

# Exploration and Reflection on the Cultivation of Cultural Creative Talents in the Age of "Business Startups and Innovation"

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**Abstract:** Under the new situation of innovation-driven development, more and more colleges and universities have cultivated cultural and creative talents as the focus of deepening innovation and entrepreneurship reform, but there are still some problems. This paper combines theoretical inquiry with practice test, and summarizes the five common problems of uneven cultural level, unbalanced development, curative curriculum setting, single talent structure and polarization of industrial relations. It also explores a way of cultivating cultural and creative talents suitable for comprehensive universities. Finally, it puts forward some thoughts and prospects for cultivating cultural and creative talents based on the evaluation and interviews in the process of practice.

## 1. Introduction

As the cultural and creative industries have become an emerging and popular business in the past decade, researches on cultural and creative theories, cultural and creative practices and education has emerged. As well as cooperation, cross-border exchanges, joint projects, etc. have been rapidly and frequently heated up in a short period of time. Cultural creativity has transformed into a versatile and innovative entrepreneurial wave from a field where there is a small minority in both academics and industry. It has become the first choice for cross-border innovation and development in all walks of life, and it has generated a large number of talents.

## 2. Situation judgment

Although the development of cultural and creative industries has brought direct and urgent demands to the cultivation of talents, China's higher education institutions have also formulated and implemented corresponding training programs in response to their needs in a positive and practical manner, but so far, there is not a strict undergraduate specialty in cultural creativity in China. According to the Catalogue of Undergraduate Majors in Ordinary Colleges and Universities (2012), among the undergraduate majors that have been approved by the Ministry of Education, the most relevant to cultural creativity should be the cultural industry management profession, which falls under the discipline of management, but it was noted that a bachelor's degree in management or art could be awarded.

However, the cultural creativity and the cultural industry cannot be completely equated, and the training objectives of cultural and creative talents are all different from that of the cultural industry management profession. Regarding the definition of the connotation of "cultural creativity", the academic community has not yet formed a unified opinion. This paper believes that cultural creativity is the intersection of culture and creativity, and it is a concept, method and tool for expressing culture and innovation culture with creativity. Therefore, excellent cultural and creative talents should be capable of understanding, comprehending, and appreciating the culture, as well as the ability to express ideas and put them into practice.

### **3. Problems in the cultivation of cultural creative talents in China**

#### **3.1 There are many colleges and universities engaged in the cultivation of cultural and creative talents, but the level is uneven**

Some schools are not able to carry out teaching activities at the height of helping the country's innovation-driven development strategy, but blindly follow the relevant professions. The gap between students' learning objectives and learning reality, the deviation between professional training expectations and teaching contents, and the original teachers' inability to grasp the new normal conditions to cultivate students' innovative consciousness and the focus of creative thinking will all lead to factors for the sake of writing. It is difficult to improve the quality of creative and literary talents training.

#### **3.2 Uneven distribution of colleges and universities engaged in the cultivation of cultural and creative talents**

The development of cultural and creative education in economically developed areas is remarkably high. Relying on innovation, promoting the development of new and high-end service industries such as cultural creativity and design services, and promoting deep integration with related industries are important contents of economic restructuring. However, the reality of cultivating cultural and creative talents is that the regional distribution is uneven. Beijing, Shanghai, Guangzhou and Hangzhou are the four major cities with the highest degree of development of cultural and creative industries. However, in the regions with relatively slow economic development, such as the western region, for the number of colleges and universities is relatively small and the understanding of the role of cultural creativity in economic transformation and upgrading is insufficient, resulting in the lack of action so far.

#### **3.3 The teaching plan is severely modeled, the curriculum is solidified, and students' self-selection and free development space are constrained**

Undoubtedly, cultural creativity is a multidisciplinary and cross-disciplinary profession, but the cultural and creative teaching plan cannot be the mechanical accumulation of the cross-disciplinary core courses. In fact, many courses are not perfect, the focus is not prominent and the lack of practical links has become a more obvious disadvantage in the cultivation of creative talents in our country. It is easy for students to lose creative inspiration, innovative consciousness and creative autonomy in day-to-day passive learning. In addition, the rigidity of the teaching mode also reflects the emphasis on classroom teaching and the neglect of practical training, which can not effectively cultivate students' ability to solve problems in practical work.

#### **3.4 Talent types are single and high-end talents are scarce**

The gap between cultural and creative talents is in stark contrast to the low employment rate of professional graduates in some institutions, which fully demonstrates the current unreasonable structure of Chinese creative talents. The major/direction of cultural creativity in different colleges and universities may be distributed in different departments. The teaching plan is completely tailored to the original teachers. The students who should be trained according to the compound talents spend four years still participating in the study of a traditional specialty. They can only engage in the work of single design, art, copywriting, management and so on. And they do not have the knowledge of literary creativity and perception of literary creation. It is difficult to occupy the top of the innovation chain because of the ability of products, identifying unique values for sustainable development, or operating cultural brands with the help of multiple forces.

#### **3.5 The relationship between the cultivation of cultural and creative talents and industry is seriously polarized, and only industry is supreme or separated from industry**

Industry-oriented is mainly reflected in the blind pursuit of industry development in order to pursue the employment rate of graduates. This drawback is that it is easy to confuse the training of

creative talents with vocational education. Secondly, talent training needs a cycle. The training goal should focus on the industry development trend after at least four years. Over-catering to the current industrial development will affect the prospects of talent training. Separation from industry is a common problem for many applied majors. The teachers of cultural creativity on campus are seriously short of industry experience. Without introducing enterprise mentors to introduce cutting-edge trends and real cases, and not actively creating in-depth practical opportunities for students, no matter how many graduates of professional counterparts can really promote the development of cultural creativity industry in China.

#### **4. Reflections and prospects on the cultivation of cultural creative talents**

##### **4.1 Building a complete cultural creative talent training system**

As mentioned above, when analyzing the existing problems of Chinese creative talents, the main reason for the lack of high-end talents is that the teaching power is not enough. Many schools rely entirely on the existing teaching resources, and the original departments are upgraded into cultural ideas by the department. Talent cultivation points, no matter classroom teaching or practical training, can not meet the needs of the "double innovation" era. Innovative entrepreneurship education is originally a career that takes the whole initiative. If the development of cultural creativity is to reach the world's leading level, it must integrate the power of the whole school to provide sufficient support for the construction of an interdisciplinary and whole-process training platform. For example, in the UK of creative industries, colleges and universities are based on creative science, supplemented by economics, management, literature, art, communication, etc., and multidisciplinary organic integration forms a creative discipline development system.

##### **4.2 Establishing a sense of problem is a key step in cultivating innovative talents, and then enhancing the original innovation through problem-oriented**

Cultural creativity is an extremely applied science. It must be oriented to actual needs and industry-oriented requirements. Therefore, the paper-oriented research model is no longer applicable. Teachers must first do "problem-oriented" research, and then take advantage of research universities. The transformation of scientific research drives the transformation of teaching. Teachers and students jointly enhance the original innovation ability in the process of problem-driven cultivation, and apply the innovation ability to the cultural industry.

##### **4.3 In the process of talent cultivation, in addition to the training of creative thinking and methods, we must also pay attention to the overall development of students**

Personnel training is to train "people" first. Cultural and creative talents must first be social people with independent personality, and they should be vivid individuals with thoughts and temperatures - because creativity itself is a very personalized thing. Today, science and technology have reached a high level, and there is no structural upside in most professional fields. The cultural and creative field needs not only professional talents or creative talents, but also excellent academic background, perfect knowledge structure and a skilled person with good work literacy.

##### **4.4 Collaborative development of government, industry, university and research to exploit talents training resources in an all-round way**

From the student interviews, it can be found that it is a common appeal for the school to arrange visits and practice and organize overseas exchanges. Some students even sign up for the description of the exchange opportunities in the original notice. They are really interested in engaging in cultural creativity after graduation. Students who work rather than just study related courses hope that the school can provide internship channels. Therefore, in the process of perfecting the project, hiring corporate tutors and close industry cooperation is a key point, and the establishment of an interdisciplinary training platform has helped to provide resources for all walks of life. Diversified visits and internships have effectively improved student satisfaction. Degree and project

implementation effect.

#### **4.5 Improve the internationalization of cultural and creative talent training, and help students adapt to the international competition environment in advance**

According to the strategy of cultural industry innovation and "going out" of Chinese culture, the development of cultural creative industry depends on the development of international market to a large extent, and cultural creative industry originates from abroad. Britain, the United States, Japan, South Korea and South Korea are all leading in this field, which largely determines the future development trend of the industry.

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