CREATIVEPRENEUR IN THE CONTEXT OF ARTS AND CULTURAL MANAGEMENT

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Abstract. The field of Arts and Cultural Management and "Creativepreneurship" are related to each other as both focus on art products, in addition to engaging consumers and the public with artists and designers. As a new discipline, "Creativepreneurship" can be defined as a form of business activities that emphasise innovations and digital technology, as well as using the Internet and social media. Even though it is perceived as a new branch of entrepreneurship, "Creativepreneurship" is still based on the fundamental characteristics of Arts and Cultural Management. Consequently, the objective of this essay is to analyse in detail the relationship between "Creativepreneurship" and the discipline of Arts and Cultural Management by focusing on Claude Mollard's theory of Cultural Engineering as a framework of its application. It is hoped that this essay will contribute to the effort of Strengthening Entrepreneurship in the Asian Community, which has been chosen as the theme of "One Asia International Course of One Asia Community 2019."

Keywords: Creativepreneurship; Creativepreneur; Art; Art and Cultural Management; and Cultural Engineering.

I. INTRODUCTION

The strong influence of art on the development of the economy, tourism and life style has enlivened globally the importance of the professions that are related to the field of Arts and Cultural Management. Arts in their various forms, either visual, musical or performance, are able to generate an enormous income for the country through the tourism industry and the trend of today's life styles. This has been strongly influenced by the advance of the information technology, digital media, the Internet and social media. In consequence, the method of strengthening art entrepreneurship also has to adopt a new approach in order to attract as many customers as possible, and the most trending now is known as "Creativepreneurship," in which the practitioners are identified as "creativepreneurs".

The specific field of "Creativepreneurship" has not been thoroughly discussed or explored, other than being mentioned in different terms, but interrelated to each other, such as Designomics, Branding, Rebranding, Designpreneur and Creative Industry. The term "Creativepreneurship" has been loosely used to illustrate the online businesses that utilize digital technology and the Internet by focusing on art-based products. A quick survey on Google has revealed that the term has been widely discussed in Indonesia by highlighting the main players who are mostly young entrepreneurs from the Y generation and the millennials.

One of the most interesting views was given by Irzan Raditya, CEO and Co-Founder of YesBoss, who defines a "creativepreneur" as "a person who develops a business through innovations and technology" (https://www.slideshares.net, 2018). Some other meaningful definitions are given by Orna Ross, Director of the Alliance of Independent Authors who mentions that "Creativepreneur is a relatively new job designation, unheard of before the 1990s, and only really taking off with the widespread adoption of smartphones in the past decade." (https://www.ornaross.com. 2018).

She adds, "Creativepreneurs build their businesses around a personal mission, passion or purpose and run them from creative principles, using digital teams, tools, and tribes to expand their income and influence. […] To succeed, a creativepreneur must fuse the creative and the commercial in ways that are equally alien to traditional business and to traditional creative industries" (Ibid).

Putri Indahsari, the Founder of Creativepreneur Event Creator in Indonesia, in her interview with *Women's Obsession* mentions that one of the challenges for her company Creativepreneur Corner is to understand the process. All that we do requires a process as the ups and down, profits and losses, and mental test have been tasted and experienced by her team. She emphasizes that she has learned a lot from the processes of failure and rejection. Even now, she and her team are still learning and continue to learn. She added that they could not simply be satisfied with what they have achieved so far (Putri Indahsari in Kurniasih, https://womensobsession.com, 2019).

This brief survey indicates that even though the scope of "Creativepreneurship" is focusing on the world of online businesses that evolve around the use of new technology, smart phones and digital media, it still has to deal with challenges that are related to certain processes and methods of execution. Consequently, "Creativepreneurship" is indeed related to the discipline and fundamental characteristics of Art and Cultural Management. In this context, whatever forms of art management and "Creativepreneurship" should not dismiss and even require the fundamental aspects of Management, especially Arts and Cultural Management.

II. BASIC THEORY

Art can be defined from various perspectives. As art is the core business of "Creativepreneurship", a specific definition of art should be referred to as a guide for any "creativepreneurs". As an example, the definition of visual fine arts given by Jones in his book *Art Law* can be used as

a reference. He writes : "To be considered as visual fine art there must be some creative expression, image, or message infused or embodied in the work" (Jones, 2016, p. xix). He adds that visual fine art can be categorised as paintings, drawings, sculpture, prints, photography, installations, and new media.

There are many other views about definitions and forms of arts that are worth considering, such as that by Langer: "Art is the objectification of feeling" (Langer in Barnet, 2011, p.1). In this sense, art is a process of objectifying emotion: objectifying something which is subjective. On the other hand, according to Barnet, "An object is a work of art if the art world (for instance someone who is widely regarded as an artist) says it is" (2011, p. 5).

Famous social historian Arnold Hauser in his classic writing mentions that: "A work of art is a communication […] If we do not know or even want to know the aims that the artist was pursuing through his work – his aims to inform, to convince, to influence people – then we do not get much farther in understanding his art …." (Hauser, 1959, pp. 3-17). In this context, Hauser stresses the fact that art has significant roles in a society, including religion, communication, expression and propaganda.

Hauser adds, "The work of art is not only a source of complex personal experience, but also has another kind of complexity. It is the outcome of at least three different types of conditions: psychological, sociological and stylistic" (Ibid). Related and influenced by the aspects of psychology, sociology and styles; either focusing on the artist or his or her surroundings, art is actually responding to certain cultural objectives. According to Lewis, "the goal of the artist must be aesthetic development, and in a universal sense, to make in his own way some contribution to culture" (Lewis in Jones, 2016, p.21).

Art is indeed an important component of a culture that forms the identity of a nation. The purpose of the discipline of Arts and Cultural Management is to uphold and protect this identity in addition to fulfilling other needs that contribute to the country, such as income generation and strengthening the economy. In this context, arts, culture and the identity of a nation cannot be separated, as cited by Radbourne in her study:

"Culture, then, concerns identity - the identity of the nation, communities and individuals. We seek to preserve our culture because it is fundamental to our understanding of who we are… Culture, therefore, also concerns self-expression and creativity" (*Creative Nation*, Commonwealth of Australia, October 1994: 5 in Radbourne and Fraser, 1996, p. 8).

In contemporary society, the importance of the field of Arts and Cultural Management cannot be denied as arts have influenced various aspects of human life, including economy, tourism and life style. Indeed, there is a clear relationship between arts and "creativepreneurs" and "Creativepreneurship". This is emphasized by Volz in his study by emphasizing that this era is the most important and exciting phase for art practitioners and "creativepreneurs":

"This is an exhilarating time for the arts as opportunistic entrepreneurs in the performing and visual arts are creating new work, envisioning ambitious artistic projects, and re-exploring the classics while seizing crowd funding revenue, government investments, corporate sponsorships, and social-network inspired audience development schemes to thrust their work into the public arena […] to dream, create, and generate remarkable experiences and products for the World" (Volz, 2017, p.1).

Volz's statement is clearly related to the activities of entrepreneurship and "Creativepreneurship" that have been chosen as the main theme of this 2019 One Asia Conference. "Creativepreneurship" is an aspect of Arts and Cultural Management, and is directly related to the field of Management in general.

A few general opinions on Management ought to be viewed and then related to the discipline of Arts and Cultural Management and "Creativepreneurship". According to Janet Summerton, management is about being in position to make things happen. Indeed it is the managers' job to create the conditions in which the artistic or cultural activity can happen and be sustained. Radbourne and Fraser in their study conclude that an art manager's specific purpose is to help an organization and its artists fulfil their mission and attain the articulated goals and objectives. An effective art manager helps bring to audiences or members the unique benefits of the art experience. Being an art manager requires skills and knowledge in business practice combined with sensitivity towards creators and the creative process (1996).

They describe the role of Art Managers by emphasising that their main task is to establish a connection between artists, their art works and the public. According to them, "Art management is concerned with monitoring and safeguarding the efficient and sound delivery of artistic product from artist to audience. The art manager's role is to facilitate the exchange of the artistic experience between the artist and the consumer through innovative cultural leadership" (Ibid). In this context, "creativepreneurs" too can be considered as art managers as their role is to facilitate the relationship between art and the public, regardless of their objectives, either to sell products or organize art events.

III. DISCUSSION

In order to fulfilling the responsibilities as an art manager, either in an organization or personal companies, a "creativepreneur" should be multiskilled: administrative and cultural administrative skills, as well as having right attitudes and values in addition to demonstrating art form knowledge (Radbourne and Fraser, 1996, pp. 170-171).

All these important characteristics will help a "creativepreneur" to perform his or her duties.

In the context of Arts and Cultural Management, the four key functions or processes of management will determine a manager's success or failure: Planning, Leading, Organising, and Controlling. Planning is by far the most important and involves knowing where the organization wants to go and establishing how it will get there; Planning begins with a mission and a set of objectives and extends to the detailed stages or activities outlined over a period of time designed to achieve those objectives. It may be a corporate plan, a strategic plan or a

business plan; Leading involves motivating the workforce in the organization through a shared vision and shared goals; Organising involves management and leadership skills; and finally, Controlling is fundamental as a means of assessing effective and accountable management. Checks and evaluation mechanisms should be set in place with plans so that all employees with organisational or unit responsibility, including the manager, can check results against project plans and budgets and make changes if necessary (Byrnes, 1999).

"Creativepreneurship", whether it is being practiced in personal business, corporate or public sectors should observe the core aspect of Arts and Cultural Management, which is to uphold and preserve the national identity. In order to achieve this goal, the framework of "Cultural Engineering" (Rekayasa Kebudayaan) introduced by French scholar Claude Mollard could be used as a model or reference. According to Mollard, Cultural Engineering is "the ability to deliver optimal solutions in terms of quality, costs and deadlines required by patrons of cultural life" (Mollard, 2015, p. i). In order for a cultural system to succeed, all the four cultural players in a society should play their roles effectively: they are the Decision-makers, Creators, Audience and the Mediators. For a "creativepreneur", engaging early involvement of artists or those who are involved in the project is very important in all projects. They have to think about the finality of the projects, while practising four stages of project execution: diagnose the context, formulate the concept, set the goals and finally, evaluate the result.

IV. CONCLUSION

In order to create a healthy environment of "Creativepreneurship", the commitment of all the four cultural players are crucial. It is usually the responsibility of the Government or policy makers to set and determine the arts and cultural agenda of the nation, which then will be pursued and assimilated by other cultural players. As an example, Malaysia has formulated its National Cultural Policy and National Creative Industry Policy in order to uphold the national identity and encourage the arts and crafts industries. In line with this agenda, "creativepreneur" and "Creativepreneurship" should also emulate and appreciate the agenda of the nation and not only aim to generate income from arts, but at the same time uphold and protect the identity of the nation.

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