

Abstract

Analysis on Employment and its Characteristics of Creative Class in Seoul

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The purpose of this research is to analyze employment status and its characteristics of Seoul's Creative Class by statistically categorizing the Creative Class, and extract policy implications based on the aforesaid analysis.

In this research, Creative Class is categorized into three subgroups: Creative Core, Creative Professionals, and Bohemians, resting mainly on Florida's concept on Creative Class. In statistical categorization of Creative Class, International Standard Classification of Occupations is mainly based in accordance with Korean Standard Classification of Occupations, using Fritsch and Stuetzer(2012). However, due to the characteristics of the data sets, occupation codes are limitedly provided in regional units, and therefore the occupation codes used to categorize Creative Class was sorted according to medium classification levels.

Key results derived from the analysis are as follows. First, Seoul's Creative Class population in 2013 was 1,491,204, ranking in first place among all 16 cities. Also, it has been documented that 27.4% of the total Creative Class population nationwide is concentrated in Seoul alone. When breaking down Seoul's Creative Class in 2013 by category, 44.1% accounted for the Creative Core, 40.6% for Creative Professionals, and 15.2% for Bohemians. Between 2008 and 2013, the annual growth of Seoul's Creative Class recorded average was 2.3%; by category, Bohemians(5.2%) demonstrated much higher increase in growth compared to the other two classes - Creative Core(1.2%) and

Creative Professionals(2.5%).

Second, demographic features of Seoul's Creative Class are as follows. By gender, men accounted for 58.0%, and by age, 40 years and below made up 79.7% of the total Creative Class population; by education, college graduate or beyond occupied 89.8%.

Third, labor-behavioral characteristics are as follows. The monthly average wage of Creative Classes mounted up to 3,257,000 won, 1.6 times higher than that of the non-Creative Class, which brought in 2,012,000 won. By category, Creative Professionals were leading with 3,672,000 won, followed by 3,109,000 won for the Creative Core class and 2,535,000 won for the Bohemians class. Between 2008 and 2013, annual wage growth rate showed an average of 2.3%, with Creative Professionals recording the highest growth.

Meanwhile, weekly working hours of Seoul's Creative Class was 42.3 hours, which is less than that of the non-Creative Class(45.9 hours). By category, Creative Professionals were found to be working relatively more than the other two classes. 83.1% of Seoul's Creative Class engaged in regular, permanent positions, mirroring high job security.

Fourth, when examining Seoul's Creative Class by industry, we found they were concentrated mainly in educational services, human health, and publishing activities. By using a proportion of the Creative Class participating in respective industries and LQ(location quotient) as an industrial specialization degree, our analysis found that 14 industries including publishing, computer programming, production and distribution of audio-visual recordings, information services, professional services, and research and development services had more Creative Class participants than Seoul's average, when considering an LQ over 1.

Fifth, by analyzing the structure of employment change through the Shift-Share Model, it was identified that increases in employment of Seoul's Creative Class had an effect of 84.5% national growth and an occupational mix effect of 29.8%, but had little impact on competitive effect, which indicates comparative advantage or specialization, and an allocation effect.

The proportion of Creative Class in Seoul, along with Gyeonggi Province, proves to be high when observed on the domestic-level, but compared to other major cities around the globe the performance is shown to be relatively poor. Thus it is imperative to implement policies encouraging its growth within the population. In order to expand its magnitude, the following strategic plans are necessary.

First, we need to absorb non-Creative Class populations into that of Creative Classes. For this, it is important to establish 'Creative Workforce Training Strategies' that accords with industrial characteristics.

Second, because the participant level of the over 50 population in the Creative Class is significantly low, we need to develop a new business model that could strengthen the creativity of these certain age groups.

Third, Seoul's current Creative Manpower Training Program should be revised and enhanced once put through a thorough business evaluation.

Fourth, it would be in the best interest to promote industries highly concentrated with Creative Classes in accordance with other industrial policies.

Fifth, sustainable provisions of cultural amenities, which are demanded by and are familiar with the Creative Class, are positively necessary to better attract creative population.

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