

GOVERNANCE AND ETHICS FOR SUCCESSFUL CREATIVE ECONOMY

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ABSTRACT

Background: Creative economy strategies are based on philosophy rather than a formulated study of economics. The assumptions of creative economy and human capital need to be examined.

Objective: This paper examines the implications of promoting a creative economy in Thailand, including interaction with regulation and control mechanisms.

Methodology: Literature review and logical analysis are used to show the need and the rationale for changing, implementing, monitoring and enforcing laws to protect both capital and labor. The potential consequences of implementing these policies are predicted by comparing to historical events as described by other theoretical frameworks, such as the knowledge based economy.

Findings: Two approaches to implementing creative economies are presented to exemplify the effects of punitive control policy versus inherent market rewards in a more diversified (uncontrolled) model. Examples of creative business models from information business, arts and publishing businesses illustrate the benefits of using the public domain for development of culture and information. In fact, a creative economy approach can incorporate traditional wisdoms and principles of ecological balance.

Conclusion: Sustainable development can occur without restricting access to knowledge, information or creative contributions.

Implications: Attempts to enforce patents, copyrights and censorship may ultimately prove unproductive, especially if expensive controls over information transfer (e.g. TV, copy printing, internet, etc.) are not maintained. Despite trends toward regulating all communications systems and paying for information, promoting alternative strategies, such as systems of attribution rather than ownership may be more beneficial to creative individuals and to the goal of human resource development, while “licensing” and “anti-licensing” can be enforced on the corporate level to maintain a market value for creative products.

Keywords: Copyright, License, Creative Economy, Thailand, Human Resource Development

INTRODUCTION

The creative economy buzzword that is the theme of this conference seems to be based on the writing of John Howkins, whose popular book “The Creative Economy: How people make money from ideas” has caught the attention of many people. Actually, the term “creative economy” has been attributed to Richard Florida, (1993) and Charles Landry (1995), who suggested that urban renewal and survival of cities depended on accommodating innovation and innovators. Many projects have since been attempted with the intent of promoting the creative economy worldwide. Governments and policy makers have been organizing events, shows, exhibitions, funding schemes and ‘quick fix’ projects in the hope that they will inspire the people to create rather than re-look at other core problems; which could be lack of a business climate which supports entrepreneurship, lack of consistency in economic policy which prevents planning or

investment, lack of a cultural approval for innovation, an education system which does not promote critical thinking or a myriad of other issues. (Sridhar Ryalie, 2008)

Certainly it is true that the very idea of making something as meaningful as money from something as ethereal as an idea is attractive to those who want to collect currency. In fact, Howkins and his disciples can produce many examples of how markets have been exploited (or distorted) by people with novel approaches.

How Can we Make Creative Economy Sustainable?

Those who are interested in economics as a human endeavor, i.e. trade as a means of social interaction rather than just a system for accumulation of personal wealth, should carefully examine the situations under which creativity is rewarded, along with the distribution and flow of wealth. (for example see the essays in Cullenberg et al. 2001) In order to honestly assess the validity and/or profitability of creative economy (CE), we need to ensure that we are assessing the essentials of trade and that planning is based on historically valid assumptions. Moreover, we should examine the ethics and standards that will be used to determine what to count as benefits or to whom costs should accrue.

OBJECTIVE OF THE STUDY

This paper is presented with the following objectives.

1. Consider the implications of promoting a creative economy in Thailand, including the role of regulation and control mechanisms in creating sustainability.
2. Highlight the potential of Thailand's human resources to incorporate itself into a model of creative economics destined to upgrade the population's living standards

BACKGROUND

Intellectually, a Creative Economy (CE) is "the exchange of ideas for problem solving." The term was introduced to help explain a plan for revitalizing urban communities and cities where industry and traditional business were no longer viable. Although the description of CE has meaning in explaining micro-economic phenomena, what CE means becomes somewhat less clear when discussing national or global markets. Most recently the term creative economy has been used to refer to either 1) the industries which are concerned with generating or exploiting knowledge and information, or 2) human exchanges and interactions (such as tourism) based on culture and arts. The focus of discussion about CE is usually on either 1) the business environment seeking new markets and new marketing strategies (en.wikipedia.org/wiki/Creative_economy) or 2) the jobs that traditionally require a sophisticated set of skills and knowledge, e.g. the Canadian report by Schimpf (2008).

"Creativity" in this context refers to the formulation of new ideas and to the application of these ideas to produce original works of art and cultural products, functional creations, scientific inventions and technological innovations. There is thus an economic aspect to creativity, observable in the way it contributes to entrepreneurship, fosters innovation, enhances productivity and promotes economic growth." (Michael Schimpf, 2008: UNCAP Creative Economy Report 2008 Overview)

With either industry or arts, CE implies that a change of business strategy is needed because of an innovation in products or services. In order to integrate innovation into the economic environment, intellectuals have conceived of a creative 'production chain' with four key links.

- Creation/content origination – The multiple processes by which creative material and intellectual assets are originated and produced – this 'stage' includes all creative forms (images, ideas, compositions, designs, games, titles and packages)
- Manufacture – The making of 'one-offs' or proto-types, which may be reproduced later plus specialist goods used towards creative production (such as paint brushes, cameras and musical instruments)
- Distribution and mass production – Activities that channel content and services to markets (such as CD replication, shipping and digital delivery systems)
- Exchange – The exhibition of creative products (for example, venue-based activities undertaken in theatres, concert halls and cinemas) and the retailing of products (such as books, CDs, games, or even products sold on the basis of brand) (<http://www.torontoartscape.on.ca/about/vision2011/jargon-decoder>).

Creativity, utility and constraints to the valuation of creativity

Pop theories as Theoretical Frameworks of Policy

In the 1990's analysts began to look for "knowledge related" indicators of trends in economic growth, productivity, and employment what that traditional accounting frameworks could not explain. The attempts to describe a knowledge-based economy brought attention to the constructs of human capital and intellectual capital. Most of the myriad definitions of CE imply that it is a small extension of the "Innovations of a knowledge based economy". Definitions of a knowledge based economy are a radical departure from the traditional models developed since the time of the Industrial Revolution, wherein economists have focused on developing constructs of capitalist markets and concerns for "Market Efficiency". In the Information Age we have to change our concerns. The markets are still seen as supporting human development, but rapid changes in conditions have created concerns about "Sustainability".

The authors of the economic theory of knowledge, among which we can mention Sakaiya (1985) in his book *The Knowledge Value Revolution or a history of the future*, sustain that knowledge incorporated or applied to the production of goods and services DOES NOT ADD VALUE, but rather IMPROVES CONDITIONS FOR VALUE ADDING, understanding VALUE as the quantity of productive labor incorporated into goods or the elevation of the usefulness of these goods.

The best conditions for value adding (better knowledge and information) take place when laws establish the stimulus and guarantee of greater freedom and transparency, as well as a direct flow of knowledge between creators of knowledge and its final users. The desirable role of a State (effectiveness) in its different fields or branches (Legislative, executive and judicial), is fundamental in evading or reducing the barriers that prevent knowledge and information from being the engines that increase the value of goods (AB, 2010).

The current situation in Thailand

A summary of the current situation of creation in Thailand might allow us to understand what kind of policies support innovation and development. Which information (e.g. on the internet and other mass media) should be prohibited or regulated? And which prohibited or regulated information should be allowed or decontrolled?

Even as a foreign observer, the changes and experiments of the Thai economy are apparent. Outstanding among the successful experiments are the promotions of OTOP (One community one product), Sufficiency economics (especially as applied to agriculture), support for SME's (small and medium enterprises), and a laissez faire policy for individual sellers.

- Imported corporate business models dominate the industrial southeast, and many many people are moving into this "globally competitive" sector in order to get cash and consumer goods. A reasonable number of domestic workers have achieved some degree of success, but many are also learning about "debt based lifestyle maintenance." (TNSO, 2007)

- The middle class is the majority and currently fairly affluent. In fact, there are significant numbers of people ready to invest the excess cash created from business and investment (TNSO, 2007).

- Significant redistributions of wealth occur through donation to temples (Cook, 1998).

- Regarding the use of resources for creative endeavors it appears to me that Thailand is already advance in each of the 4 areas:

- Creation (particularly with regard to the visual and performing arts) Examples are in the TV advertisements

- Manufacture – The making of 'one-offs' or proto-types, which may be reproduced later is evidenced in the OTOP programs, and the many local artisans in all parts of the country

- Distribution and mass production – Activities that channel content and services to markets (such as CD replication, shipping and digital delivery systems)

This is the difficult area to incorporate profit for innovation. Issues arise concerning control over modifications, imitations and use. Without an infrastructure of surveillance, it is difficult to ensure that innovators are sustainably reimbursed for their efforts or able to collect tolls for use of their "intellectual property".

- Exchange – The exhibition of creative products (for example, venue-based activities undertaken in theatres, cultural shows, concert and cinemas) and the retailing of products (such as books, CDs, games, or even products sold on the basis of brand)

Thailand is currently well situated to receive income from both tourism as well as the increasingly affluent adapters who are getting money from sales of traditional resources to foreign interests. However, exporting ideas can have some costs attached (as in promotion and travel by promoters).

In reviewing the above list, it becomes apparent there are problems with managing distribution systems and with exchange values in international trade arenas. Some difficulties include language, cultural specificity, and predicting the nature of fashion and trends (eg. Gladwell, 2000)

Analysis of options; Different Paths

Incorporating Creativity into a Market Model requires looking at the creative economy as a concern of industry.

Model 1 - Promoting Innovation through industry

Like any other industry, creative industries are only truly sustainable if they contribute to building the asset resource base (UNCTAD, 2010). We note here that in the UNCTAD report, the section on policy development is focused on supporting corporate structure and global markets. Even suggestions for SME's (Small and Medium Enterprises) are that they could get development assistance from larger corporate entities and integrate their output into the national policy.

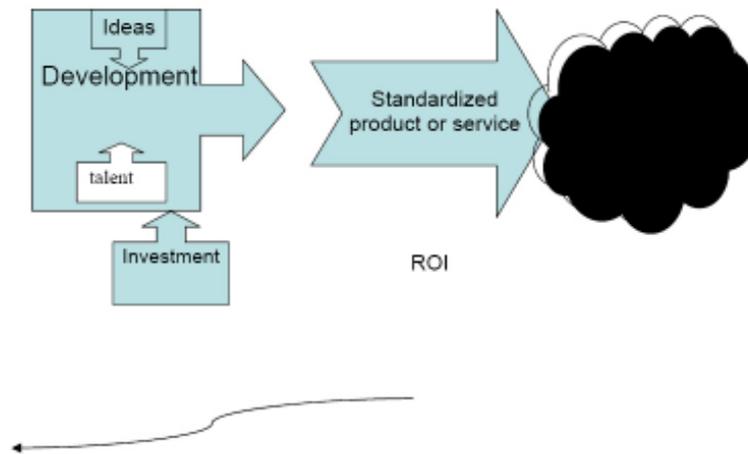


Figure 1.

Figure 1 is intended to indicate that cost can be fixed for every part of the creative process with the exception of the market. Owners can control two potential assets, i.e. ideas and talent, by mechanisms for recruitment, reward and retention. They can control productions by the training they provide to personnel. Return on investment (ROI), of course accrues to investors, who risk fixed amounts of capital but accrue any extraordinary profit.

However, this system requires regulation in order to be sustained. Current regulations are probably designed to protect those people whose risk is most obvious. Thus, it is the people who invest their capital who will most benefit from a system in which markets are controlled. Restriction on unauthorized profit must be in place to protect the quantifiable market. Control must include punitive mechanisms (such as fines or court enforced remuneration) to ensure that profit from creative endeavors are channeled back to the legal "owners".

Exemplary Case: Privatization of Intellectual Activities

Problems of Using Human capital and intellectual capital in a market model

Basic economic assumptions, such as balance of supply and demand, do not apply neatly to human capital nor the creative activities. Thus, innovations, which are essentially information, cannot be modeled using traditional methods of market.

Aside from stock market averages, employment is the most frequently cited indicator of economic health. Employment could thus be viewed as an indicator or proxy for Human Resource Development.

Business Barriers to Creativity and HRD

In Thailand, many major industries are international subsidiaries, so production is synchronized with global markets, with little thought of answering new demands. There are currently few policies that promote innovation. There are concerns about Thai culture and inability to enforce regulations.

Restrictions on Freedom of Information might be considered among the regulatory barriers to enrichment by creative activities. Another problem is the lack of indicators of creativity which could be used to evaluate the effects of policy. Regulatory needs for privatization of profit.

Mechanisms needed to protect the interests of innovators include patents, copyrights, licensing and punitive restrictions to ensure products are not copied or imitated in such a way as to capture part of the market to which the innovator claims exclusive access.

Implications for the Market Model of Creative Economy

This model implies the need for competitive strategies, and indicators of success being the first to introduce innovations or to replace products with lower prices. (OECD, 1997). The focus of development is “Return on Investment”, based on market value rather than value creation. It requires a means of intervention and enforcement, most likely with government agencies to act as mediators or arbitrators according to national law. The government would need to build or revise a legal infrastructure to manage these issues. Review would be needed to see whether the sources of innovation are valued or whether promoting creativity or introducing new products and services is just another strategy for businesses to expand their markets.

Non-market rewards for creativity

Simple linear models of innovation can become tremendously complicated when constructs like knowledge and research are connected to all of the processes they affect, e.g. In Schimpf, (2008). It may be preferable to conceptualize creativity as the environment in which strategies for R&D, production, and distribution are applied. Even Howkins admits that a creative economy is dependent on the environment. Creativity depends on a mix of four ecological conditions: diversity, change, learning and adaptation; which he calls a creative ecology (Howkins, cited in UNCTAD (2010) p. 121 and Howkins (2009)) Markets, on the other hand, are the environments in which exchanges and transactions occur.

If we look at the natural development of innovation, one that is not controlled by government enforcement, we can see benefits accrue in a different pattern. We can use models of how knowledge is disseminated to illustrate cases of innovations which become part of the public domain. It has been said, for example, that it takes 5 to 10 years for scientific theories to be adapted or known by the general public. There are books that hint you can bring a product to market in a year, but realists generally opt of 5 to 7 year confidentiality contracts while the various necessary processes are put in place.

Model 2 - Synergies of Creativity and Culture

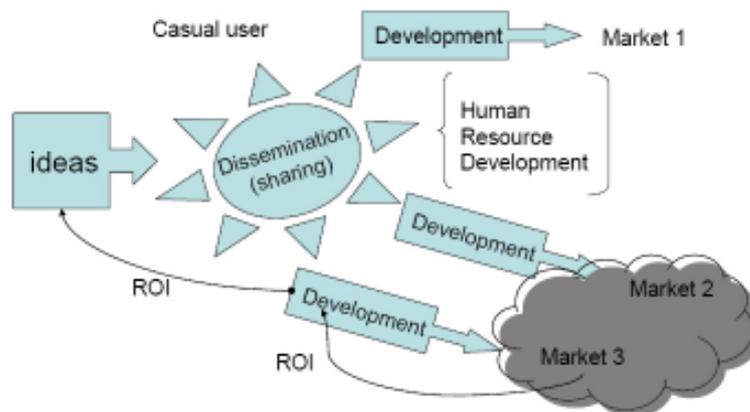


Figure 2 is intended to illustrate the natural development of new ideas or knowledge in a creative environment. Creative ideas cannot be owned or controlled, but rather development can be attributed to innovators. Some people may use the ideas or copy them for their own purposes, while others may modify them, translate them, or even “package them and sell them”. All of this, of course requires somewhat more risk or investment on the part of the creators and developers. However, in exchange for a salary and direct sale of their ideas to a corporate entity, as assumed in the prior model, they are rewarded returns (new ideas as well as return on investment) that directly benefit them and improve their value as resources for human development.

However natural this system may be, mechanisms for maintaining such a system are still required. Below, idea licensing and attribution are presented as alternatives to the idea ownership employed by maintaining patents and copyrights.

Open licenses

Copyright is the ownership of an intellectual property (IP) within the limits prescribed by a particular nation's or international law. Often publishers or distributors own the copyright to material created by other people, and they have the right to determine how it is copied, distributed, or used by others.

Computer and internet have introduced the idea of copyleft - which fits the model in figure 2. Copyleft is the idea and the specific stipulation when distributing software that the user will be able to copy it freely, examine and modify the source code, and redistribute the software to others (free or priced) as long as the redistributed software is also passed

along with the copyleft stipulation. The copyleft is a form of attribution, similar to citations required in academic work such as this. The term was originated by Richard Stallman and the Free Software Foundation. (Tech Target, 2010)

Creative Commons licenses provide simple, standardized alternatives to the “all rights reserved” paradigm of traditional copyright. (Creative Commons, 2010) the citation in the previous paragraph was copyrighted. The citation in this paragraph is from a page that is licensed, and moreover, which anyone can suggest changes to.

The model of promoting development created by the computer industry is an open license or free license. This license is the legal statement that allows free content and free software to be “free”. This means “free” as in “freedom of speech” or “free to use it how you want”.

License allows people use intellectual property - and traditionally specifies the condition under which it may be reproduced or used. It is usually statement attached to a work (e.g. computer program, ticket to a sport event, or included on a CD movie). Open license allows the content to be used in any way, including commercially, but requires future users to share their modifications under the same license. There is also a concept of appending an anti-license, which allows free use of work, but in a sense denies all responsibility for the subsequent use or modifications of your work. The main point of an open license is to tell people that they are free to use the content, under relatively few conditions:

The most common condition is attribution - requiring that they acknowledge your work. (This may be just attribution to the wiki, so the individual contributor may not be credited. (For more, and to see ways to ensure more direct attribution, see CC:Attribution.)

The next most common condition is Share Alike - that you will share, as long as the final product is also shared in the same way. This prevents someone from taking a work, adding something of their own, and then publishing it in a more restricted way, e.g. claiming copyright on their amendments.

Another popular clause is the non-commercial clause However, content with this license is not considered “free” by Freedom Defined (the free cultural works definition), or the Open Knowledge Definition and is not able to be used in a site such as Appropedia, which uses a license allowing commercial use. This may be a wise choice for personal photos, or in some cases for creative work that you may wish to make a profit from.

Exemplary Case: Innovation by public contribution e.g. Linux,

Regulatory needs for public sector development

Although this model does not imply competition, there is a need for documenting, cataloging and organizing the creative arts and services provided. This is a role which can be assumed by government, or possibly by NGO’s, by which I mean industry supported regulatory bodies such as ISO or professional regulatory bodies. Self-regulation would require at least some statements of ethics and standards for public perusal. There is a possibility of quasi-enforcement and monitoring by governments by requiring registration and a fee. Registration also enhances opportunities to tax either activities or transactions.

This second model also assumes money is exchanged for the “packaged product”. However, packaging or customizing is not done by a centralized entity, rather it is more likely that the “product” will be tailored to meet local demands. This system would be consistent with ethical ideals of local self-determination. Localized creative markets would also encourage the development of capital in the periphery (Wallerstein, 1976)

Business barriers to creativity and development

Barriers to Public Creativity include: Lack of Investment. Economic risk to creators and developers, rapid diversification and segmentation of markets, possible loopholes to avoid taxes or hide value added, and fewer jobs for legal analysts. Implications for the Public Domain Model of Creative Economics

Intellectual Property is a recent construction of the Western Economies, and it has proven difficult to implement measures to protect dissemination of ideas in Asia. Even countries with experience protecting patents and copyrights are susceptible to “innovative adaptors” and have problems defending against reverse engineering. An interesting twist on copyright versus license as a response to the question “Did the license change?”: “The copyright for future (computer) code will change. But the license is still in effect (The Wiki page DocIbatis2MyBat, 2010)



Promoting open source creativity causes some people concerns about efficiency.

Asian culture is not as accepting of innovation for the sake of change as are the western industrialist economies (Mahbubani, 2004). While the family based business models might restricted experimenting with new artforms, the concerns of governments include the difficulty of including new developments in promoting their Globalization and or figuring out how to include innovations in their national indicators of Human Capital.

ANALYSIS

Sustainability

Human development may or may not be viewed as exploitation of resources. In fact, the way that we define human capital is open to debate. The corporate view tends to look at human capital as being employable by omnipotent organizations, but until now has not recognized the contributions of the creative arts.

Past analytical literature tends to stress the importance of technical skills and forms of knowledge related to science and engineering for economic innovation and growth. . . . producing many consumer and industrial products relies on a broad spectrum of skills, knowledge and abilities. Indeed, “softer” skills, particularly those more closely associated with the creative or fine arts, may also play a vital role. For example, the stylistic design of a particular product, such as a household appliance, can decisively affect its appeal to consumers. This suggests that design can add significant value to a consumer good independent of technology. Moreover, given the vast number of consumer products available in the current economic context, it is important for manufacturers to differentiate their products from competitors in order to compete effectively for sales

This perspective is not new. Jane Jacobs’ *The Economy of Cities* (1969), a work of seminal importance, emphasized that a wide variety of skills and knowledge are necessary for innovation. Culture occupations are explicitly creative and possess substantial skills and knowledge.

Moreover, they embody forms of creativity that are profoundly different from the creativity found in technical and scientific occupations. Many culture workers are obviously employed in the production of cultural goods and services, such as artistic works, concerts and literature.”

Michael Schimpf, 2008

The data for the Canadian report was gathered to determine the extent that employers in non-culture industries, such as manufacturing or business services, rely on culture workers and their skills as inputs into productive processes

Changing paradigm: Worker Skills Training vs Labor Markets:

Employment: - this concern of most analysts is in itself a reflection of the desire to concentrate control of capital in the hands of a few. By including things like “employment levels” “GDP” and “Income” in analysis of economic growth we are ignoring the people who have enough imagination to survive, and likely contribute creatively to society. This is unmeasured human capital.

Changing paradigm: valuation of skill vs valuation of product

Success in a Creative Economy should be measured in terms of skills rather than products. This requires economic data to provide a careful documentation of jobs as opposed to the accounting of revenue from the economic sectors in question. On the local level, the argument of this paradigm is an extension of the branding trends in advertising; where choice is based on style rather than utility.

Changing paradigm: Supply : Demand vs Human Welfare

Simply stated, the objective of building an infrastructure to promote open source innovation should be to improve options for as many people as possible without concern for the balance of trade or market efficiency.

Current thinking about the resources of creative economy

In knowledge distribution, the configuration of national innovations systems, which consist of the flows and relationships among industry, government, and academia in the development of science and technology is an important economic determinant (OECD, 1996 p 7) However, model 2 is culturally and historically consistent with Thai policies that encourage local trade, SME’s, and local development. It is also consistent with Thai National Economic and Social Development Plan goals which emphasize the need for human resource development in this 5 year plan.

Some people give examples of the music industry, sports industry, or theatre to exemplify contributions to a creative economy. One of the problems with those examples is that ownership of the product is easily confused and expensively argued in court. Particularly, problems arise in the contractual agreements which simultaneously demand productivity

from the culturally skilled person (artist, programmer, sports person), yet restrict their ability to profit from their own activity. Abuse of such contracts brings into question whether these are attempts to claim ownership of the creativity or of the person. Should such contracts allow for control of the product, the producer, or the market? From an economic view, the market itself is often distorted by selling information and skills based products to only selected buyers. (No need to mention Thai Telecom sales to Malaysia here)

A creative economy model up until now has assumed that it is possible and desirable to have creators controlled through employment by larger organization (e.g. sports teams, entertainment studios, universities or hotel chains). In an alternative model, creators release Open Content to the public free of cost - empowering those lacking in resources. It is also free to reuse, empowering innovators, researchers, educators, entrepreneurs, or other enthusiasts to think of a use for this knowledge. These "creative developers" can then easily share their own improved versions of the work. "Free" or "open" knowledge makes humanity wealthier. Individuals and organizations benefit from the development of free knowledge such as on Appropedia, Wikipedia and elsewhere.

DISCUSSION

Promoting Creative Economy is an objective of the latest National Economic and Social Development Plan. The analysis has looked at the creative economy paradigm as something that can benefit either the private capital or the public development. We have analyzed two possible models of exchange in regard to the need for policy to protect or promote the CE paradigm. It would be possible to conclude that a "Creative Economy" approach is being promoted to justify attempts at controlling the products of the "knowledge based economy". However it would also be consistent to conclude that a creative economy needs an environment without restrictions on use of existing knowledge. The development of internet and tele-communication resources that led to an explosion of data and information has resulted in the major resource (information) being accessible to almost everyone. Such an environment would encourage more activity and more diversity. Such a system would also mean more failures and varying definitions of success. Such as system limits chances for inordinate profit by that segment of the population who fear competition.

Classic economic theory indicates that even when resources are equally distributed; trading will result in an unequal distribution with holders of surplus and persons with inadequate supplies. Market theory also indicates that innovation may be more efficiently supported by large industries in concentrated markets (Nelson, 2002). However, value estimations under classic trade scenarios may not apply to knowledge, because the supply side is close to infinity.

Nevertheless, for the past years or so, those who want to maintain a division of classes, including those who want a market advantage through distribution of information. (e.g. internet subscriptions to academic journals, certain news outlets, and of course entertainment) have been experimenting and redoubling efforts to restrict access in order to maintain a power base. By restricting distribution they want to increase the price of information with no additional costs incurred to themselves, the perceived owners. Although traditional trade restrictions do not apply to marketing knowledge or talent, novel solutions are being tested using private schemes to control access as well as traditional censorship applied by governments.

Ethics and character play an important role in determining a market economy and will also influence which creative economy strategies are implemented. But ethics are part of economic decision making, so whatever markets can be created will influence ethical behavior. (background e.g. Teaching the Ethical Foundations of Economics by Jonathan B. Wight, John S. Morton (2007) National Council on Economic Education, NY)

CONCLUSION

The idea of a creative economy was intended to address issues at a local level. In the interface among creativity, culture, economics and technology, there is the ability to create and circulate intellectual capital, and the potential to generate income, jobs and export earnings while at the same time promoting social inclusion, cultural diversity and human development (UNCAP Creative Economy Report 2008 Overview).

The promotion of creative economy in Thailand will require developing a market which will appreciate the creative sector with the same enthusiasm they have embraced consumerism.(RAM).

Although Thailand has policies to protect certain contributors, to register writings and art, and to protect brands, etc., there are also restrictions or limitations in accessing knowledge. Neither protective nor restrictive control strategies have been universally enforced. The apparent outcome of current efforts to create systems of ownership of the resource (skilled persons), the product (skillfully bundled knowledge), the distribution system (constantly changing media) will require imposition of restrictions on the consumer as well as the producer or service. Using the internet and knowledge

based economics as an example, we find that the making and enforcing of laws to control or regulate knowledge and information must take into account that more development can be achieved when information and knowledge are encouraged and promoted with an environmentally friendly, economically efficient, socially just and politically viable sense. Monitoring and cataloging of innovation can be achieved while reducing copyright costs by incorporating copyleft or other licensing and registration schemes. (AB)

The creative industries are at the crossroads of the arts, culture, business and technology. All these activities are intensive in creative skills and can generate more income through trade than through maintenance of intellectual property rights. National policies will determine whether the income is distributed equitably and the effects of creativity are broadly noticeable.

In Thailand, service industries, which the creative industries of culture and tourism account for 37 % of the GDP. Tourists alone contribute 6.7% to the GDP. (Wikipedia contributors, 2010). As one of the most dynamic sectors in the economy there will be new opportunities for Thailand to maintain its uniqueness rather than assimilate the global culture. In so doing, the country can participate in emerging high-growth areas of the world economy by encouraging the people to find ways to participate in legitimate commerce

In conclusion, promoting the philosophy of creative economy will be consistent with existing programs for economic and social development.

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