

# Creative Industry: Its Involvement in Business World

<sup>1</sup>Ab. Aziz Shuaib, <sup>2</sup>Olalere Folasayo Enoch

<sup>1</sup>Universiti Malaysia Kelantan, Bachok, Malaysia

<sup>\*2</sup> Universiti Malaysia Kelantan, Bachok, Malaysia

Email: folasayoidd@yahoo.com

**Abstract** – Creative industry involves the exploration of intellectual properties such as knowledge and tangible products which have potential of creating wealth and job. Therefore, design and heritage that makes-up the creative industry is believed to have great influence on the economy wellbeing of businesses. In the light of this, this paper seeks the knowledge regarding design and heritage, areas where they have been widely used, and also the kind of brain needed to be a good creative designer. Finally, the paper illustrates the involvement of creative industry in business world, using the tourism and hospitality business as the case study.

**Keywords** – Creative Industry; Design; Heritage; Tourism and Hospitality business

## 1. Introduction

Design is a plan for arranging elements in such a way as to accomplish a particular purpose (Eames, 1989). It is an expression of the purpose, which may (if it is good enough) later be judge as art. According to Archer (1973), design is that area of human experience, skill and knowledge which is concerned with a man's ability to mould his environment to suit his material and spiritual needs. It initiates change in man-made things (Jones, 1970), that is, it is essentially a rational, logical, sequential process intended to solve problems. Ralph & Wang (2009) also define design as a specification of an object or using a set of primitive components. A specification can be manifested as either a plan or a finished product while primitives are the elements from which the design object is composed.

The design process begins with the identification and analysis of a problem or need and proceeds through a structured sequence in which information is researched and ideas explored and evaluated until the optimum solution to the problem or need is devised. However, design is not a total process, the work of participants in the process is often compartmentalized, each having little inputs in matters which fell outside the boundaries of their specific expertise. Also, users want their own individuality, personal style and personal self-image through what they use and purchase. Thus, design is not an activity solely for engineers and designers but is a shared activity between those who design artefacts, systems and environment, those who make them and those who use them.

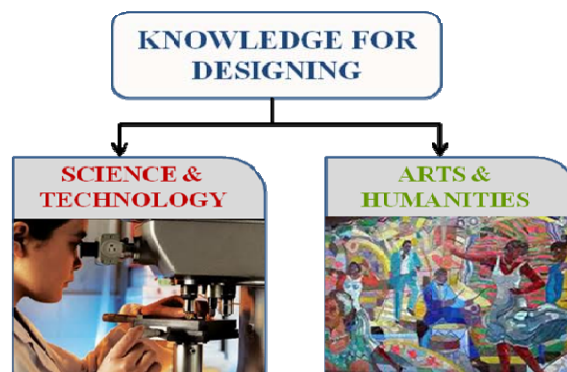
Heritage is full range of our inherited traditions, monuments, objects and culture. Most important, it is the range of contemporary activities, meanings and

behaviours that we draw from them. Heritage includes both tangible and intangible, in that, ideas and memories of songs, recipes, language, dances and many other elements of who are and how we identify ourselves are as important as historical buildings and archaeological sites.

Heritage is an essential part of the present we live in and the future we will build; is a contemporary activity with far-reaching effects. It can be the platform recognition, a medium for intercultural dialogue, a means of ethical reflection and the potential basis for local economic development. It is simultaneously local and particular, global and shared.

## 2. Fundamental Knowledge for Designing

The fundamental knowledge needed in order to create a good design is grouped into two, which are; knowledge in science and technology; and knowledge in art and humanities (see Fig.1).



**Figure 1:** Fundamental knowledge for designing

## 2.1. Science and Technology

This is a term used to encompass the relationship between science and technology. The term science is a systematic enterprise that builds and organises knowledge in the form of testable explanations and predictions about the universe while technology is the process of applying the findings of science and other forms of enquiry to applied situations. Technology involves the making, modification, usage and knowledge of tools, machines, techniques, craft, systems, methods of organization, in order to solve a problem, improve a pre-existing solution to a problem, achieve a goal or perform a specific function. According to Wikipedia (2012), science and technology significantly affect human as well as other animal species' ability to control and adapt to their natural environments. Some of the areas in science and technology where designers need fundamental knowledge include production technology, applied technology, material science and human sciences.

- i. Production Technology: this involves applying the work of research to develop new products and processes.
- ii. Applied Technology: According to Wikipedia (2012), it is the application of scientific knowledge transferred into a physical environment. It is the application of human knowledge to build or design useful things.
- iii. Material Science: This is an inter-disciplinary field which involves the properties of matter and its applications to various areas of science and technology. It is an applied science concerned with the relationship between the structure and properties of materials.
- iv. Human Science: This is the study and interpretation of the experience, activities, constructs and artefacts associated with human beings. According to Wikipedia (2012), the study of the human science attempts to expend and enlighten the human being's knowledge of his or her existence, its interrelationship with other species and systems and the development of artefacts to perpetuate the human expression and thought.

## 2.2. Art and Humanities

Art involves the expression or application of human creative skill and imagination, typically in a visual form while humanities studies human conditions, using methods that are primarily analytical, critical or speculative as distinguished from the mainly empirical approaches of the natural sciences. Some of the fundamental knowledge required under arts and humanities includes; aesthetics, colours, human needs (perception, product emotion and empathy) and also communication skills.

### 2.2.1. Aesthetics

These are set of principles underlying and guiding the work of a particular artist or designer. It is a branch of philosophy dealing with the nature of art, beauty and

taste, with the creation and appreciation of beauty. Aesthetics are usually accomplished by shape, texture, colour, type of material, symmetry and simplicity of the repeated pattern used in the design.

### 2.2.2. Colour

Colour is the effect on something's appearance of the way it reflects light (Oxford English Dictionary, 1999). According to Kendra (2012), they are powerful communication tool and can be used to signal action, influence mood and cause physiological reactions. Therefore, it is important for designers to have the fundamental knowledge of how they can use the appropriate colour during design process.

### 2.2.3. Human Needs

Some of the human needs include perception, product emotion and empathy. This is because consumers no longer want product that just do the right thing but also make them feel the right way. Therefore, human's perception, emotion towards product, and empathy are fundamental knowledge designers must have. Perception is the organization, identification and interpretation of sensory information in order to represent and understand the environment (Schacter, 2011). Emotion is defined by Oxford English Dictionary (1999) as an intense feeling contrasted with reason. Emotions differ from moods in term of time and physiological effects; emotions elicit a sharp change with a physiological change while moods are longer and less intense (Carson, 1997). Empathy is a sense of understanding another person's feelings. It is the capability to recognize feelings that are being experienced by another sentient or semi-sentient being. Designers needs to have the fundamental knowledge of these (perception, product emotion and empathy), as these will help in making customers engaged with products rather than being just a loyal purchaser. Also, it will help designers not to waste time designing product that doesn't fulfil the customer's expectation (Ojalere, Aziz & Ramli, 2012).

### 2.2.4. Communication Skills

This is the ability to express ourselves or to get our ideas across. As a designer, communication skills are one of the fundamental knowledge required in order to work effectively. Some of these skills include; knowledge of information technology, ability to draw and also to visualise. Also, verbal skills are very important because our use of language has tremendous power in the type of atmosphere that is created at problem-solving table.

## 3. Areas where Design has been widely used

### 3.1. Science and Engineering

Science is the intellectual and practical activity encompassing the systematic study of the structure and behaviour of the physical and natural world through observation and experiment. While engineering is the science, skill and profession of acquiring and applying

scientific and practical knowledge, in order to design and also build structures, machines, devices, systems, materials and processes (Wikipedia, 2012). Therefore, design has been widely used in science and engineering for structural design, road design, electrical circuit, production plant, fluid design, mechanical design etc. However, designs used in science and engineering are problem solving biased; they lack aesthetic consideration (see Fig. 2).

### 3.2. Social Science

This is concern with society and human behaviour (Malcolm, 1999). One of the areas design has been employed in social science is questionnaire design. However, the design used here is action plan and management biased.

### 3.3. Environmental Design

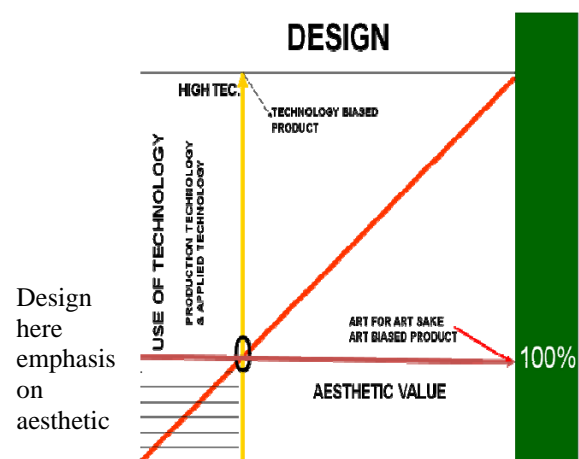
This involves addressing surrounding environmental parameters, when devising plans programs, policies building or products. It can also refer to the applied arts and sciences dealing with creating the human-designed environment (Wikipedia, 2012). Therefore, design is widely used here in building design, urban design, landscape design, interior design, product design, and textile and fashion design. Aesthetic and technology are equally important in environmental design.

### 3.4. Communication Design

This is a mixed discipline between design and information-development that is concerned with how media intermissions such as printed, craft, electronic media or presentations communicate with people (Wikipedia, 2012). Its approach is not only concerned with developing the message aside from the aesthetics in media, but also creates new media channels to ensure the message reaches the target audience. Some of the areas in communication design where design is widely used are graphic design, multimedia, event design.

### 3.5. Heritage Studies

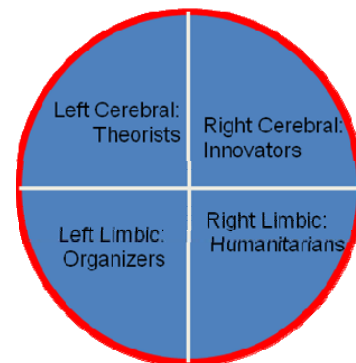
This is a multifaceted area that examines the means by which society attributes specific aspects of the past with particular values (Graham, 2002). Therefore, design is used in this area for; management of artefacts and built environment with art and design values.



**Figure 2:** Illustration of Technology and Aesthetic Value varies accordingly in products (Ab. Aziz & Olalere, 2012)

## 4. The Kind of Brain needed to be a Good Designer

Based on Ned Hermann's theory, our brain is divided into four quadrants; left cerebral, left limbic, right cerebral and right limbic (Fig. 3). Left cerebral is meant for theorist, left limbic for organizers, right cerebral for innovators and right limbic for humanitarians.



**Figure 3:** The four quadrants of brain based on Ned Hermann's theory

Theorists are people who can adapt and integrate observations into complex and logically sound theories. Organizers are people with ability to rally together resources such as people, materials and funders to create more efficient process, smarter solutions and better business. An innovator is one with ability to introduce into reality something better than before (Wikipedia, 2012), while humanitarians are people with ethic of kindness. The characteristics of the four quadrants of brain are analyzed in Table 1 and Table 2 below.

Someone who possesses a creative mind is a person that loves beautiful objects, love creating them and also gets upset by negative people. Therefore, a balanced mind, using the four quadrants of brain, coupled with the universal values (Eco-centric) makes a good designer.

**Table 1:** The characteristics of the left quadrants of brain (Aly, 2007)

Left Cerebral: Theorist	Left Limbic: Organizers
<ul style="list-style-type: none"> <li>•Realistic</li> <li>•Critical</li> <li>•Quantifies</li> <li>•Theorizing</li> <li>•Analyzes</li> <li>•Likes being challenged</li> <li>•Logical</li> <li>•Likes clarifying issues</li> <li>•Struggles with vague, imprecise concept or ideas</li> <li>•Likes putting things together</li> </ul>	<ul style="list-style-type: none"> <li>•Plans</li> <li>•Organizes</li> <li>•Reliable</li> <li>•Gets things done</li> <li>•Establishes procedures</li> <li>•Likes sequencing, evaluating &amp; practising</li> <li>•Likes structured agenda</li> <li>•Detailed</li> <li>•Good at follow up</li> <li>•Struggles with risk</li> <li>•Struggles with ambiguity</li> <li>•Likes an orderly environment</li> </ul>

**Table 2:** The characteristics of the right quadrants of brain (Aly, 2007)

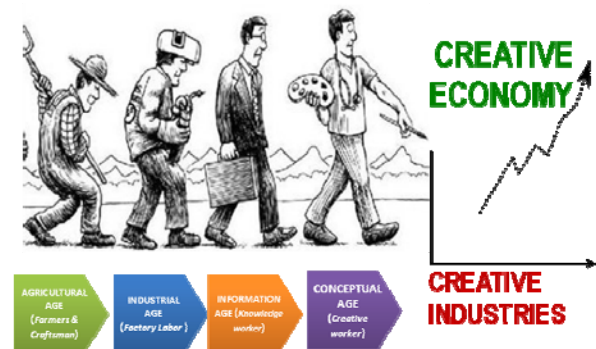
Right Cerebral: Innovators	Right Limbic: Humanitarians
<ul style="list-style-type: none"> <li>•Infers</li> <li>•Imagines</li> <li>•Conceptualize &amp; syntheses</li> <li>•Curious</li> <li>•Break rules</li> <li>•Speculates</li> <li>•Takes risks</li> <li>•Sees the big picture</li> <li>•Deals with the future</li> <li>•Create metaphors</li> <li>•Likes to experiment</li> <li>•Struggles with time management &amp; deadlines</li> <li>•Struggles with administration &amp; details</li> </ul>	<ul style="list-style-type: none"> <li>•Feels</li> <li>•Internalizes</li> <li>•Emotional</li> <li>•Expressive</li> <li>•Supportive</li> <li>•Sensitive to others</li> <li>•Getting groups to work well together</li> <li>•Likes working with people</li> <li>•Struggles with lack of personal feedback</li> <li>•Likes coaching &amp; counselling</li> </ul>

## 5. Creative Industry in Business World

Creative industry refers to a range of economic activities, which are concerned with the generation, or exploration of knowledge and information (Wikipedia, 2012). They can also be referred to as cultural industry (Hesmondhalgh, 2002) or creative economy (Howkins, 2001). According to the definition coined in the UK in 1994, creative industry refers to that segment of the economy that is involved either directly or indirectly in the creation, manufacture, production, broadcast and distribution of copyright protected materials (“Borneo Post Online”, 2010). However, despite being an emerging field of study, creative industries have already come to constitute an important sphere of practice representing an important sector of the economy.

Therefore, creative industries have been seen to become increasingly important to economy well-being; that is, human creativity is one of the ultimate economic resources (Florida, 2002). Also, the results of the surveys carried out by the World Intellectual Property Organisation (WIPO) in 2003 provided indisputable evidence that creative industries are indeed economically significant and are comparable to other high profiled

sectors in terms of their contribution to income, employment and trade (“Borneo Post Online”, 2010). According to Landry & Bianchini (1995), the 21<sup>st</sup> century industries will depend greatly on the generation of knowledge through creativity and innovation. Figure 4 illustrates the job trend in the coming years.



**Figure 4:** Job trend in the coming years. (Ab. Aziz & Olalere (2013))

Creative industries comprises advertising, architecture, art, craft, design, fashion, film, music, performing art, publishing, research and development, software, toys and games, TV and radio, and video games (Howkins, 2001). Also, DCMS<sup>1</sup> (2001) describes creative industries as those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through generation and exploration of intellectual property. Intellectual property (IP) refers to creations of the mind like inventions, literary and artistic works; and symbols, names, images and design used in commerce. Therefore, IP is the bedrock of the creative industries and companies needs to value and protect their IP rights.

Realising the need to define and identify the creative industries in the country and in turn, protect the IP generated by these industries; the Intellectual Property Organisation of Malaysia (MyIPO) in collaboration with World Intellectual Property Organisation (WIPO) conducted a survey in Malaysia in 2007 (“Borneo Post Online”, 2010). The survey’s result revealed that creative industries recorded an annual growth rate of 11.1%, surpassing the national growth rate of 6.6%. Also, the employment expansion in the creative industries registered a growth of 10.7% which is more than three times the national employment growth of 3.3%. Furthermore, creative industries contributed 5.8% of the Gross Domestic Product (GDP), accounted for 1% of national exports and 7.5% of nationwide employment (“Borneo Post Online”, 2010). These statistics conclusively proved that creative industries are a major driver of economic growth in Malaysia.

Creative activities are natural activities of individual and groups seeking solutions to tangible and intangible problems. Solutions to problems can be science and technology based or management based. Thus innovation happens in all generations of civilization.

<sup>1</sup> Department of culture, media and support. London, UK.



*'The federal government has passed The National Heritage Act 2005. It is an Act to provide for the conservation and preservation of National Heritage, natural heritage, tangible and intangible cultural heritage, underwater cultural heritage, and treasure trove and for related matters. It received Royal Assent on 30 December 2005 and was published in the Gazette on 31 December 2005. The National Heritage Act 2005 came into effect on 1 March 2006.'* (<http://www.hbp.usm.my/conservation/MainConservation.htm>)

Based on the above Act, efforts to sustain the national heritage by all the interest parties should be intensified. This is so, because with the introduction of 'Dasar Industri Kreatif Negara (DIKN)' National policy of Creative Industries, the cultural heritage is encompasses within the creative industries.

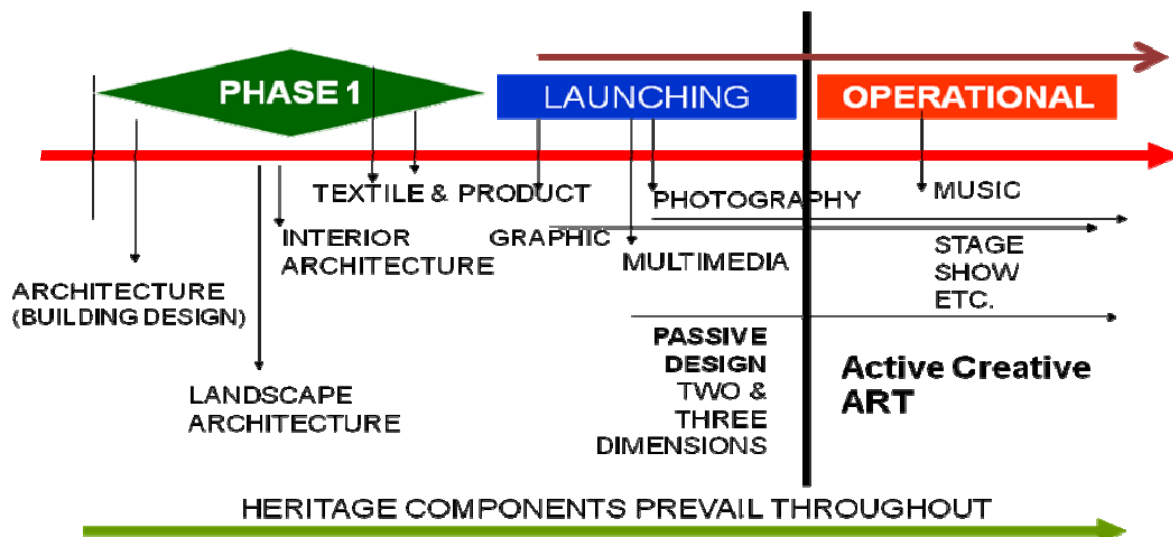
Cultural activities such as folk dance and songs, traditional past time activities are among others that are considered within the domain of creative industries. The traditional performing arts are dominant activities worth preserving particularly for the benefit of tourism industry. Efforts to revive the cultural heritage should be addressed to the east coast region especially the states of Kelantan. So is Sarawak and Sabah of the West Malaysia.

Kelantan is one of the most homogeneous Malay states in Malaysia. It has long been proud of its indigenous art forms such as *Dikir Barat*, *Wayang Kulit*, *Mak Yong*, *Menora*, *Main Puteri*, *Wau Bulan* (kite-flying), *Gasing* (top-spinning), *Silat*, bird-singing activity and handicrafts. "The most rustic of East Coast Region of Malaysia, Kelantan truly lives up to its name as the "Cradle of Malay Culture". (<http://www.malaysiavacationsnet.com/kelantan/kelantan.php>)

Cultural tourism is an upcoming trend in a hospitality industry and Malaysia having a vast indigenous culture should capitalize it as an added asset for the industry.

## 5.1 Tourism and Hospitality Business

Tourism is the act of travelling for recreation, leisure, or business purpose. The term tourism and hospitality industry refers to a broad category of fields within the service industry that includes lodging, restaurants, event planning, theme parks, transportation, amusement parks, music venues, casinos, cruise line, cinema or theatre house etc. Fig. 5 below illustrates the involvement of creative industries in tourism and hospitality business sector.



**Figure 5:** Illustrative diagram of creative industry in tourism and hospitality business

From Fig. 5 above, tourism and hospitality business development is divided into three stages;

### 5.1.1. Stage One (Phase One): The building of hospitality spaces.

This first stage includes the conceptual stage where the business idea is perceived and conceived and then developed into a physical form based on concept accepted by client. This stage is considered fundamental to the whole creative activities. Activities at this stage include planning of the spaces and building forms, construction of structure, landscaping, and interior designing and also production of decorative products and selection of furniture and textile. The creative professionals involved at this stage (phase 1) are architect, landscape architect, and interior designer.

Products of aesthetical importance and preferences are selected at this stage.

### 5.1.2. Stage Two (Launching)

The launching stage involves creating awareness and advertising the business prior to starting of operation. This is achieved by employing the service of some creative professionals which include; graphics, photography, multimedia, etc to create awareness using passive designs in two and three dimensions. Positioning the products at the right place is the business of creative professionals by means of advertisement and promotional events. The success of the project very much depends on the creative level of the packs.

### 5.1.3 Stage three (Operational)

This is the operation stage where the business kicks-off. The smooth running of the business lies on some creative industries that include the music, stage show, and continuous promotion initiatives etc. The visual impression of the whole project is a statement of concept adopted for the project. The corporate image of the whole project should be in place. The involvement of creative activities at this stage gives the tourism and hospitality business an added advantage. Planning on annual creative activities throughout the year for the business is considered important initiatives. The design and cultural activities have to be perpetual throughout the years in order to sustain the image of the business.

## 6. Conclusion

Creative industry is one of the key features in tourism and hospitality business, right from the conception stage (phase 1) to the operational stage. From this, it can be concluded that design and heritage are business. This goes along with DCMS (2001) definition of creative industries, which says; "they are industries with individual creativity, skill and talent potential for wealth and job creation through generation and exploration of intellectual property. The main business of the creative industry is creativity and innovation that deals with artistic works besides creating new products and unique ideas in management and services. Also, heritage as part of creative industry is an essential part of the present we live in and the future we will build, therefore concerted efforts should be given to sustain cultural heritage particularly folk dances and songs, which is relevant to the hospitality business.

## References

- [1]. Aly, What colour is your brain. <http://m.voices.yahoo.com/what-colour-brain-416818.html>, 2007 (accessed October 16, 2012)
- [2]. Archer, The need for design education. Royal College of Art 2. 1973
- [3]. Borneo Post Online, Creative industries a major driver of economic growth, 2010. <http://www.theborneopost.com/2010/01/01/creative-industries-a-major-driver-of-economic-growth/#ixzz2Cd1ESatQ> (accessed November 19, 2012).
- [4]. Business Dictionary, Production Technology, <http://m.businessdictionary.com/definition/production-technology.html> (accessed November 17, 2012)
- [5]. R. Carlson, Experienced cognition. Mahwah, NJ: Lawrence Erlbaum. 1997
- [6]. DCMS, Creative industries mapping document 2001. 2nd ed. London UK: Department of Culture, Media and Sport, 2001
- [7]. Eames, Eames design: The work of the office of Charles and Ray Eames. New York, (1989), pp. 14-15
- [8]. R. Florida, The rise of the creative class and how it's transforming work, leisure and everyday life. Basic Books. 2002
- [9]. B. Graham, Heritage is knowledge: Capital or culture? *Urban Studies*, 39(5-6), (2002), 1003-1017.
- [10]. Hesmondhalgh, The cultural industries. SAGE, 2002
- [11]. J. Howkins, The creative economy: How people make money from ideas. Penguin, 2001
- [12]. J. C. Jones, Design method and technology: Seeds of human futures. 1970
- [13]. C. Kendra, Colour psychology: How colour impact moods, feelings and behaviours. (2012), <http://psychology.about.com/od/sensationandperception/a/colourpsych.htm> (accessed September 6, 2012)
- [14]. C. Landry, and F. Bianchini, The creative city. Demos, 1995
- [15]. C. Lucinda, and N. Martin, Oxford English Dictionary, 4th ed. Oxford, UK: Oxford University Press. 1999
- [16]. W. Malcolm, Science and social science: An introduction. Psychology Press. 1999
- [17]. E. Olalere, S. Ab, Aziz, and I. Ramli, bin, The application of computer aided design as tool for building user-centered design in consumer ceramics' product development". *International Journal of Art, Culture and Design Technologies (IJACDT)*, 2(2); (2012), Pg 30-42. (ISSN 2155-4196; eISSN 2155-420X). doi:10.4018/ijacdt.2012070103
- [18]. P. Ralph, and Y. Wand, A proposal for a formal definition of the design concept. Springer-verlag, (2009), pp. 109, doi:10.1007/978-3-540-92966-6\_6
- [19]. S. Ab. Aziz, & F. E. Olalere, Creative design: Its preferences and evaluation. *IISTE Journal (Arts & Design Studies)*, vol 5, (2012). Pg 5-13, ISSN 2224-6061 (Paper) ISSN 2225-059X (Online).
- [20]. S. Ab. Aziz, & F. E. Olalere, The academic attributes of best human resources needed in creative education. *International Journal of Learning and Development (IJLD)*, 3(1), (2013), Pg 56-61, ISSN 2164-4063.
- [21]. Schacter, Daniel, Psychology. Worth Publishers, 2011

- [22]. Wikipedia, Applied Technology. en.wikipedia.org/wiki/Applied\_technology (accessed November 17, 2012).
- [23]. Wikipedia, Communication design. en.wikipedia.org/wiki/communication\_design, (accessed September 29, 2012).
- [24]. Wikipedia, Creative industry. en.wikipedia.org/wiki/creative\_industry, (accessed September 29, 2012).
- [25]. Wikipedia, Engineering. en.wikipedia.org/wiki/engineering, (accessed September 29, 2012).
- [26]. Wikipedia, Environmental design. en.wikipedia.org/wiki/environmental\_design, (accessed September 29, 2012).
- [27]. Wikipedia, Human Science. en.wikipedia.org/wiki/Human\_science, (accessed November 17, 2012).
- [28]. Wikipedia, Innovators. en.wikipedia.org/wiki/innovators (accessed September 29, 2012).
- [29]. Wikipedia, Technology. en.wikipedia.org/wiki/technology (accessed November 17, 2012).



Ab. Aziz Shuaib is an Assoc. Professor and a lecturer in Faculty of Creative Technology and Heritage, Universiti Malaysia Kelantan, Malaysia. His research interests are Architecture, Design theory, Ergonomic, Aesthetic Appreciation, traditional art and design and heritage.



Olalere Folasayo Enoch is a Postgraduate Student at Universiti Malaysia Kelantan. He holds B.Tech in Industrial Design at Federal University of Technology Akure, Nigeria and presently doing his Master Program in Product Design at Universiti Malaysia Kelantan, Malaysia. His main research interests are Digital and Rapid Prototyping, Design process, art and heritage.

## Vitae