

Global Case Studies for Creative Economy

4th WCCE in Tashkent, UZ
4 October 2024

Creative Industries Policy and Evidence Centre

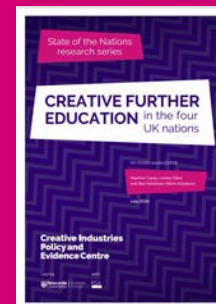
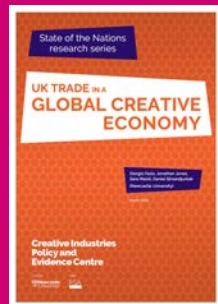
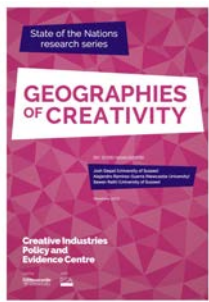
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with



Our mission is to support growth of the UK's creative industries through independent research, evidence and policy advice.

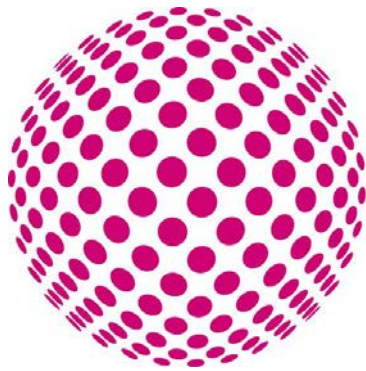


www.pec.ac.uk



Arts and
Humanities
Research Council

Established in 2018
Rebranded in 2023



GCEC
GLOBAL CREATIVE
ECONOMY COUNCIL

A **diverse group** of global experts on Creative Economy from...

- * Academia, Civil Society, Industry, and Non-profit;*
- * Researchers, Practitioners, Evangelists, Policy Advisors and Investors;*
- * Global North and South;*
- * Providing 360 perspective on Policy Issues, Research where others are unable, and Convening Local Stakeholders wherever we go.*

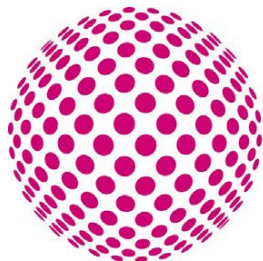
Supported by the British Council and Creative Industries Policy and Evidence Center (PEC) for the inclusive and sustainable prosperity of our Global Creative Economy.

<https://pec.ac.uk/people/global-creative-economy-council/>

A Global Agenda for the Cultural and Creative Industries

11 Key Actions

December 2021



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In Partnership with



**Creative Industries
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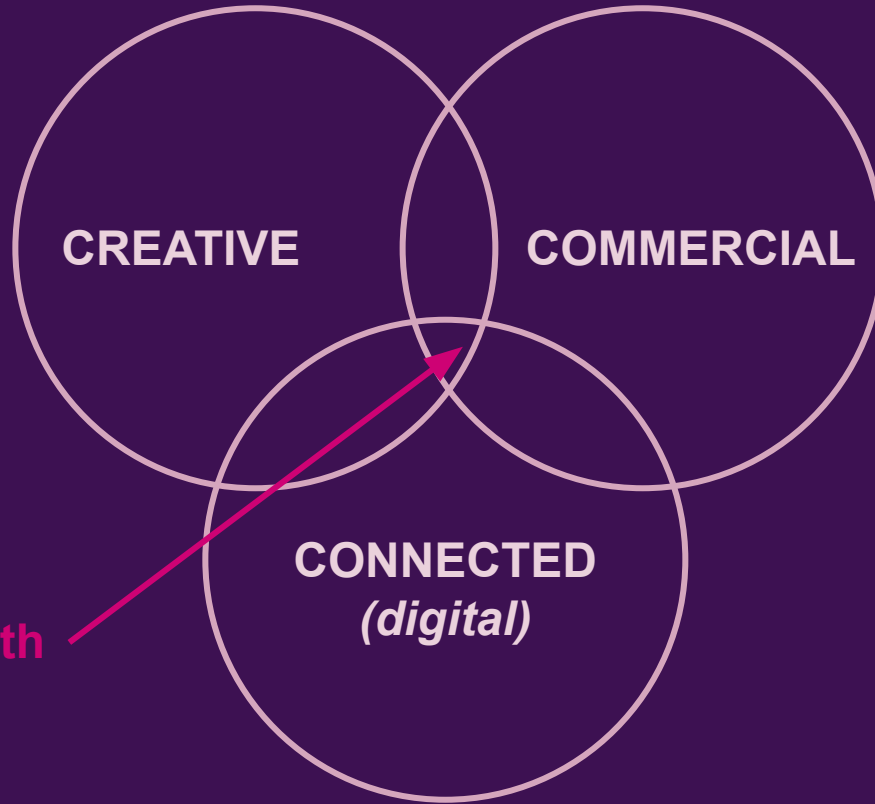


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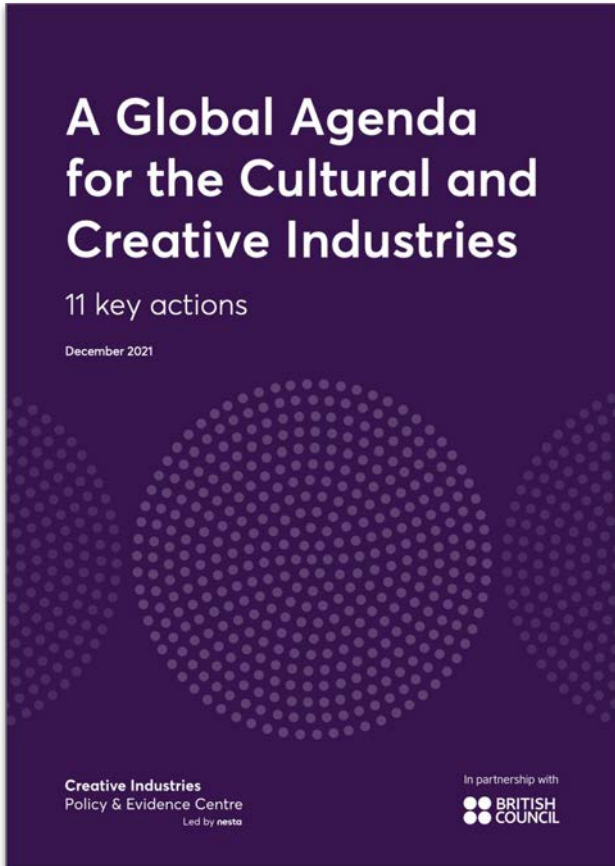
11 Key Actions for Creative Economy + UN SDGs

1. Creative Education and Skilling
2. Creative Entrepreneurship and Innovation
3. Creative Careers, Freelancers, and Informal Livelihoods
4. Research and Development in Cultural and Creative Industries
5. Digital, Culture, and the Creative Economy
6. Environmental Sustainability and the Creative Economy
7. Creative Cities and Regional Clusters
8. Alternative Finance for Creative Economy
9. Social Equity, Cultural Diversity and Inclusion in the Creative Economy
10. International Standards for Data
11. International Co-operation



Exponential Growth

Free Download in 16 Languages



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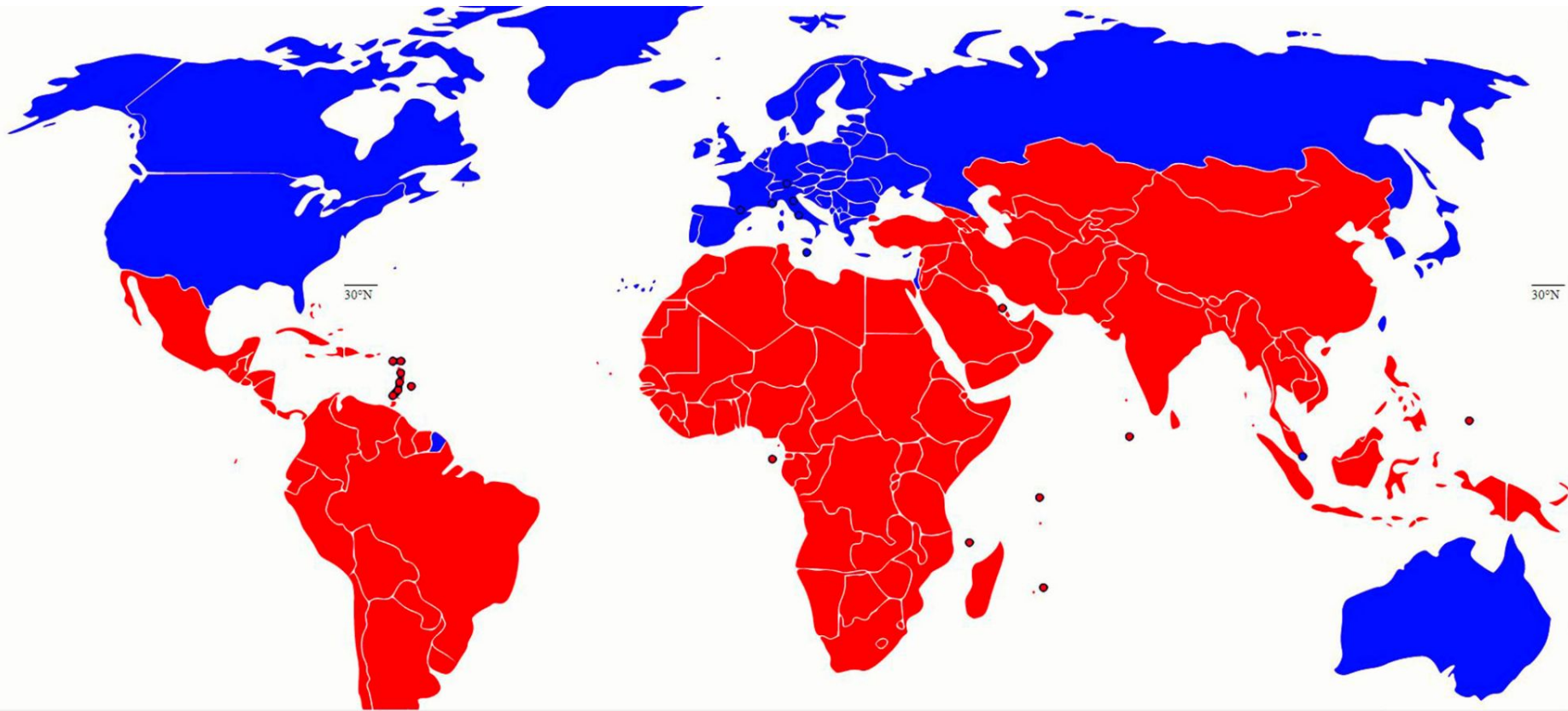
Research,
Policy Briefings,
Blogs and more at
<https://pec.ac.uk>

You can now read the report in

- | | | |
|-----------------------|--------------|--------------|
| → Arabic | → Georgian | → Portuguese |
| → Bengali | → German | → Russian |
| → Chinese (Mandarin) | → Hindi | → Spanish |
| → Chinese (Cantonese) | → Indonesian | → Turkish |
| → French | → Kazakh | → Uzbek |

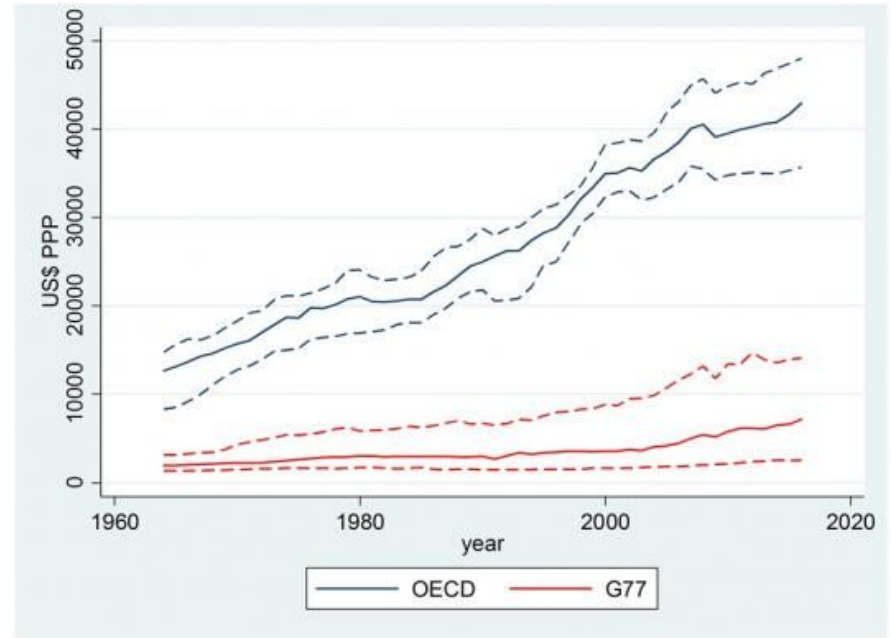
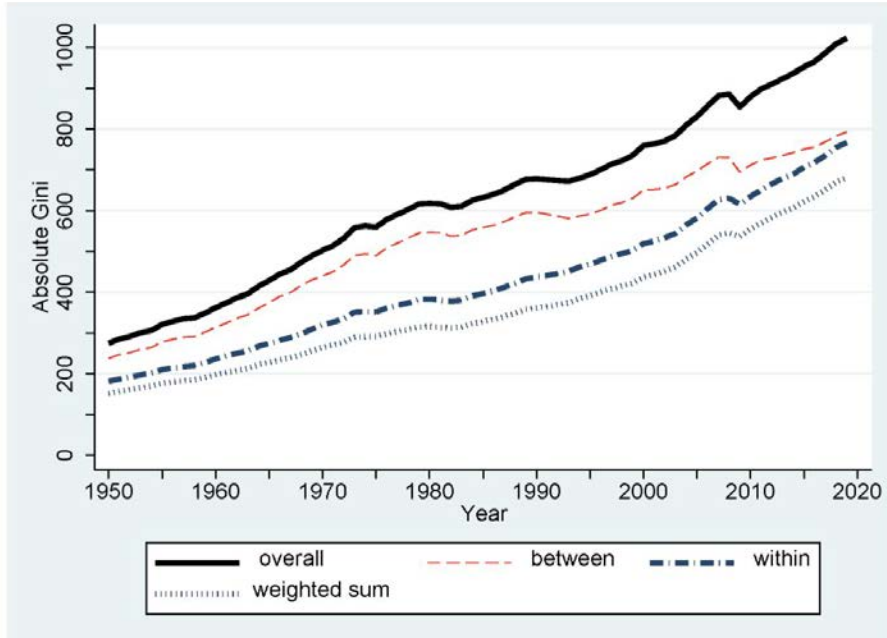
Daniar Amanaliev, ololo
Bishkek, Kyrgyzstan

1/5 of the World's population, 3/5 of the World's GDP



4/5 of the World's population, 2/5 of the World's GDP

The inequality **keeps growing**

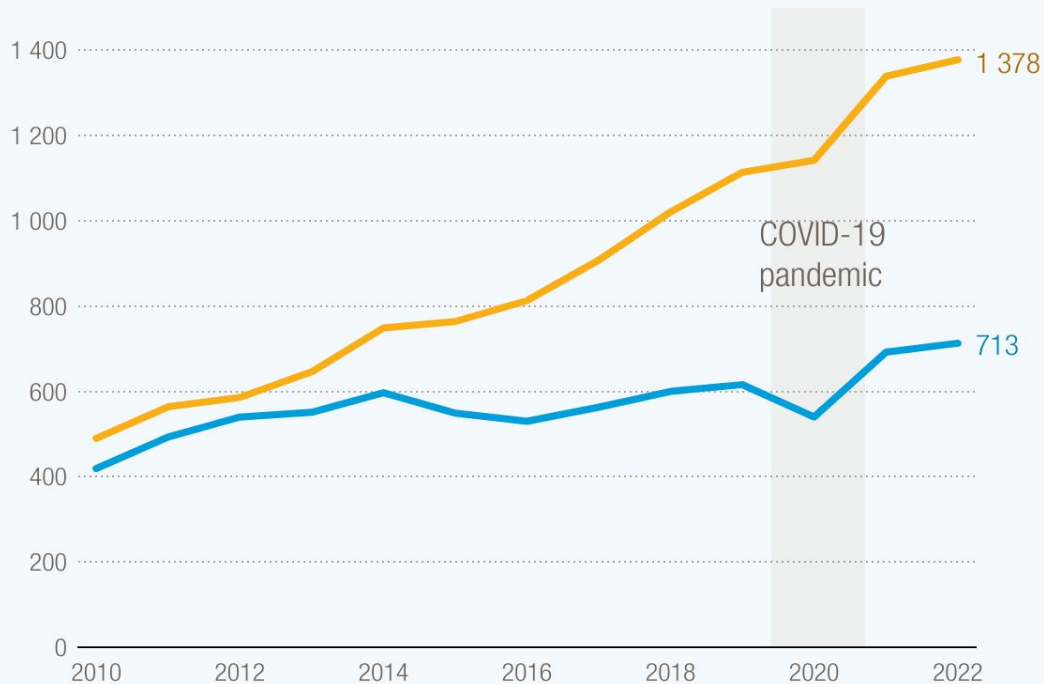




Consistent growth in global exports of creative goods and services

Billions of dollars, 2010–2022

— Creative goods — Creative services



Source: UN Trade and Development (UNCTAD)

In 2022, global exports of creative services surged to **\$1.4 trillion**, while creative goods totalled **\$713 billion**, up by 29% and 19%, respectively, from 2017

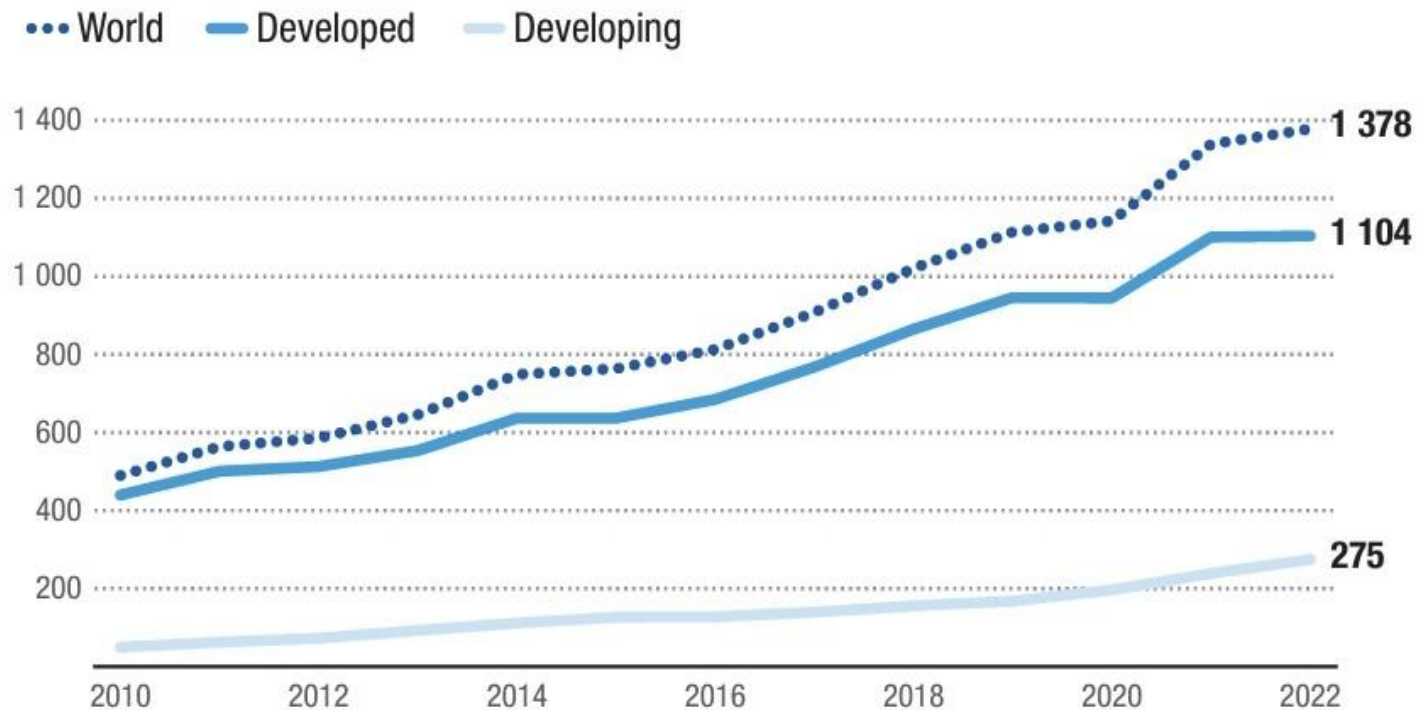
Creative Economy Outlook 2024 by UN Trade and Development (UNCTAD)



Figure 18

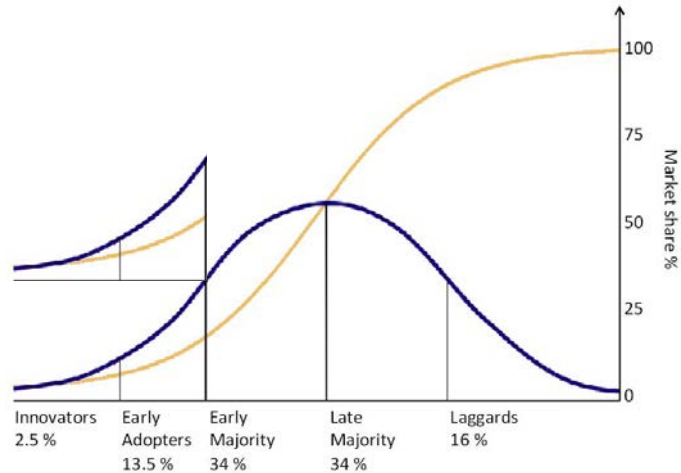
Exports of all creative services by developing and developed economies

(US\$ billion)

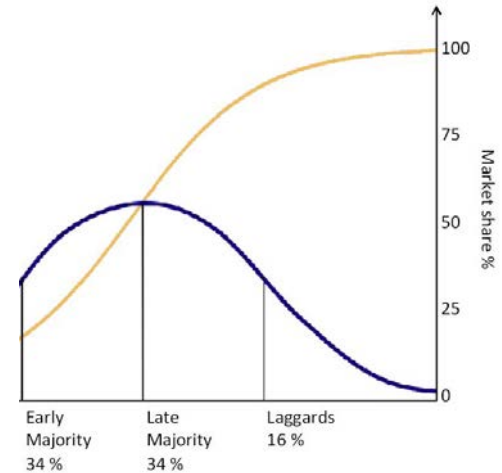


Source: UNCTAD.

Because Global South lacks innovation



**Global North
attracts innovators**



**Global South consumes
innovations**

Marcel Kraus, TAH Center for Innovation
Czech Republic

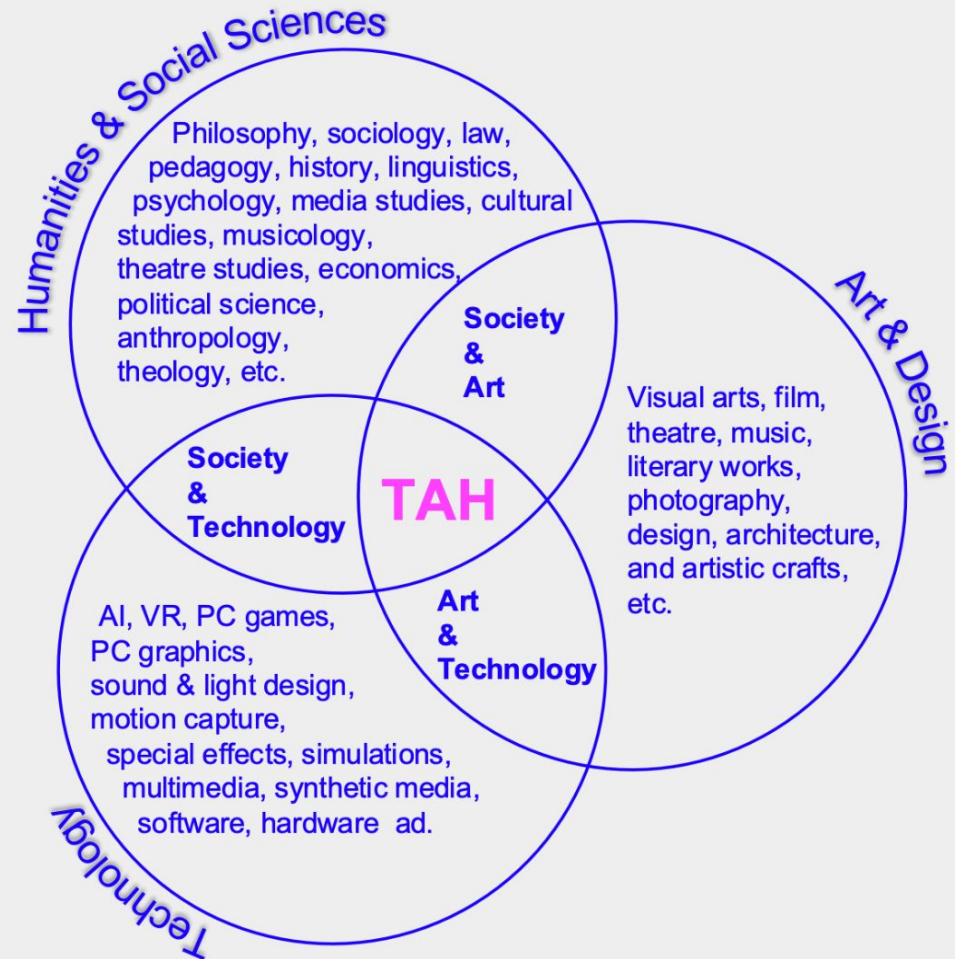
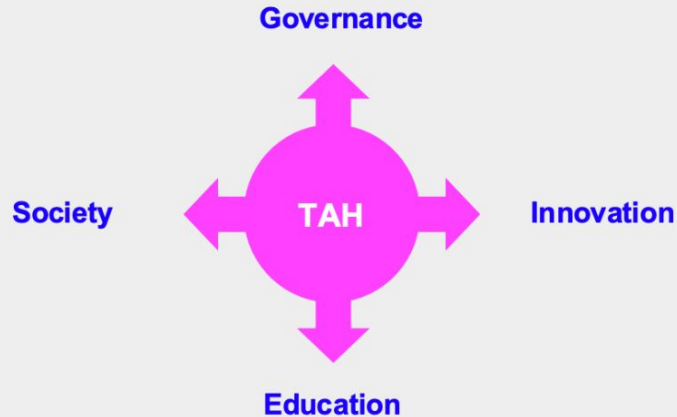
TAH – Centre for Innovations in Technology, Art and Humanities, CZ

Founder Association (August, 2024)

Finance Mix of Resources

Focus TAH is a center for technologically advanced, creative, and socially responsible solutions to the challenges of the future.

Activity Network, policy analysis, lobbying, education, Art-Tech research, communication



Avril Joffe, UNESCO
Johannesburg, South Africa

Supporting intermediaries in the creative economy to make the invisible visible

Global Creative Economy Council
Insights

Avril Joffe, UNESCO Chair
in Cultural Entrepreneurship and
Policy, University of the
Witwatersrand, SOUTH AFRICA

Avril.Joffe@wits.ac.za //
avriljoffe@gmail.com



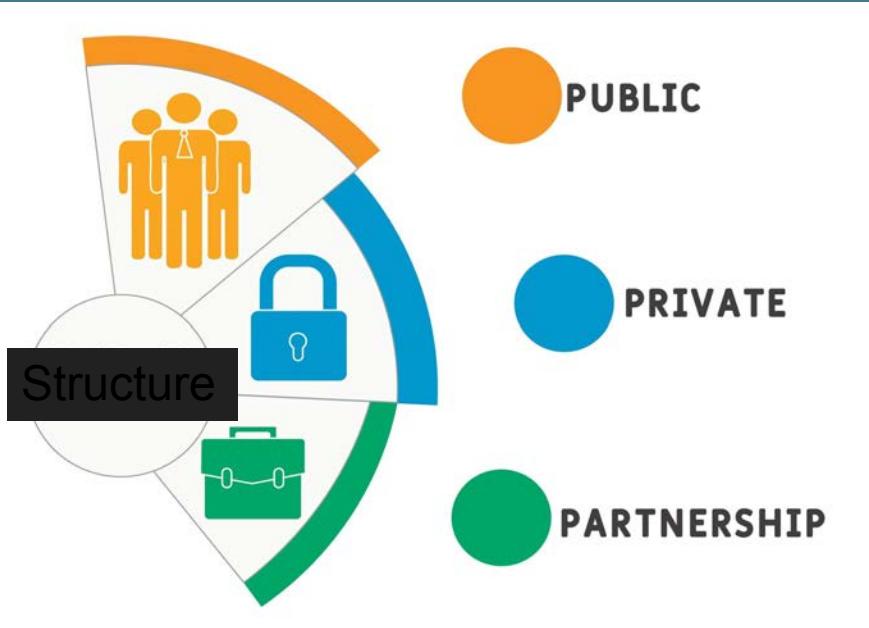
INFORMALITY IN THE CULTURAL ECONOMY *The Relationship between the cultural economy and the informal economy in the global south*

The GCEC - supported by the Policy and Evidence Centre (PEC) and funded by the British Council



<https://britishcouncilcreativeeconomy.medium.co>

Structure / ownership of Intermediaries in the creative economy



Public - the important role of Government
 National government
 Agencies of government
 Provincial/ regional /local

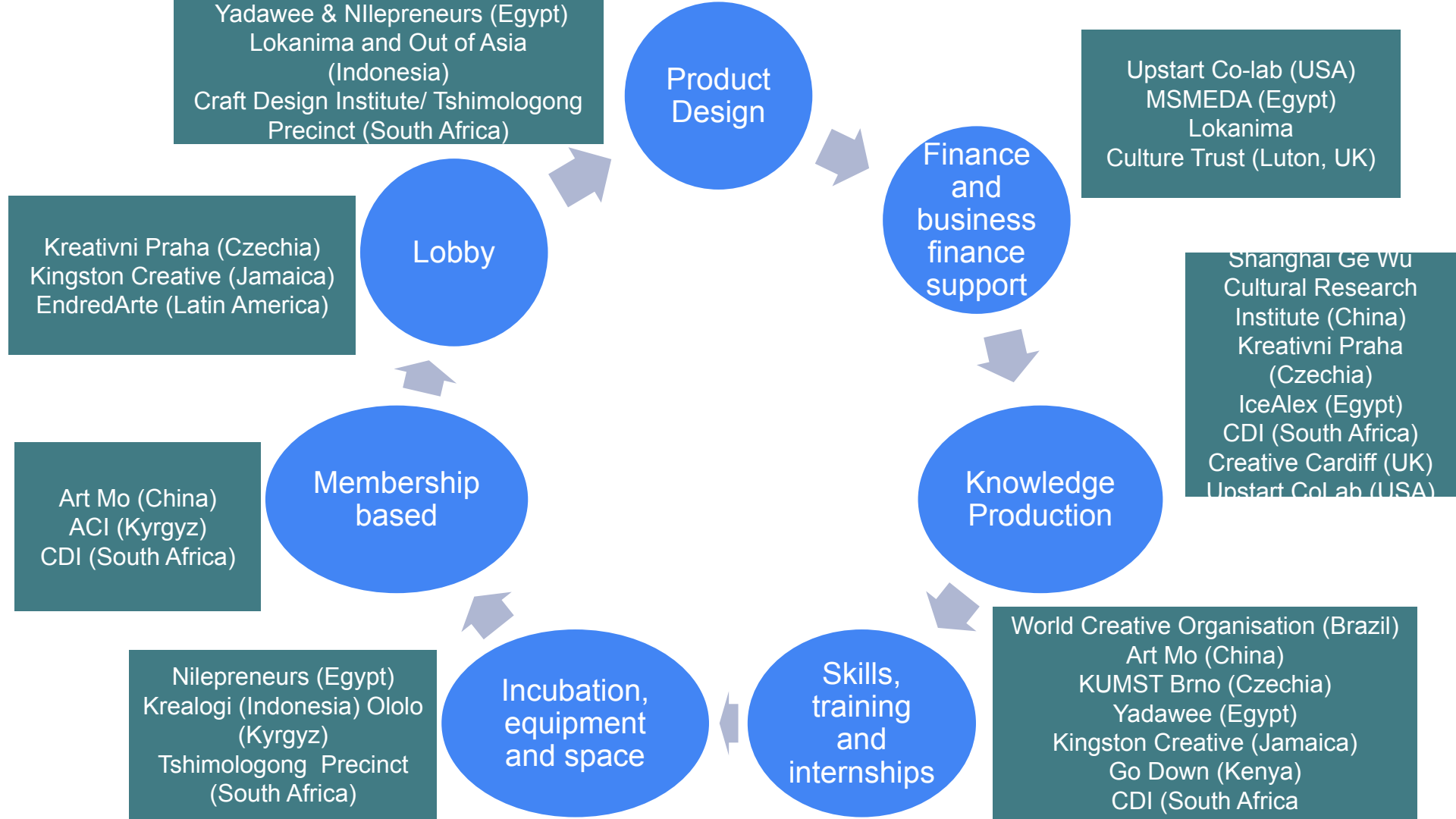
Private – the investments, infrastructure and expertise of corporates
 Corporates, legal, publishing, broadcasters, finance,

Public Private Partnership - bridging the gaps between government, business and creative sector

NGO
 Associations, Unions, Support organisations, research companies, festival managers, trade associations, professional bodies

International development agencies
 Cultural Institutes
 UN bodies
 Development agencies

Academic
 Tertiary and supported institutions
 Basic Education
 Informal and formal training



COWORKING

AT TSHIMOLOGONG DIGITAL INNOVATION PRECINCT

Join our Community and enjoy the following benefits:

- Coworking space on a month to month basis
- High - Speed Internet
- Backup Generator
- Boardrooms
- Access to TMG Makerspace
- Networking & Social events
- Coffee Shop

APPLY HERE:
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Digital Innovation as the intersection between



DIGITAL LAB AFRICA

TSHIMOLOGONG UNIVERSITY

Video Games

| | | | |
|--|--|--|--|
|  Doreen Roshon |  Doreen Roshon |  Doreen Roshon |  Doreen Roshon |
|  Doreen Roshon |  Doreen Roshon |  Doreen Roshon |  Doreen Roshon |
|  Doreen Roshon |  Doreen Roshon |  Doreen Roshon |  Doreen Roshon |

Intermediary activities

Innovation

Ice Alex (India) , Nilepreneurs (India), Krealogi (Indonesia), ACI (Kyrgyzstan), Creative Industries Park (Kyrgyzstan), Tshimologong Precinct (South Africa)

Enterprise Development

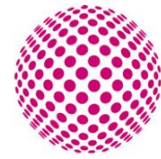
Shanghai Ge Wu Cultural Research Institute (China), Lokanima (Indonesia), Krealogi (Czechia), Oat of Asia (Indonesia), Creative Dignity, Craft Village, ACI, Creative Industries Park (Kyrgyz), Go Down (Kenya) , Tshimologong and CDI (South Africa), Upstart Co-lab (USA)

Digital platforms

Africa No Filter (Africa) Art Mo (China) MSMEDA (Egypt) Craft Village and Utsav, IME (Egypt), CEP (Nigeria) Tshimologong and CDI (South Africa), Creative Cardiff, Culture Trust (UK) , Kingston Creative (Jamaica)

**Andrea Dempster Chung,
Creative Jamaica**

Jamaica Country Context

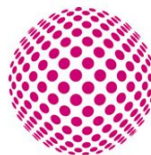


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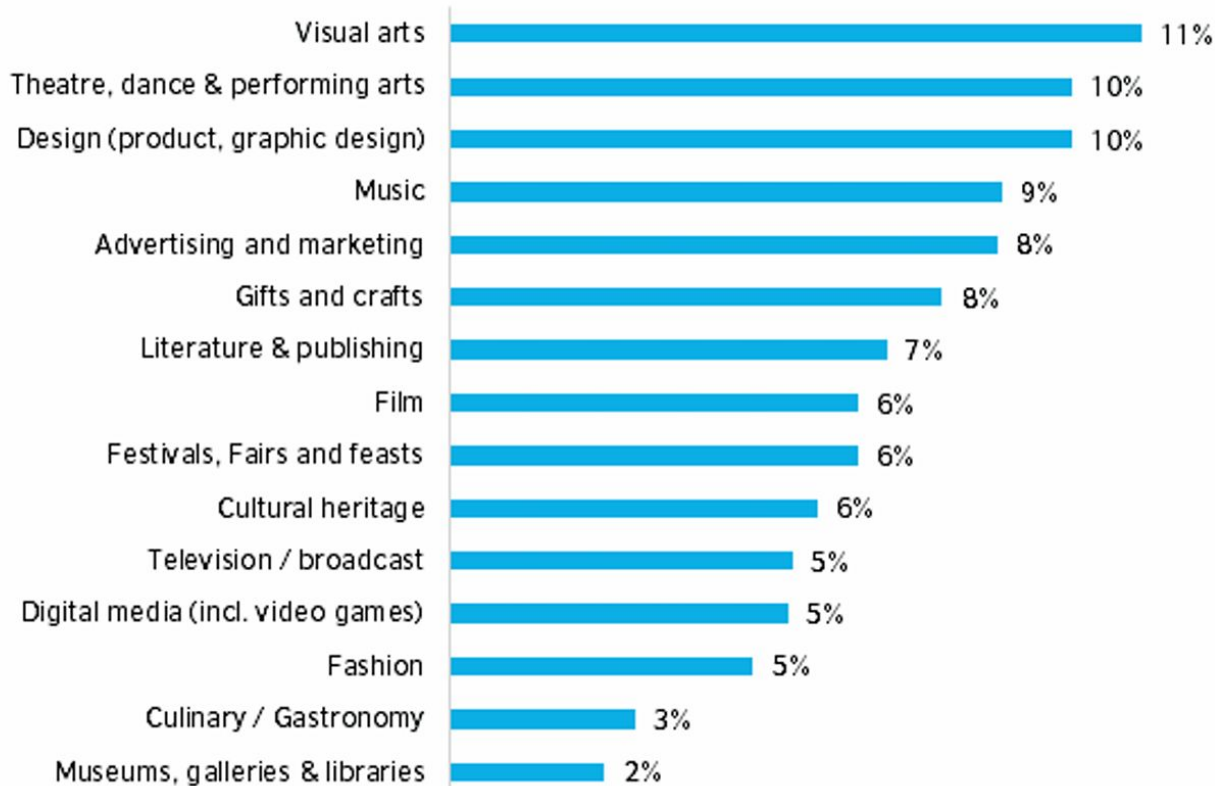


- Population – 2,825 million
- GDP of 19.42 billion USD
- UNESCO Creative City of Music (2015)
- Remittances 18% of GDP
- Creative Economy (*UNESCO*)
 - 5.2% GDP
 - \$13,75 million USD
 - 3% of employment

Jamaica Creative Industries

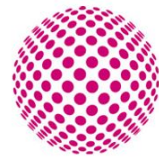


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Source: Nordicity Survey (2020)

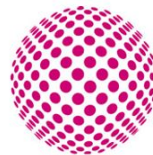
Strategy: People & Place



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Solution: Createch



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Business & IP Registration Drive

133 Companies / IP Registered

1

2

3

4

5

6

7

8

9

10

Stakeholder Culture Forum

Convening of 100 Stakeholders

Hackathon Events

160 entrepreneurs

Database Platform

435 creatives in Database

27 Caribbean countries

Art District Development

106 murals

77 art festivals

60k visitors to Art District

Business Training

1,787 Training Opportunities
in business and digital skills

Creative Hub Accelerator & Incubator

40 Creative businesses accelerated

41 Businesses incubated.

Travel Grant Programme

8 Creative entrepreneurs
travel overseas to explore
new markets

Investment Pitch Competitions & B2B Meetings

147 creatives trained to package and pitch
investable projects

10 creatives receive funding

\$12k in funding

47 B2B Meetings

Technology 'Kulcha' App

40 creatives on platform
for tours, ecommerce and
navigation

Impact



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Alexandra Stulz
Ragamuffin Inc.



Tanya Batson - Savage
Have A Bawl Productions



Kaiel Eytle
Watooka Films



Cleon Williams
F.R.A.S. Publishing

Creatives
Trained

1,553

Programme
Investment IDB

\$1.2m

Visitors to Art
District

60k

Technology
Adopted

92%

Businesses
Registered

133

Laura Callanan, Upstart Co-Lab
New York, USA

*“Impact Investments are investments made into companies, organizations and funds with the intention to generate **social** and **environmental** impact alongside a **financial** return.”*



Creativity and culture offer market rate returns, social & environmental impact, an innovative edge

Art patrons are
investing for
impact in the
cultural sector

Impact
managers
find social &
environmental
returns in the
creative
economy

Conventional
managers
expect market
returns from
creativity &
culture

Silicon Valley
knows creativity
and culture offer
an innovative
edge

Leading global art patrons, foundations, and cultural institutions are demonstrating that the creative sector is both a source and use of impact capital.

Fund managers are investing in the creative economy for market rate returns — and social and environmental impact.



The 294 members of the Global Impact Investing Network invested \$221B; only 0.1% was allocated to “arts & culture.”

Impact investing in the creative economy is not at scale

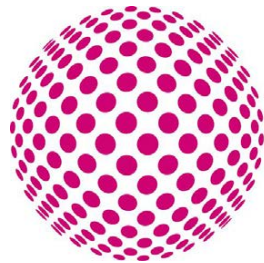
Impact investing leaders have come from tech and finance, not art and design

Investing requires a creativity lens to see beyond “arts & culture” and to focus on creative industries

Impact funds are trailing venture capital funds in recognizing the power of cultural leaders to predict and shape consumer behavior

Impact investors and creative leaders are not talking and working together

RAHMAT.



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