

AS CIÊNCIAS HUMANAS E AS ANÁLISES SOBRE FENÔMENOS SOCIAIS E CULTURAIS

2

EZEQUIEL MARTINS FERREIRA
(ORGANIZADOR)



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APRESENTAÇÃO

A coletânea, *As ciências humanas e as análises sobre fenômenos sociais e culturais 2*, reúne neste volume vinte e sete artigos que abordam algumas das possibilidades metodológicas dos vários saberes que compreendem as Ciências Humanas.

Esta coletânea parte da necessidade de se abordar os mais diversos fenômenos sociais e culturais, passando pelas peculiaridades da educação, do conhecimento psicológico, da sociologia, da história e da arte, na tentativa de demonstrar a complexidade que das relações humanas em sociedade, influenciados por uma cultura.

Espero que consiga colher desses artigos que se apresentam, boas questões, e que gerem diversas discussões para a evolução do conhecimento sobre o fator humano.

Uma boa leitura!

Ezequiel Martins Ferreira

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CREATIVE ECONOMY AS A COUNTRY BRAND DEVELOPER IN COLOMBIA

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Julio Ramírez Montañez

Maria Alejandra Quiroga Manrique

Karol Dayana Díaz Gonzalez

Oriana Marcela Paez Cubides

Nicole Juliana Largo Fonseca

ABSTRACT: This research analyzes the performance and importance of the industries included in the orange economy in the Colombian territory, taking into account that it generates 1.1 million jobs. In this way, both qualitative and quantitative data were collected, which provided a broad perspective by having different positions or points of view on the research topic, which show the potential of the creative economy and the great path that Colombia has to strengthen this field and create a better entrepreneurial ecosystem. Certain points for improvement were identified, such as policies and promotion in favor of these industries, support and incubation of entrepreneurship, and investment in the main pillars of the economy, innovation, and education.

KEYWORDS: Creative economy, innovation, education, entrepreneurship.

ECONOMIA CRIATIVA COMO DESENVOLVEDOR DE MARCA PAÍS NA COLÔMBIA

RESUMO: Esta pesquisa analisa o desempenho

e a importância das indústrias inseridas na economia laranja no território colombiano, levando em conta que gera 1,1 milhão de empregos. Dessa forma, foram coletados dados qualitativos e quantitativos, que forneceram uma perspectiva ampla por ter diferentes posições ou pontos de vista sobre o tema da pesquisa, que mostram o potencial da economia criativa e o grande caminho que a Colômbia tem para fortalecer esse campo e criar um melhor ecossistema empresarial. Foram identificados alguns pontos de melhoria, como políticas e promoção a favor dessas indústrias, apoio e incubação do empreendedorismo e investimento nos principais pilares da economia, inovação e educação.

PALAVRAS-CHAVE: Economia criativa, inovação, educação, empreendedorismo.

1 | INTRODUCTION

Colombia is a country recognized for its landscapes, singers, and gastronomy, as well as its history and culture, factors that can be more than just identity, we are talking about economic growth and international reputation, by enhancing these elements it is possible to scale our cultural wealth while providing business and job opportunities for a large part of the population and encouraging the commercialization of these intangible and tangible goods. Currently, in Colombia, many creative activities use cutting-edge technologies as inputs in their production processes. According to the Creative Economy

Report, the creative industry represents 3.2% of the country's GDP, reaching \$18 billion annually.

The origin of the creative economy concept lies in the term creative industries, itself inspired by the government's Creative Nation project in Australia in 1994, which proposed the search for cultural identity. The project analyzed the importance of creative work, its contribution to the country's economy, and the role of new information and communication technologies as allies of cultural policy, years later, since the term creative economy was mentioned at the conference of the Inter-American Development Bank in 2013, this sector began to have greater relevance and funding for both developed and developing countries, adding to this UNCTAD data support the importance of this, as its export growth rate is over 7% in the last 13 years. Although in the country actions were being carried out to strengthen the cultural industries, wherein 2017 Law 1834 of 2017 -also known as the Orange Law- was approved, in which the National Council of Orange Economy, which is assigned the tasks of updating and formulating a comprehensive policy of Creative Economy, and the search and establishment of new sources of this sector, this could count on greater international aid such as those of GCE.

The importance of this research lies in the confusion of the term and the erroneous approach that has been attributed to the orange economy, where culture is treated as a commodity. So it is intended to illustrate those activities that really contribute to this, as well as to emphasize the importance of connectivity for its optimal development, because as mentioned by Santiago Pinzón, vice president of digital transformation of Andi, in all creative economy the internet works as a platform to provide greater presence in social networks, a trend that years ago was not so relevant to make themselves known, because, "thanks to it, creative industries and digital solutions can shoot their capacity for access and exponential development" in a digitized market. As well as encouraging both young people and entrepreneurs to enter this field creating business and employment in this sector, which by the government of Ivan Duque offers income exemption for 7 years for companies belonging to the category of orange economy as a tax incentive, as well as hand in hand with ProColombia, Mintic, INNpulsia and MinCIT provide support and technical assistance as well as training scenarios and business rounds where the internationalization process and the connection with organizations are promoted and assisted, being remarkable the support that this industry has, which is key to strengthening the country brand by promoting cultural and scientific goods and services created in the country.

The Inter-American Development Bank has noted the great influence of those goods and services within a national economy, including Trinidad Zaldívar, head of the Cultural Affairs, Solidarity and Creativity Division, mentions: "As stated in The Orange Economy: an infinite opportunity, if the cultural and creative industries were a country, they would be the fourth largest economy in the world". Based on contributions such as those mentioned above, it is considered that Colombia has an enormous potential to make itself known in

this sector. However, the benefits, the concept and opportunities, are somewhat unknown and therefore there is little participation in it, through this research we seek to contribute to the familiarization of it.

2 | THEORETICAL REFERENCE

In 1947 the “cultural industry” was recognized as a means of cultural diffusion, mainly with the introduction of performing arts in the market, thanks to Adorno and Horkheimer, outstanding members of the Frankfurt University located in Germany. However, it was not until 1998, when the UK Department for Culture, Media and Sport consolidated the materialization of intangible goods originated in different civilizations; as an economic opportunity, creativity and individual talent (intellectual property rights) had the power to provide wealth and generate employment.

In this sense the authors Buitrago and Duque (2013), state that the concept of the orange economy is integrated by: The cultural economy, which groups the different expressions of art and heritage such as Sculpture, architecture, painting, fashion design, photography, concert, theater, circus, museums, concerts, parks, and cultural monuments, among others; The creative industry, where conventional and functional cultural industries are found, along with new media and software. Nations with an intensive digital strategy are in the lead, generating a change in the productive model, seeking to transform structures/schemes, and encouraging people to be more innovative by using the management of emotions and creativity as allies.

Benavente and Grazi (2018), state that it should be understood as an orange or creative economy, that set of activities through which the ideas of the individual are converted into goods and/or services of creative or cultural type, which are protected by copyright, patents, intellectual property to recognize the creation and value of the same.

Having taken into account the positions of the different authors throughout history, it is necessary to remember the Colombian potential in such industry, this is how the current leader of the nation in his development plan (2018) mentions; “I want the young people of Colombia to listen to this carefully: We are committed to boosting the Orange Economy so that our actors, artists, producers, musicians, designers, publicists, jewelers, playwrights, photographers, and digital animators conquer markets, improve their income, undertake successfully, position their talent and attract the eyes of the world.” President Iván Duque, 2018.

3 | METHODOLOGY

The methodological approach with which the research related to the orange or creative economy was developed was of a mixed nature, taking into account qualitative and quantitative data.

By collecting information from primary sources from students, entrepreneurs, and experts on the subject, we investigated the knowledge and perception of this industry in the respondents; in addition to this, if they know about government aid and the support it provides since the adoption of the law and finally if they recognize the value, viability, and importance of the creative economy.

In secondary sources, by taking as references research, scientific articles, references such as Benavente, Grazi Buitrago, and essentially the book of President Ivan Duque “The Naranjan economy: An infinite opportunity”, it was sought to give background to the study and support according to what was seen in the surveys.

4 | RESULTS

With the above, the feasibility of promoting and supporting the creative economy from different angles is identified and emphasized, and it is possible to note the contribution and progressive growth of this within the GDP and its contribution to the generation of employment and insertion of young people into the labor and business world in the countries mentioned above, the importance of digitization and internet as a platform to give greater visibility to these industries, Similarly, film and music are highlighted as leaders and major contributors in the production of creative and cultural goods, illustrating the importance of the role and joint work between public entities, academia, entrepreneurs and the financial sector, for the support and development of plans to create an ecosystem that energizes these industries.

The basis of the Creative Economy lies in knowledge and talent. According to the UN General Assembly in its declaration of Indonesia, these sectors contribute to 7.4% of the world's GDP and employ 14% of workers. Colombia only 3 years later a bill was launched. According to DANE figures, before the pandemic, it would contribute 3.2% to the national GDP (average 2014-2019 projected) and in terms of employment, it generated almost 600,000 jobs.

With the above, the viability of promoting and supporting the creative economy from different angles is identified and emphasized, and it is possible to note the contribution and progressive growth of this within the GDP and its contribution to the generation of employment and insertion of young people into the labor and business world in the countries mentioned above, The importance of the role and joint work between public entities, academia, entrepreneurs and the financial sector, for the support and development of plans to create an ecosystem that dynamizes these industries, is illustrated.

Surveys: Results were obtained from the elaboration of the survey to university students as well as Colombian entrepreneurs and businessmen. The sample obtained for this survey was 55 people.

According to the respondents, although they have heard the term creative/orange

economy, not many know the benefits and institutions that support companies in this industry, although they consume the goods and services of this industry, they do not show a significant interest in creating a company out of it, in other words, the “entrepreneurial spirit” is not yet deeply rooted in us, and the identification of the industries that belong to this field is still somewhat ambiguous, on the other hand, there is a striking contrast because although there is a greater consumption of music, television, film and video games, they are the industries with less interest to undertake, this may well be related to the perception that one has of the country, On the other hand, it is visible that the value, viability, and importance of the creative economy is recognized by the majority of those surveyed. This is how we justify and emphasize our position to promote, publicize and attract more people to these industries because of the great potential they have, following in the footsteps of countries that have much more experience in the subject and therefore the economy is more diversified and stable, in this order of ideas, efforts should be directed (economic, promotion, tax benefits, and training) to enhance the industries that are somewhat lagging behind such as video game and software development, architecture, jewelry and museums; and in this way, we should be removing our label of being a country purely dependent on oil and an exporter of raw materials and be known for our cultural wealth embodied in the various creative industries and encourage tourism and investment in our country.

After conducting the interviews and obtaining the perception of businessmen and consumers, we found that one respondent was more optimistic about the creative economy than the other. One of the respondents mentions and recognizes the potential of this, as well as organizations related to the subject, while the other highlights, from his knowledge, the low profitability, the lack of interest of government entities in really supporting this industry, the lack of knowledge or the little information they offer about this sector due to the lack of research, affirming the relevance that other productive sectors of the country should have and the greater contribution and investment that should be made in them.

A point in common between both respondents is the role of the government, which has not been optimal for the dissemination and promotion of creative industries. This is a great disadvantage since it is this entity that should promote, as mentioned above, an ecosystem that allows the germination of ideas and companies of a creative and cultural nature.

And finally, the work that should be done not only by the public sector but also by the private sector to make known the creative industries, who belongs to them, what are their benefits, scope or potential, which are the entities that offer support, funding and training spaces, and thus reduce the gap that exists in ignorance about this issue.

5 | CONCLUSIONS

The most representative sectors in the framework of the creative or orange economy

are music, publishing, performing arts, and audiovisual productions, which in turn are a significant source of income in countries such as China, the United States, the United Kingdom, Indonesia among others, a determining factor there is the protection of copyrights as plagiarism directly affects production companies, as well as the constant pressure of digitization, hence the investment and expansion of Internet coverage and the development of digital platforms made by leading countries has resulted in the sustainable growth of these industries and their significant participation in GDP. Similarly, offer academic training around the orange economy because all this population is human labor capital in the short and long term, who will seek to integrate into the labor market, hence another reason to strengthen the CCI, as they employ many more people in the range of 15 to 29 years of age compared to other sectors, In this order of ideas, the interests of the parties should be aimed at achieving a positive impact in economic and social terms and not only to individual enrichment, since the political dye that was given to the term “orange economy” led to generate an apathetic and discouraging position towards it.

Now, with respect to the country brand, which refers to the reputation of the country, it is proposed to link the actors mentioned above, where the academy (higher education institutions) can start a center where information is disseminated and analyzed, sustainable business models are proposed, management models and public policies related to the CCI (creative and cultural industries) in conjunction with other entities, to enhance these sectors, improving their competitiveness and innovation, This would be an alternative to the traditional sources of income obtained from the commercialization of raw materials and the supply of cheap labor, with this we would be betting on an economic and social change in the future, where Colombia as well as El Salvador could be a reference in orange economy issues and be recognized for its audiovisual productions, Know-how and progress in this area, this is possible as long as the action plans are clear and pursue a common goal, and all activities to be carried out by those involved are transparent.

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