manufacturing, real estate, commerce, retail and wholesale trade, as well as intermediary services. Through to participate in the creative enterprise labor type to observe, the report confirmed that the department of three different types of employment: “professional artists, professional or personal creative work in the creative industry, the ancillary people in these industries (management, secretarial, administrative or accounting) and creative individuals embedded in other industries.

Along with the increase of the creative enterprises to promote local employment opportunities, the focus of the development of Renaissance culture in on large projects and some key areas. It aims to transfer the economic advantages to the region as a means of revitalization of the city center. However, the large amount of investment is often paid to tourists, participants, artists and high-income groups. For ordinary residents with low incomes, the way they enjoy welfare is just to get some job opportunities in the service sector.

4.3 What are the Barriers of Process?

According to the United Kingdom Stakeholders for Sustainable Development’s (UKSSD) global goal, an ambitious agenda for the better world of 2030 - fairer, safer, healthier, more prosperous, better balanced with nature is set for the better world of 2030. These targets are described as “the closest thing the world has to a strategy”. The creative enterprise tries to find a new way to reform the world, since this an important and long-term target. Its implementation both in domestic and internationally has many barriers and challenges.

The form of talent participation is hindered by class inequality. Such inequity is the relationship between the disposition of different workers and the resources (capital). The survey found that the cultural capital for its life record match and mismatch exists in many areas. From early socialization to education to life, career and financial planning, all of which greatly influenced people to destination. This broader perspective provides a more robust view of the strengths and weaknesses of habituation and capital. In addition, it enables us to understand how structural status and cultural preferences interact over time.^[21]

The finiteness of cultural capital determines that education behaviors, such as visiting theatres, museums or art galleries are not equal in every growth of individuals. Such an environment is influenced by family background and different classes. And the difference can not only embody in involved in the creative field, and because the creatives through peer recognition and award-winning work to advance their career, so it is very important to find a suitable partner. And these courses require students to work with many different partners. It also gives them access to peers from different backgrounds.^[22] The same family background is more conducive to better communication between people. This means that class attribute not only determines entry into the creative field, but also after entering the field.

The development of creative enterprises is sometimes hindered by religious culture. Terrorism is still a serious problem facing the world today, and its control and use of education for religious culture has doubled the number of terrorist attacks by children in recent years. In Afghanistan, some children have become the target of terrorist training as “suicide bombers”. Afghan officials say, 90% of teenagers kidnapped by militants will become “suicide bombers”; some of these in Pakistan

brainwashed and training base will complete the “suicide”. In addition to children, the Taliban often use bicycles to bind and transport bombs. The education business, in an environment full of strife and extreme thought, is devastated. Even children in big cities may not know anything but the Quran. It is estimated that 90 percent of women and 63 percent of men in Afghanistan do not have the ability to read and write. Saber Hosseini, an ordinary Afghan teacher, uses a bicycle as a vehicle to send books and education to the children. Starting with 200 books in 2015, Saber began building a library on a bicycle. Unsurprisingly, Saber became the target of some Afghan conservative attacks, but he continued.^[23]

The limitations of national policy are also unavoidable obstacles. Due to the constant development of creative enterprises, a market driven by creative industry is reshaping the economic operation mode of the world. All countries will inevitably be affected. Therefore, the formulation of relevant intellectual property policies is to regulate the market and provide policy support for entrepreneurs, but also to ensure that they are not rigid and permit their innovation.

5. How to Improve

To solve those problems, the macro and comprehensive approaches would be effective, rather than a solution to each problem. It is because the problems are linked together, so fundamental and systematic changes should be acclaimed. Therefore, I will suggest three methods: education, policy and international cooperation.

5.1 Develop Educational Industry with Creativity.

According to the particularity of the creative enterprises mentioned above, they need to apply creative means to the development of their education field to meet their own needs of talents. For example, the Forbidden City in China has held the program of the national treasure for 600 years with eight national key museums and television broadcasting (CCTV 1). Each museum recommends three treasures of the town hall for the public to select. Each treasure has its own star - the national treasure keeper, who tells the story behind the national treasure. This kind of form, not only spreads national culture but, simultaneously the Forbidden City will use the proceeds of income into the education sector, to set up two new cultural institutes specifically used for training talents.^[24] This form not only promotes

the traditional Chinese culture, but at the same time uses the form of innovation to promote the related personnel education training, which is a sustainable development model. Moreover, it is conducive to the formation of a certain social atmosphere, which in turn can influence more classes' demand for cultural capital.

5.2 Formulate Relevant Supporting Policies according to Local Conditions

Reasonable policy support is needed by any business. Therefore, to promote the development of creative enterprises, the Chinese government for the 12th Five-Year Plan, the cultural industry in cultural department management the added value of cultural industry of the present average annual growth rate higher than 20%, at least double that of 2010, in 2015. Cultural products and services are more abundant, and cultural industry has become an important way to meet people's cultural needs and improve people's well-being. The advantages of large employment capacity and flexible form of cultural industry have been brought into full play and become one of the industries with significant employment effect. The rapid growth of cultural consumption, which accounts for a rising proportion of the consumption of urban and rural residents, has become an important part of the country's expansion of domestic demand.^[25] This provides more possibilities for the establishment of the relevant market for creative enterprises.

Some countries are resisting the new cultural concept of “creative entrepreneurs”. For example, if the image of “creative entrepreneurs” may be related to the tradition of “Bohemian” or “Counterculture” and artists are cited as a model of “creative destruction”. But Chinese Confucian culture is as the mainstream culture system, therefore, in the relatively easy to accept other culture.^[26] In this way, it can be used as a reference about how to combine the cultural form of the new situation or the industrial form with the actual situation of the country is the key to development.

5.3 Strengthen International Co-operation by Information Sharing

From a social influence and cultural output point of view, the development of creative industries is a global common issue. The country's creative enterprises aim to promote the development of global discussion and knowledge sharing. The British Council is the UK's international organization for cultural relations and

educational opportunities, which is represented in 110 countries around the world. The British Council connects people from all over the world with British ideas and learning opportunities and establishes a long-lasting relationship between the UK and other countries.^[27] Furthermore, they are responsible for co-operation with the United Kingdom's creative department, to work out the corresponding work plan, share experiences in the development of the creative economy in the United Kingdom, and the process in education, social inclusion, wide influence economic revival and international engagement.

About "Afghan teachers use a bicycle, let the children away from the suicide bombers" as a result, through the media publicity, many of the world heard about Saber Hosseini's stories, and have together donated more than 6000 books, with which Saber Hosseini built a real library. In addition, five libraries are under construction. With the help and attention of people, he started a children's fund, hoping that more children could enjoy education. It is this sharing of information between countries that makes the idea play a bigger role.

6. Conclusion

This paper has evaluated the relationship between creative enterprise and social development. It analyzed the positive contributions and the limitations in the community development. At the end of the article, it suggested constructive methods from three aspects: education, policy and international cooperation. Last but not least, this paper hopes that art enterprises would become more helpful and useful for a greater role in the society through the analysis of creative enterprises in terms of the theory and the actual situation.

References

[1] Cunningham, S.D. (2005) Creative enterprises. In Hartley, John (Ed.), *Creative Industries*, Blackwell Publishing, United States of America, Massachusetts, Malden, pp. 282-298.

[2] Mark J. S. & Susan C. S. (2008) From the creative Society A social policy paradigm for the creative sector has the potential to address urban poverty as well as urban vitality. *From Creative Economy to Creative Society*: pp. 9-12.

[3] Groen, A. and Walsh, S. (2013) Introduction to the field of creative enterprise. *Technological Forecasting and Social Change*, 80(2), pp.187-190.

[4] E-c-c-e.de. (2018) *ecce - European center for Creative Economy: Sta-rtseite*[online] Available at: <https://www.e-c-c-e.de//index.php> [Accessed 29 Jan. 2018].

[5] Barry, A. and Slater D. (2002) Introduction: the technological economy. *Economy and Society*, 31(2), pp. 142-145.

[6] Martinez Dy, A., Martin, L. and Marlow, S. (2014) Developing a Critical Realist Positional Approach to Intersectionality. *Journal of Critical Realism*, 13(5), pp.447-466.

[7] Number of enterprises in the creative, t. (2018) UK enterprises in the creative activities sector by turnover 2017 | UK Statistic[online] Statista. Available at: <https://www.statista.com/statistics/320479/uk-enterprises-in-the-creative-arts-and-entertainment-activities-sector-by-turnover/> [Accessed 29 Jan. 2018].

[8] Sismanyazici N. (2006) *Creative Change Worldwide by Arts for Global Development*: pp. 66-70.

[9] Victor H. R. (2005) *Powerful Profits from Internet Gambling*. U.S.

[10] John N (2010). *British Council's Creative and Cultural Economy Series*: pp. 5-19.

[11] Number of employees in the creative industry in the United Kingdom (UK) from 2011 to 2016 (in 1, 0. 2018) *Creative economy employment UK 2011-2016* | Statistic [online] Statista. Available at: <https://www.statista.com/statistics/284927/employment-in-the-creative-economy-of-the-united-kingdom-uk/> [Accessed 29 Jan. 2018].

[12] Howkins, J. (n. d.). *The Creative Economy*. pp. 132-133.

[13] Zitcer, A. (2016) Review of "Cultural Mapping as Cultural Inquiry," edited by Nancy Duxbury, W. F. Garrett-Petts, and David MacLennan. *The Journal of Arts Management, Law, and Society*, 46(5), pp. 297-299.

[14] Global Citizen. (2018) *This Board Game Got Fathers Talk to Their Daughters About Feminism – and the Results Are Amazing*[online] Available at: <https://www.globalcitizen.org/en/content/deardaughters-feminism-womens-rights-photos/> [Accessed 29 Jan. 2018].

[15] BOP Consulting. (2010) *Mapping the Creative industries: a toolkit*. *Creative and Cultural Economy series*: pp. 24-25

[16] Moe.gov.cn. (2018) *Government portal of the ministry of education of the People's Republic of China*[online] Available at: <http://www.moe.gov.cn> [Accessed 29 Jan. 2018].

[17] FREITAG. (2018) *About FREITAG*[online] Available at: <https://www.freitag.ch/en/about%20> [Accessed 29 Jan. 2018].

[18] Amabile, T.M. (1996) *Creativity in context*. New York: Westview Pres.

[19] OECD. (2005) *Culture and Local Development 2005 Organization for Co-operation and Development*, OECD: pp. 143-145.

[20] Sohu.com. (2018) *Why is it that the whole world is "blind" to buy such a plastic-smelly bag?*[online] Available at: http://www.sohu.com/a/153653158_479981 [Accessed 1 Jul. 2017].

[21] Cooper, M. (2008) *The inequality of security: Winners and losers in the risk society*. *Human Relations*, 61(9), pp. 1237-1238.

[22] McLeod, C., O'Donohoe, S. and Townley, B. (2009) *The elephant in the room? Class and creative careers in British advertising*

agencies. *Human Relations*, 62(7), pp.1022-1023.

[23] BottleDream. (2018) Afghan teachers use a bicycle to keep children away from suicide bombers[online] Available at:

<https://www.bottledream.com/articles/7882>[Accessed 28 Sep. 2016].

[24] Dpm.org.cn. (2018) The Palace Museum[online] Available at:<http://www.dpm.org.cn/Home.html>[Accessed 29 Jan. 2018].

[25] Mcprc.gov.cn. (2018) Ministry of Culture of the People's Republic

of China[online] Available at: <http://www.mcprc.gov.cn> [Accessed 29 Jan. 2018].

[26] O'Connor, J. and Gu, X. (2012) Creative industry clusters in Shanghai: a success story? *International Journal of Cultural Policy*, 20(1), pp. 1-20.

[27] Britishcouncil.org. (2018) Creative Europe programme launches in the UK | British Council. [online] Available at:

<https://www.britishcouncil.org/organisation/press/creative-europe-programme-launches-uk>[Accessed 29 Jan. 2018].