



PRIMARY RESEARCH

Discussion on the professional function of the agent of creative design industry from the perspective of cultural capital: Take Taiwan's interior design industry as an example

Yi-Hsien Ho *

Doctoral of Philosophy in Cultural Industries and Cultural Policy, Yuan Ze University, Taoyuan, Taiwan

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Abstract

This paper attempts to explore the relationship with the function of creative industry agents from the perspective of cultural capital. Currently, it is the lack of cultural capital to support the professional skills required by the creative design industry agents. Thus, this paper takes Taiwan's interior design industry as a research object and attempts to interpret the functional structure of creative industry agents from the perspective of cultural capital. This research is mainly a qualitative study using literature analysis, expert interviews, and questionnaires. It is one of the few studies in Taiwan that combines the views of sociology and human capital. It is hoped that this research will provide valuable and inspiring information for anyone who is interested in working as a creative industry agent or conducting research on the education and training of creative industry agents.

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INTRODUCTION

Background and Motivation

When tangible capital is no longer the main source of economic growth, traditional manufacturing industry is stagnant. The economic benefits of knowledge growth will gradually attract attention. Knowledge-based creative industries are considered to be more flexible to adapt to external shocks, so the creative economy is also considered as a feasible way of economic development which can drive the commercial value of other industries.

The creative industry is an industry that must realize the creative value through market operation (Hou, Lu, & Hung, 2019). The most important key is to bring the idea to market to generate considerable economic and social benefits. In the process of providing beautiful service experience for interior customers, interior designers create an experience economy and establish a cultural taste of consumption.

However, most designers often have excellent creative energy, but they are extremely lacking in related professional skills such as market analysis, operation and management skills. In such cases, they can still use their accumulated network resources to obtain projects in the domestic market. Once they enter an unfamiliar market overseas, they will immediately encounter difficulties in the absence of all local resources. Creativity knows no boundaries, but in addition to facing different cultural differences between clients, the interior design industry is subject to taxation policies, building regulations, construction methods, material differences, etc. in development and often faces greater resistance (Gale, Duffey, Park-Gates, & Peek, 2017). Therefore, an intermediary role is required to bridge the supply and demand sides, and this intermediary role is the creative industry agents (John, 2001; Yazici, 2016).

The development of creative industry agents is immature

* corresponding author: Yi-Hsien Ho

† email: vc8507115@gmail.com

compared to art agents, sports agents, and acting agents. For a long time, because there is no professional quality, no functional standards, and no legal status for the agents, most agents have a narrow vision, insufficient practical experience, weak professional ability, and low degree of cross-cutting. The agents have left many negative comments in the market. They not only can't reach the high-level project for the client, but also lose the trust of the designers and the need for market development. To sum up, it is the lack of so-called cultural capital to support the professional capabilities required for the profession.

Distinction: A Social Critique of the Judgement of Taste (P. Bourdieu, 1984; Kabas, 2017; Suharti & Pramono, 2016) points out that contemporary society is different from traditional and early capitalist societies in that cultural factors have penetrated deeply into all areas of social life. However, cultural capital is obtained through the accumulation of acquired investment, learning, and experience. In addition, the creative market is changing rapidly, and it is difficult for the creative workers themselves to control this market. Therefore, the role of creative industry agent is more needed. The creative industry agents need to have cultural tastes, be good at understanding market trends, and understand the use of cross-disciplinary expertise. Only in this way can the development of the entire industry be promoted, especially in the interior design industry. When the agent has the professional ability that can be used, he can be converted into cultural capital to obtain social capital and economic capital to create economic value for the client. Therefore, the construction of the functional standards of the creative industry agent is of great significance.

Research Objectives

According to the research background and motivation, the formation of creative industry agents and the market for creative demand and the development of creative industries are inseparable. The formation of creative market and the development of creative industry provide the living conditions and development space for agents. Creative industry agents with professional functions can also stimulate the development of creative demand markets and the expansion of creative industries.

Human beings are essentially inseparable from culture and economy in life. The acquisition of cultural capital is itself a kind of power, symbolic meaning and identity with symbols and taste classes. The services of the interior design industry, in addition to meeting basic functional needs, also provide a symbol of customer taste. Since the professional function of an agent is considered the foundation of cultural

capital, it is extremely important to explore the professional function of a creative industry agent. Therefore, this study brings up the following three main research questions:

1. Does Taiwan's interior design industry need the role of creative agent?
2. What professional functions should creative agents in the interior design industry have?
3. What is the relationship between cultural capital and the professional functions of creative agents?

Significance of the Study

At present, there is very little research on creative industry in terms of creative industry agents and the significance of creative industry agents to the interior design industry. This paper takes Taiwan's interior design industry as a research object and attempts to interpret the functional structure of creative industry agents from the perspective of cultural capital. It is one of the few studies in Taiwan that combines the views of sociology and human capital. It is hoped that this research will provide valuable and inspiring information for anyone who is interested in working as a creative industry agent or conducting research on the education and training of creative industry agents.

LITERATURE REVIEW

The literature discussion in this article is divided into four parts. First, discusses the theory of creative industry and creative economy. Second, understand the current development status of Taiwan's interior design industry. Third, analyze the role of creative industry agents. Finally, explore the relationship between the function of creative industry agents and cultural capital and the research provided in this study can provide a theoretical basis.

Creative Industries and the Creative Economy

In 1994, Paul Keating, Australian Prime Minister issued The Creative Nation a cultural policy statement. The importance of this statement is first to combine culture with national policy and emphasize the economic potential of culture. It is believed that the level and depth of creativity determine Australia's ability to adapt to the new economy. Culture can create wealth and bring higher added value, and make important contributions to the development of innovation, sales and design. This statement policy made Australia the earliest country to propose the concept of creative industries (Flew, 2011) and drew European countries' attention to the creative economy.

In 1997, Tony Blair, Prime Minister of the UK, he thought that to get rid of the old past and create modern value in the UK, it is necessary to attach importance to new indus-

tries with creativity as the core so as to provide impetus for economic growth. Therefore, the Department of Culture, Media and Sport (DCMS) established the Creative Industries Task Force and published Creative Industries Mapping Documents in 1998 and 2001. It defined the creative industry as "the creativity, skills and talents that originated in individuals and have the potential to create wealth and employment opportunities after being generated and developed as intellectual property rights". Since then, the creative economy and creative industry have become a trend in the world, making governments compete to invest in a hot industry.

In 2004, the 11th Ministerial Conference of the United Nations Conference on Trade and Development (UNCTAD) was a major milestone in the application of "creative industries" concept. UNCTAD extended the concept of "creativity" to "any economic activity that produced symbolic products, which relied heavily on intellectual property rights and obtained a wider market as much as possible" (United Nations, 2004).

John Hawkins first mentioned Creative economy in his book "The Creative Economy: How People Make Money from Ideas" in 2001. Hawkins believed that creativity was not a new thing or an economic factor; however, the nature and extent of the relationship between creativity and economy, and how they combined to create extraordinary value and wealth, were new issues.

The UNCTAD provided a definition of the creative economy: The "creative economy" was an evolving concept based on creative assets potentially generating economic growth and development.

- It can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development.
- It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives.
- It is a set of knowledge-based economic activities with

a development dimension and cross-cutting linkages at macro and micro levels to the overall economy.

- It is a feasible development option calling for innovative, multidisciplinary policy responses and interministerial action.
- At the heart of the creative economy are the creative industries.

In response to the trend of industrial development in the world, since 2002, Taiwan has adopted the economic strategy of "deeply cultivate Taiwan and lay out the world". It has merged the cultural industry and creative industries as cultural creative industries, and has proposed to incorporate the "cultural creative industry development plan" into "Challenge 2008: National Development Plan". In 2010, it promulgated the "Cultural and Creative Industry Development Law", which divides the domestic cultural and creative industries into fifteen major items, hoping to promote cultural and creative industries from the aspects of culture, creativity, art and design through the guidance of policies (United Nations, 2010). The government's emphasis on promoting the development of cultural and creative industries is fully demonstrated. However, it has been widely questioned and criticized for 17 years since it was promoted in 2002. According to the latest 2018 annual report on the development of cultural and creative industries issued by the Ministry of culture, the annual turnover of the total industry and its percentage of GDP in the same year have not significantly increased, and it has declined year by year since 2012 (Table 1) (Ministry of Culture, 2019). It is also worth noting that the domestic sales ratio is much lower than the original foreign sales ratio. In 2017, the domestic sales revenue of cultural and creative industries reached 89.69%, while the export revenue was only 10.31%. Therefore, many experts and scholars have attributed the reasons to the small scale of Taiwan market, the concentration of consumption in specific ethnic groups and the low proportion of export sales, which is also the current development dilemma.

TABLE 1. Turnover and GDP of Taiwan's cultural and creative industries from 2012 to 2017 (in NT\$100 million, percentage)

Year	Sales Revenue	GDP	GDP Growth Rate	Industry Revenue to GDP
2012	8,093.05	146,869.17	2.62%	5.51%
2013	8,310.3	5 152,307.39	3.70%	5.46%
2014	8,483.93	161,118.67	5.79%	5.27%
2015	8,586.59	167,706.71	4.09%	5.12%
2016	8,265.68	171,520.93	2.27%	4.82%
2017	8,362.06	174,311.57	1.63%	4.80%

Development Status of Taiwan's Interior Design Industry

The interior design industry has no products to sell. It provides professional services to customers, so there are several characteristics: (1) customized services, (2) high demand uncertainty, (3) long service time, (4) diversity of creative ideas, (5) designers are brand representatives, (6)

works are part of the experience economy, and (7) time is money. Therefore, the UNCTAD classification of creative industries is divided into four broad groups: heritage, arts, media and functional creations. These groups are in turn divided into nine subgroups, as presented in (Figure 1). The interior design industry belongs to the functional creative group.



FIGURE 1. UNCTAD classification of creative industries

In Taiwan, according to the classification of the "Cultural and Creative Industry Development Law", both architectural design consultants and interior design industries are included in the "architectural design industry". According to the "2018 Cultural and Creative Industry Development Annual Report" of the Ministry of Culture, the annual turnover of the interior design industry in the two sub-industries averages over 85% of the overall turnover of the "architectural design industry". The economic scale of the interior design industry cannot be ignored (Table 2). In recent years, except 2014 and 2015, undulating, the development has almost maintained a certain level. The over-

all development of the architectural design industry has always been based on the domestic market as the main source of revenue, accounting for more than 98% of the overall industry turnover, especially in the interior design industry. When the economy and the housing market tighten, it will be deeply affected. In view of this, many domestic interior designers have developed in overseas markets such as Japan, China, Thailand, Malaysia and other developing countries in recent years. They look forward to increase the amount of overseas orders of cooperation, expand export sales to compensate for the lack of domestic orders.

TABLE 2. 2012-2017 secondary industrial turnover of architectural design industry (Units: NT\$1,000, %)

Secondary Industrial		2012	2013	2014	2015	2016	2017
Architectural design and consulting	Turnover	3,068,466	3,669,050	5,178,864	4,717,190	3,690,052	3,725,729
	Growth rate	-	19.57%	41.15%	-8.91%	-21.77%	0.97%
Interior design	Turnover	25,038,718	25,777,976	29,547,764	28,808,077	29,939,786	29,505,501
	Growth rate	-	2.95%	14.62%	-2.50%	3.93%	-1.45%

The Role of the Creative Industries Agents

According to historical records, agency activity has begun in China more than 2,000 years ago. During the Western Han Dynasty, the agent was called "Ju-Kuai". Through the change of dynasties and the development of trade, various titles have appeared, such as "Ya-Ren, Ya-Lang, Ya-Kuai." So the career and system of the agent has its own origin in the development of Chinese history, which not only promotes the vitality of the market economy, but also assists buyers and sellers in obtaining the needs. Today, Taiwan Release Of Credits (ROC) civil law also has a legal definition of an agent. In accordance with Article 565 of the Civil Law: "An intermediary is a contract in which one party agrees that one party will report the opportunity for the other party or the medium of the contract, and the other party will pay the contract."

Xu (2013) believes that believes that the emergence of agents (companies) in the cultural "soft environment" consisting of individuals, organizations, institutions, trends of thought, creativity, symbols, and values represents the requirements for market division of labor and efficiency. Although the agent is not the creator, the biggest difference between him and other professional agents is that they must participate appropriately and make suggestions for the reference of the creator. Therefore, agents and creators form a cooperative and symbiotic relationship. The key to maintaining this relationship is economic benefits and market value on the one hand, and more importantly, values, professional ethics, symbols and taste.

Liao (2019) proposed two suggestions to solve the long-standing dilemma in the development of cultural and creative industries in Taiwan. First of all, since national policies in the past focused too much on "creative" talents, ignoring "agent" talents, and the division of labor between the two and the importance of roles. It is necessary to establish a "cultural and creative industry agent" certificate, occupation name, role and job content, that is to give the agent a legal and reasonable status and a sound system. The second is to bring together government, industry, education, and research related groups to form a "Global Chinese Popular Culture Discussion Group", which dominates the fashion trends of the global Chinese world by discussing popular culture and leading fashion trends.

This study considers that creative industry agent is a new trend, which refers to those people or institutions that are in the creative market for the purpose of collecting commissions. It is inevitable for the development of creative market and creative industry. As a new profession, it must first have cross domain functional development; it is a media of

life aesthetics, a promoter of cultural taste, and an observer of popular trends. It needs to be involved in market economy, brokerage operation, cultural taste, marketing management and many other aspects of knowledge. It is necessary to carry out business and business development more actively with sensitive business awareness.

The Relationship between the Function of Creative Industry Agents and Cultural Capital

Spencer and Spencer (2008) proposed the iceberg model theory for functions in 1993 (Figure 2). He thinks that function refers to the underlying characteristic of a person. The basic characteristics are not only related to the individual's position, but also can be used to understand the expectation or actual reaction of an individual, as well as to influence the performance of individual behavior and performance. From the iceberg model, we can see that the functions cover the observable and invisible parts. The invisible parts are motive, trait, self-image and social role, which characteristics are hidden and not easily obtained through education and learning. The observable part is knowledge and skill, which are characteristics that can be observed on the surface. Compared with the invisible part, it is easier to obtain through education and learning.

Capital cultural has been a widely accepted concept of sociology. P. R. Bourdieu (1986) capital into three forms: embedded state, objectified state, and institutionalized state. Embodied state refers to an individual's acquisition through the process of education and learning internalization, such as personality, behavior, talking, preferences, thoughts, etc.



FIGURE 2. Iceberg model

Objectified state refers to objects that are given cultural meaning, such as oil paintings, sculptures and other artworks and so on. These items can be used as commodities and cashed out as economic capital in the process of trading, but to understand these culturally meaningful items, cultural capital with a specific internalization status is required. Institutionalized state refers to the cultural capi-

tal of personally held to get recognition of the social system. Such as legitimate diplomas, professional qualifications, etc. The amount of such cultural capital will affect an individual's economic income and social status.

In the book "Distinction: A Social Critique of the Judgement of Taste" P. Bourdieu (1984) also clearly states that contemporary society is different from traditional society and early capitalist society, because cultural factors have penetrated deeply into all areas of social life. Specific cultural consumption patterns are only used to mark the differences between social groups, while also producing and re-producing social relations. Neither cultural capital nor human capital can exist without the "human" subject. All the knowledge, skills, habits, and qualifications mentioned in the theory are internalized in human being. Because human life is limited, the cultural capital and human capital that they have will also be limited and decline. Therefore, functions can be regarded as a kind of human capital and the basis for the development of cultural capital.

METHODOLOGY

This research is mainly a qualitative study, using literature analysis, expert interview surveys and questionnaires for the subject.

Literature Analysis

This study collects literature and data related to the topics to explore: First of all, the development status of creative industries and creative economy; Second, the current development status of Taiwan's interior design industry; Third, the role of creative industry agents; Final, the relationship between the functions and cultural capital of creative industry agents. Further consolidate and analyze them as the basis for interview surveys and questionnaires.

Interview Survey

The interview survey method is divided into structured interviews, unstructured Interviews and semi-structured interviews. This article uses semi-structured Interviews, selected interior design industry experts to seek ideas from respondents, or use his language to describe the situation, from the experience of its description to clarify the implications. The study interviewed 4 experts who are in the interior design industry for more than 10 years. This article according to the needs of situational dialogue and propositions, timely and flexible adjustment of the interview sequence and content, and gradually focus on the interviewees on the interior design industry creative agents in the function of the feelings and requirements. Encode the name list by access date and access sequence as Table 3.

TABLE 3. Code of expert interview list (unit: NT \$1000, person)

Type of Company	Job Title	Venture Seniority	Annual Turnover	Number of Employees	Code
Interior design	Design Director	11	25,000	5	A
Interior design	Design Director	14	20,000	6	B
Hotel design	Design Director	12	16,000	4	C
Architecture & Interior Design	Design Director	16	20,000	7	D

Questionnaire Survey

This study consolidates the contents of expert interviews and designs the professional functions obtained. This study used 40 entrepreneurial interior designers to assess the degree of recognition of the importance of each professional function by the Likert five-point scale, and verified the content of the expert interview. The degree of approval is "1" for very disagree, "5" for strongly agree, and the intermediate score is evaluated according to the degree of agreement "4, 3, 2". This is to understand the professional functions of creative industry agents for the interior design industry, and finally all the obtained data to consolidate, analyze and present.

RESULTS

This paper summarizes and analyzes the results of the three research questions raised in this article, based on the analysis of the literature, the corresponding interviews with experts, and the results of the questionnaire survey.

The Need of Taiwan's Interior Design Industry for Creative Agent

In the interviews with experts, it was found that each expert agrees that the interior design industry needs a professional such as an agent to assist, but has different opinions on whether such a role is required in the domestic and foreign markets.

- Expert A: I think the professional role of agent for domestic or foreign markets are needed. The main reason is that there must be a professional division of labor. Creators

with excellent management or design skills may not be good at market development. So if you want to expand your contact, increase the number of cases or increase your order scale, it's better to let professionals execute than the creators themselves.

- Expert B: I think it should be necessary, because for the platform I am currently working with, it is only responsible for simply doing web pages or helping as a writer for the game. It seems that it is only a partial service, unlike those agents or agencies that can do overall packaging and promotion from the media and image. As for the need of the agent for the domestic market, I have more doubts. However, it is necessary to develop overseas markets. You do not know how to develop the market without an agent leading you.

- Expert C: I think every designer is very familiar with the domestic market. In general, the Taiwan market is small, and most of cases are residential design projects. If you want to expand your business, there are various media and platforms on the market that can be used for marketing and promotion, so I feel that the agent's effectiveness in the domestic market is not great. But if it is to expand overseas markets, after all, there are no social resources and connections. We are also unfamiliar with everything in the area, so the agents will be very much needed for us.

- Expert D: For our company, we regularly advertise on specific media, but that is just to increase some exposure, or to make customers feel that my company has media coverage, which is actually not very effective for increasing business. In addition, the market in Taiwan is too small and the information is very easy to get. Customers can easily find suitable designers. If I hire another agent to take charge of the relevant business, the cost will increase significantly. I doubt it will be effective. But it is very important for the expansion of overseas markets. I have a cooperative agent in Shanghai now, but the cooperation model is not very mature, but at least it saves me a lot of trouble and reduces the frequency of many round trips on both sides of me.

Based on the above narrative, each respondent has a positive attitude towards the needs of creative agents.

As I mention in the literature analysis that according to the latest "2018 Cultural and Creative Industry Development Annual Report" of the Ministry of Culture, Taiwan's interior design industry has long been operating in the domestic market with a revenue that is far greater than that of the export market. Therefore, the interviewees believed that the domestic market is relatively familiar to designers, and there are many channels for marketing and business development. In fact, many interior designers regularly invest

in publicity expenses on specific interior design media platforms. In addition, because there are many communication channels between customers and designers, it is very easy for customers to find suitable designers. Most people think that the effectiveness of the agent will not be too great, and may even increase the operating costs. On the contrary, if it is to expand overseas markets, there will be demand for agents. Respondents also commented on whether a system for creative industry agents should be established:

- Expert A: as far as I know, acting agents or art agents do not seem to set up a special department to train at present. I think this is not a task that can be completed by a single department. It should be an interdisciplinary course or other professional knowledge. It is recommended to become a national exam in the future, and give legal basis to agents so that the market can have a standardized system.

- Expert D: It would be best if we could start training such cross-disciplinary talents from university education and further establish institutional norms. But I think it's very difficult in Taiwan, because our market is so small. In the current market of the interior design industry, it is difficult to let those high-end customers find designers through agents. Clients may think it is unnecessary for paying an extra fee to the agent to introduce designers. Therefore, if these trained agents fail to develop overseas, there will be almost no job opportunities in Taiwan.

From this, it can be seen that the interviewees are looking forward to the formation of agents and the establishment of the system. Respondents further pointed out that Taiwan's market is too small. If the trained agents can only be employed in Taiwan, it's completely unhelpful for the entire industry. It's a waste of educational resources. Therefore, in addition to cross-disciplinary, it is also necessary to cultivate talents with international perspectives and cross-regions to create greater market value for clients.

Professional Functions of Creative Agents in the Interior Design Industry

Art agents, performing arts agents, and sports agents, including the creative agents in this article, all have one thing in common with real estate agents and insurance agents, that is, the entrusted objects are "human beings" rather than commodities. There is communication and interaction between the two, and mutual trust and tacit understanding must be established. For the interior design industry, the designer is also a product in the hands of a creative agent. How to create market value with the designer is a task that both of them must face together.

Through interview surveys, this article summarizes the

data from the interviewees' functional requirements for brokers in the interior design industry. The function types are divided into core functions, professional functions and general functions. A total of 28 professional functions are listed for questionnaire design. Further conduct a questionnaire survey on interior designers. The main purpose of the survey was to verify whether the professional function data obtained from literature analysis and expert interview surveys were all recognized by the interior designers. Therefore, 86 questionnaires were distributed via email and 40 questionnaires were recovered. The recovery rate

is 46.5%, and there are 40 valid questionnaires. The results of various functions are ranked according to the average number. Among them, the core function of aesthetic literacy, market acumen, and network connections; the professional function of image building ability, risk analysis ability, crisis handling ability; the general function of communication ability and coordination ability, the average scores of the above functions are higher than 4.5 (between agreed and strong agreed). The average number of other functions is higher than 4, which is between ordinary and agreed. Please refer to Table 4 for detailed data.

TABLE 4. Survey results

Category	Function	μ	σ	Category	Function	μ	σ
Core	Aesthetic literacy	4.5	0.547	Profession	Management	4.25	0.829
Core	Market acumen	4.5	0.547	Profession	Discover potential	4.225	0.703
Core	Network Connections	4.5	0.547	Profession	Intellectual property rights	4.225	0.821
Core	Value innovation	4.175	0.863	Profession	PR maintenance	4.2	0.872
Profession	Trend creation	4	0.866	Profession	Dominant ability	4.17	0.881
Profession	Image building	4.525	0.499	Profession	Project review	4.125	0.842
Profession	Risk Analysis	4.525	0.591	General	Communication	4.625	0.484
Profession	Crisis handling	4.5	0.592	General	Coordination	4.6	0.539
Profession	Market Investment	4.475	0.632	General	Proposal	4.4	0.663
Profession	Finance knowledge	4.42	0.842	General	Intelligence gathering	4.425	0.628
Profession	Data analysis	4.4	0.734	General	Provide suggestions	4.35	0.726
Profession	Business negotiation	4.4	0.624	General	Planning	4.325	0.685
Profession	Marketing strategy	4.325	0.787	General	Summary statistics	4.29	0.859
Profession	Topics operation	4.325	0.685	General	English proficiency	4.25	0.829

Lin, Huang, and Hsu (2015) once proposed the idea of "ABCDE". Under this framework, to turn Arts into Business, the process requires Creativity and Design, then sell the results of ABCD through E-business. The so-called "ABCDE"

business model is "derived from culture, shaped by design, used in life, and created by brand". This study summarizes the results to classify and further proposes the main functions of "PRINCIPAL" (Table 5).

TABLE 5. "Principal" function of creative industry agents

	Function	Explanation
P	Planning	Have the ability of the planning, organization, develop strategies.
R	Reinventing	Have the ability to reform, innovate and build brand image.
I	Information	Have a variety of sources of information.
N	Networking	Have strong interpersonal networks, business networks, Media Relations.
C	Communication	Have the ability of communication, public relations, negotiation and coordination.
I	Investing	Have the ability to invest in venture capital, risk analysis, value innovation, etc.
P	Proposing	Have the ability of proposal, proposal, planning, etc.
A	Arranging	Have the ability to integrate, management, planning, execution, etc.
L	Leading	Have the ability to dominated, lead trends, etc.

The Relationship between the Professional Function and Cultural Capital of the Agent in the Interior Design Industry

Human life, cultural life and economic life is inseparable. Cultural capital directly produces goods and wealth of economic and social value in the form of cultural accumulation and wealth (Bilan, Vasilyeva, Kryklii, & Shilimbetova, 2019). On the other hand, it is integrated into the production process in the form of intellectual input and creativity, and obtains cultural added values such as experience added value, aesthetic added value, knowledge added value, and scientific and technological added value that exceed materialized and spiritual production.

From the expert interview survey and questionnaire survey, we can understand the professional functions that the agent should have in the designer's perception. Among the core functions that we should pay attention to, the four abilities, namely aesthetic literacy, market acumen, network connections and value innovation, are all invisible abilities, which need a long time to accumulate to reach a certain degree of capital. These four abilities are also key competencies for this professional role.

For the general public, interior design is not necessary for people's livelihood. Most people's requirements for space, whether is living space, office space or commercial space, are limited to functional requirements. Unless they pursue a higher quality of life, they will pay considerable design costs for seeking professional assistance from an interior designer. At the same time, designers work hard to create outstanding works, get the name by participating in domestic and foreign design competitions to increase the design charge standard through media promotion and image packaging. As to be an entertainer or sports star, which has caused a specific group of consumers to form a trend of employing well-known designers to increase the value of space. It also represents his own taste for space, a development that has led to a more developed general market that forms the concept of "class symbolization" that Bour-

dieu referred to in *Distinction: A Social Critique of the Judgement of Taste*. High-end consumers only seek star designers, and star designers only serve high-end customers, forming a closed group; the low-end consumer group only wants to find designers who do not need to pay or directly seek the assistance of decoration manufacturers. Many talented designers who lack social or economic capital succumb to low-end markets. The lack of access to consumer groups in the mid-high-end market has limited the stimulus and development of the overall interior design market.

DISCUSSION

At present, the creative industry policies of many countries, such as the United Kingdom, Japan, South Korea and other countries, are based on the market, and through the support of policies, the investment of cultural capital is transformed into effective economic value. Interior design is the class consumption of cultural taste. It should appropriately break the barriers, and provides different levels of design services and space experience to customers. Its development is interactive with cultural capital and social production, which has led to the capitalization of cultural resources.

CONCLUSION

The role of a creative agent can link "cultural taste-creative agency-market ecology-industrial innovation" together. The agent becomes a catalyst for the market, a lubricant at both the supply and demand sides, and also a promoter of the aesthetics of living space and a refiner of cultural symbols. Therefore, in terms of career development, we must not only focus on the accumulation of capital in the institutional form, but also continuously educate and learn to accumulate capital in the form of internalization, and know how to use the specific type of capital (designer) to convert it into economic capital. Through the continuous accumulation of social capital and symbolic capital, a complete and sound system can be established to create market

value for clients.

LIMITATIONS AND RECOMMENDATIONS

Although the creative industry has become a trend of new economic development in the world, but still suffered a lot of criticism and questioning. In addition, the employment market of this occupation is not complete, and lacks the legal basis and system norms. As a result, negative impressions are frequently transmitted. Therefore, suggestions

are made for follow-up research reference:

1. Explore educational curriculum indicators for creative industry agents to provide the basis for the future creative industry agent training systems.
2. Study the existing laws and give the legal industry status and institutional norms of creative industry agents to improve the professional environment of creative industry agents.

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