

**THE GROWTH AND POTENTIAL FOR THE CREATIVE INDUSTRY IN
DEVELOPING COUNTRIES: CHALLENGES AND OPPORTUNITIES IN KENYA
(2000 -2016)**

BY

HARRIET KWAMBOKA ONGAKI

**A RESEARCH PROJECT SUBMITTED TO THE INSTITUTE OF DIPLOMACY
AND INTERNATIONAL STUDIES IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE AWARD OF MASTERS OF ARTS DEGREE IN
INTERNATIONAL STUDIES OF THE UNIVERSITY OF NAIROBI.**

DECEMBER, 2018

DECLARATION

I hereby declare that this project is my original work which has not been presented for a degree in this, or any other university or learning institution.

Signed.....

Date.....

HARRIET KWAMBOKA ONGAKI

R50/81068/2015

This project has been submitted under my approval as the university supervisor.

Signed.....

Date.....

GERRISHON IKIARA

SENIOR LECTURER

DEDICATION

I dedicate this research project to my Husband, Vincent Nzuve, without whom, I would not have completed this project.

I would also like to dedicate this project to my Father, whose encouragement and support was very key as well.

ACKNOWLEDGEMENT

I would like to express my greatest gratitude to my supervisor Gerrishon Ikiara, as well as the Director of the Institute of Diplomacy and International Studies, Professor, Amb. Maria Nzomo, for giving me the opportunity to embark on this project and the immense guidance offered.

I also thank my friends who helped me put it together.

ABSTRACT

Over the past several decades of debate regarding the mechanisms of economic development and growth in a rapidly digitising and globalising world, one of the key elements that has come to the forefront of discussion and policy discourse is the rapidly expanding service sector worldwide. In an age of unprecedented innovation, the service sector has grown quickly, upsetting formerly established societal mechanisms and changing the face of modern employment as participation in other sectors has slowly dwindled. Within this shift towards a service sector and/or knowledge-based economy, a sub-sector known as the cultural and creative industries emerged.

The study examined the factors that have affected the growth of the creative industry in Kenya with a view of creating a better understanding of how the sector is connected to the country's economic development and the global market.

By the use of quantitative and qualitative methods, through interviews and analysis of numerous reports on the issue, the study was able to deduce that there is need for an enabling environment created by the government by offering incentives for entry into the industry and relaxed licensing procedures to ensure growth of the industry. Leaders in higher learning institutions must plan institutional structures in their academic debate and governance systems that will be an empowering environment of utilizing creative and ethnical industries. Pro-activity is needed to assist the evolvement of the creative economy by making sure that clear strategies that are less political are produced. Therefore, it is necessary for the government to aid in evolvement of this sector by not only pumping funds into it, but also holding workshops and seminars to create more enlightenment.

TABLE OF CONTENT

DECLARATION.....	ii
DEDICATION.....	iii
ACKNOWLEDGEMENT.....	iv
ABSTRACT.....	v
TABLE OF CONTENT.....	vi
LIST OF FIGURES.....	ix
CHAPTER ONE:BACKGROUND.....	1
1.0Introduction.....	1
1.1 Background to the study.....	1
1.2 Statement of research problem.....	4
1.3 Research questions.....	6
1.4 Objectives of the study.....	6
1.5 Hypothesis of the study.....	7
1.6 Justification of the study.....	7
1.7 Literature review.....	7
1.7.1 Introduction.....	7
1.7.2 Cultural, Economic, Technological, and Scientific Creativity.....	12
1.7.3 Economic Creativity.....	12
1.7.4 Technological Creativity.....	13
1.7.5 Creative Activity Domains.....	15
1.7.6 Creative Industries.....	18
1.7.7 Content Industry.....	19
1.8 Theoretical framework.....	22
1.8.1 Creative Class Theory.....	22
1.8.2 The Star Model.....	24
1.9 Methodology.....	25
1.9.1 Research design.....	25
1.10 Chapter outline.....	27

CHAPTER TWO:THE GLOBAL TRENDS OF CREATIVE ECONOMY	
GROWTH AND ITS DOMAINS	29
2.0 Introduction.....	29
2.1 The advent of the ‘Creative Economy’	30
2.2 Political and Scientific Interest	32
2.3 Government and the creative economy.....	33
2.5 Conceptual approaches in understanding the creative economy	36
2.6 Sectoral approaches	39
2.7 Transversal approaches	43
2.8 Characteristics of creative industries	48
CHAPTER THREE:CREATIVE INDUSTRIES AND ECONOMIC GROWTH..	55
3.0 Introduction.....	55
3.1 Nature and significance of creative economy.....	56
3.1.1 Strides in the creative economy.....	56
3.1.2 The genesis of the creative economy	57
3.1.3 Positive change to the creative industry	60
3.2 Economic character of creative output	61
3.3 The global context of the creative industries	65
3.4 The socio-politico-economic picture of creative industries.....	69
3.5 Creative industry in contemporary global economic development	69
CHAPTER FOUR:ANALYSIS OF THE CREATIVE INDUSTRY IN KENYA	
AND THEIR POTENTIAL IMPACT ON THE ECONOMY	72
4.0 Introduction.....	72
4.1 Creative industry in Kenya	72
4.1.1 Creative industry Sectors.....	72
4.1.2 Strides Made by the Creative Industry	73
4.1.3 Status of the Creative Industry in Kenya.....	73
4.2 The creative industry in Kenya: a contextual perspective	75
4.3 Some key examples of the Creative Economy in Kenya.....	88

4.3.1 Kenya Cultural Centre - A Venue for the Future.....	88
4.3.2 Buni TV and Media – A Platform for Africa.....	89
4.3.3 BRCK – An African Solution to Internet Connectivity.....	89
4.3.5 Asilia – Connecting London and Nairobi	89

CHAPTER FIVE:SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS.....	91
5.1 Introduction.....	91
5.2 Summary of Findings.....	91
5.3 Conclusions.....	92
5.4 Recommendations.....	93
BIBLIOGRAPHY	94

LIST OF FIGURES

Figure 2.1 Exports and Imports of Creative goods	29
Figure 2.2 Creative Industry gaining prominence:.....	31
Figure 2.3: Political and Scientific Interest	32
Figure 2.4 Government and the creative economy.....	35
Figure 3.1: Strides in the creative economy	56
Figure 3.2: Positive change to the creative industry	61
Figure 4.1: Creative industry Sectors	72
Figure 4.2: Strides Made by the Creative Industry.....	73
Figure 4.3: The Kenya creative industry road map 2012	76
Figure 4.4: The Kenya creative industry framework.....	78
Figure 4.5: Double GDP and employment growth rate to 10 per cent by 2017.....	80

CHAPTER ONE

BACKGROUND

1.0 Introduction

Over the past several decades of debate regarding the mechanisms of economic development and growth in a rapidly digitising and globalising world, one of the key elements that has come to the forefront of discussion and policy discourse is the rapidly expanding service sector worldwide. In an age of unprecedented innovation, the service sector has grown quickly, upsetting formerly established societal mechanisms and changing the face of modern employment as participation in other sectors has slowly dwindled. Within this shift towards a service sector and/or knowledge-based economy, a sub-sector known as the cultural and creative industries (CCIs) has emerged as individuals and companies worldwide have begun to invest and capitalize upon the potential of creative products on the world market. The present study examined the challenges and opportunities for the growth and potential of the creative industry in the developing countries using Kenya as a case study for the periods between 2000 and 2016.

1.1 Background to the study

The pattern of production and trade has been transformed by innovation and creativity.¹ To stay competitive and sustainable, all sectors of the economy must address these issues. The developed world is already ahead in matters creativity and innovation with the developing

¹United Nations Conference on Trade and Development (UNCTAD). 2008. Creative Economy Report 2008: The Challenge of Assessing the Creative Economy: Towards Informed Policy-making. United Nations; United Nations Conference on Trade and Development (UNCTAD). 2004. Creative Industries and Development, 11th session, Sao Paulo, Geneva.

world lagging behind. However, this is slowly changing with the intervention of the UN focus on the developing region growing. The challenge with the developing world today is lack of data and the disparity in the understanding of these countries' creative economies.² The difference in the understanding has led to the use of varying terms in its description.³

Every country around the world has creativity in different forms. Creativity provides an avenue for countries to move from natural, political and economic restraints; by extension, therefore, proper tapping of the creative economy holds a competitive advantage in the global market.⁴ Additionally, the creative industry is of value in the post-industrial knowledge economy.⁵ The industry provides for cultural identity and promotion of cultural diversity.⁶ The service industry is expanding worldwide and has attracted a number of debates. The increased levels of innovation witnessed globally, has seen the service sector equally follow the same trend, disturbing conventionally established societal mechanisms and changing the face of modern employment as participation in other sectors has slowly declined. It is the shift towards a service sector that has seen the emergence of the creative industry as organisations and individuals have developed an appetite for a global market for their products.

The creative industry is based upon a robust and dynamic human resource that sees the interaction of human activities with a number of stakeholders in the innovation process.

² Ibid

³ Ibid

⁴Creative Economy Report 2008: The challenge of assessing the creative economy towards informed policy-making (UNCTAD/DITC/2008/2)19 Apr 2008, 357 page(s), 2668.0 KB

⁵ Louisa, 2012

⁶European Commission (2006). The Economy of Culture in Europe. Luxembourg: European Commission.

The creative industry has also claimed space in the policy agendas globally and Hendrik claims that innovation has transformed how individuals create and consume cultural products.⁷ The discourse on the contribution of the creative industry to the economy has not only grown in the developed world but in the developing world as well. This debate has witnessed the developing world targeting unconventional ways including the unemployment of youth, and a shift in the reliance of economic growth on non-sustainable sectors like mining.⁸

The definition of creative industry has widened overtime to encompass a range of sectors from theatre and music to research and design; with equal measure, it encompasses challenges in the measure of its impact to the economy.⁹ The creative industry which originates from the individual creativity, skills and talent have the potential for wealth and job creation through generation and exploitation of intellectual proper.¹⁰ Its potential to contribute to the economy has seen it gain attention from the 1990s globally. While there is a general consensus on its contribution, there is emergence of debate on the side effects of its growth including gentrification of cities and rising inequality.

⁷Hendrick, van der Pol, 2007. Key role of cultural and creative industries in the economy

⁸South African Cultural Observatory (2017). Research Report: Regional Development – The Cultural & Creative Industries in South Africa: A case study of the Sarah Baartman District.

⁹British Council. (2014). Creative Economy. [online] Available at:
<http://creativeconomy.britishcouncil.org/>

¹⁰Cunningham, S. 2002. From Cultural to Creative Industries: Theory, Industry and Policy Implications. Creative Industries Research and Applications Centre: Queensland University of Technology.

1.2 Statement of Research Problem

The creative industry has the potential for job creation and these jobs have their origin in individual creativity, talent and skills. In turn, the industry thus has wealth creation potential by means of generating and exploiting intellectual property.[1] Due to its contribution to economic growth, the creative industry has acquired interest since the 1990s globally because creativity was seen as the foundation of innovation which was viewed as the new economic growth driver. Writers such as Flew[2] argues that the economic attention the sector has witnessed in the recent past is credited to the artistic nature of such work as of Microsoft whose ratio of tangible assets to market value was tiny in the 1990s but has since grown. There is an indication of a lack of standardization in the sector and in turn, many developing countries see the creative industry as simply a celebration of our culture and heritage without minting much economic value from it. This is in stark contrast to the developed world where the industry is seen as a key economic driver and source of revenue. Many African countries have not been able to turn around the fortunes of their creative industries, with the continent contributing only 1% to the sectors' global market share.

A lot has been written about the attempts to positively influence policy affecting the creative industry. In the 1990s World Trade Organization addressed free trade,[3] though not with acceptance by all countries that, for example were not in support of the consumption of Hollywood production. The fear being that overconsumption of Hollywood films would kill their film industries. These happened when people in the industry complained of the lack of attention the developing countries were getting.

The African Union Plan of Action on Cultural and Creative Industries was adopted by the AU in 2008 with an aim to encourage and spur discourse of the importance and contribution of the creative industries to the economy by African states. Such a move had been taken earlier by UNESCO when it adopted the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2005 that saw two thirds of African states ratifying the convention, an affirmation of cultural diversity as a defining characteristic of humanity, and a recognition of cultural diversity as an essential component of common heritage of humanity that should not be washed away, but should be cherished and passed to the future generation.

However, the question still remains why Africa's creative industry is not growing to global standards despite African governments' policy intervention strategies and the focus on having it as a key area that needs investment. This study sought to fill the gap by exploring the various factors that might influence the marketing and trade of the creative industry's exports and imports as well as its numerous effects and future prospects for economic development in Kenya.

The aim of the proposed study, therefore, was to examine business environment as well as the challenges and opportunities of the sector in connection to economic development and the global market. This was with a view of finding out the circumstances of their success or failure.

The study assumed that the growth of the creative sector signifies a greater focus towards economic growth and employment through the service sector, a transformation being witnessed across the African continent as a byproduct of de-industrialisation. By highlighting the creative industry of a country such as Kenya, the findings of the study suggests that there is a significant contribution of growth of the creative industry to the overall economy, thereby confirming the assumptions of this study. From the findings, a platform for other developing countries for gaining a better understanding of the relationship between the emergence of the creative industry and economic development as well as its effects in the developing and/or African context is created.

1.3 Research questions

The study was guided by the following research questions.

- i. What inter-sectorial linkages have been formed as a result of the emergence of the creative industry?
- ii. What factors affect the growth of the creative industry?
- iii. How these factors affect the future potential of the creative industry?

1.4 Objectives of the study

- i. To establish the inter-sectoral linkages that have formed as a result of the emergence of the creative industry
- ii. To determine the factors that affect the growth of the creative industry
- iii. To establish how these factors affect the future potential of the creative industry

1.5 Hypothesis of the study

The creative industry has a significant contribution potential to the economy

The creative industry does not have a potential of contributing to the economy

1.6 Justification of the study

The findings of this study are of great significance to the policy makers as it broadens knowledge on the specific role the creative industry plays in the economic sector. At the same time policymakers are informed of the specific parts of the diverse creative industry that is of great contribution and thus deserving more attention. The findings of this study are also of importance to the academicians as it contributes towards a theoretical basis of examining the role and contribution of the creative industry to the economy. The industry players also gain from the findings of this study by gaining understanding of their contribution to the economy and as such claim for their rightful space and negotiate for better ways of improving the sector from the relevant authorities.

1.7 Literature review

1.7.1 Introduction

Across the globe, changes in lifestyle have been witnessed with the rapid transformation in ICT. While ICT has been undergoing transformation, countries are not at par in their adoption of ICT. The rate at which different countries adopt ICT varies, with some being so much ahead and others lag behind. Many a times, this variation is accounted for by economic development. This being the case, suffice is to say that countries will never be at par in terms of ICT because economically, there will always be difference in the state

and rate of development. In cognizance of this, the United Nations Conference on Trade and Development (UNCTAD)¹¹ recommended a paradigm shift when considering development of a country. They suggested an approach that does not limit itself to economics but rather, a holistic one that take different cultural identities, economic aspiration, technological misgivings and social disparities into consideration. In light of these recommendations, the creative economy concept was borne. This approach is not only advocated for by UNCTAD, but with other international agencies such as the World Bank.

Africa's contribution to the Creative Industry globally is negligible, standing at less than 1%. The contribution of Africa to the global creative industry is such a paradox considering that the continent boasts of a pool of talent. The main reason could then be explained by lack of exploitation of this pool. Exploitation of the creative industry promises economic growth in most of the African countries and eventual realization of the Sustainable Development Goals which resonate loudly with the African region.¹² The less than 1% contribution of Africa to the creative industry is mainly by North African countries and South Africa. These findings point to both under investment in the creative and cultural industries on the continent, as well as to its potential for growth.¹³

¹¹UNCTAD (2013). Information Economy Report 2013. The Cloud Economy and Developing Countries. Geneva: UNCTAD. Retrieved April 09, 2018 from http://unctad.org/en/PublicationsLibrary/ier2013_en.pdf

¹² Ibid

¹³ Ibid

Africa is not at the dinner table in the global market of aesthetics, ideas and values as born by film, music, theatre, television and literature due to its underinvestment in the creative and cultural industry. Africa is indeed importing more creative goods than it exports portraying a gross imbalance of trade. Many countries in Africa are not original in their creative industries but tend to emulate the creative industry in North America, Europe, China, India and Brazil.

The creative industry has been heralded by many studies as a significant driver in job creation, foreign exchange earnings, and a catalyst for income generation and a key component in other industries including leisure, printing, tourism and transport.¹⁴ Creative goods have an unrestricted markets, but when talks about its transcending market ability was introduced at the World Trade Organisation in the 1990s,¹⁵ the feedback from many countries was negative for fear of their markets being filled by films and television products from Hollywood, that could in turn obliterate their own audio-visual industries. Worse still was the belief that such a move would impose American values, ideas and worldviews on the consumers.¹⁶ Other than individual countries, some agencies like Oxfam added their voice to the refusal claiming lack of attention to the special needs of the developing countries.¹⁷ The contribution of the creative industry cannot be over-emphasized; its contribution to the US industry for example surpassed that of the tourism industry in 2013 as was published by the Guardian. The creative industry, spearheaded by Hollywood

¹⁴De Propriis, L., Chapain, C., Cooke, P., MacNeill, S. and Mateos-Garcia, J. (2009). The Geography of Creativity. Interim report. London: NESTA

¹⁵The Uruguay Round from 1986 to 1994

¹⁶Finger, et al., 2002

¹⁷ Ibid

accounted for 3.2% (US\$ 504 Billion) of US goods and services. India's Bollywood contributes over US\$ 21 Billion to the economy annually.

In an effort to bring Africa to the dinner table of the global market of the creative industry, the AU in 2008 adopted an ambitious plan of action on cultural and creative industries signify a commitment to the need of developing the sector in Africa. But even before the adoption of the AU Action plan, two thirds of Africa had ratified a UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2005. This is a convention that is alive to the significance of cultural diversity in the formulation of a common heritage of humanity and should be cherished and preserved for the benefit of all.¹⁸ These two moves by Africa call for a preferential access to global north markets and a greater investment in the creative and cultural industries. The move also offers a platform for a rapid expansion of creative and cultural industries in Africa albeit the underlying challenges. Africa is not without a success in the creative industry completely, the Nigerian film industry is one such success story in Africa, in fact, and Nigeria's Nollywood is the second-largest movie industry in the world – after India – in terms of the number of films produced annually.¹⁹

¹⁸UNESCO/UNDP. 2013. Creative Economy Report 2013 Special Edition: Widening Local Development Pathways. New York: UNDP. <http://www.unesco.org/new/en/culture/themes/creativity/creativeeconomy-report-2013-special-edition>

¹⁹Enjoli2014

In terms of Nollywood's contribution to employment in Nigeria, it is second after agriculture with the production of approximately 50 movies weekly, and with about 130 personnel per movie. Much of the investment in Nollywood is by private investors rather than the government. The rapid production model of Nollywood is spreading across Africa with countries such as Ghana, Cameroon and Kenya adopting this model rather than the American and European models predominantly in South Africa and North African countries.²⁰

While Africa is trying to claim a seat at the global market of the creative industry, it still has a lot to do. Without political will and vision of African governments and desire by the private investors to invest in the sector, working together with the government in all respects of the creative industry value chain (education, creation, production, distribution and consumption), may not be feasible.²¹ East African countries are not left out in the desire to enhance the contribution of the creative industry to the economy. Recognizing the significant players in the industry being micro and medium enterprises who take risk and are passionate about the industry and may be lacking capacity, the East African Legislative Assembly (EALA) passed a bill in 2005 (East African Community (EAC) Culture and Creative Industries Bill) seeking to regulate the establishment and management of creative industries in the community.

²⁰ Ibid

²¹Joffe. A. et al (2003) Cultural Diversity and the Impact of Globalisation, paper prepared for the Department of Arts and Culture, South Africa as the Developing countries position paper for the International Network of Cultural Policy (www.incp-ripc.org)

1.7.2 Cultural, Economic, Technological, and Scientific Creativity

Discourse on scientific creativity date back to the 1960s.²² Inquiries that are scientific in nature begin with a combination of imagination and observation.²³Contribution of new knowledge is the basis of scientific inquiry especially in science and mathematics.²⁴ The outcome of scientific inquiry yields technological innovation and economic growth with the ability of informing values. Scientific creativity is beyond the scope of this study but its significance cannot be overlooked as there is association between it and other sectors in the creative industry (technological, cultural and economic). With the growth of ICT, technological creativity has taken a significant role in the globe through the works of arts, design and heritage, the contribution of cultural creativity and thereby providing a rich experience to communities.

1.7.3 Economic Creativity

The creative economy is closely associated with economic activity.²⁵ For a country to be competitive and self-sustaining, there is need for innovation. Natural resources are not the only sources of economic growth, countries without natural resources can compete in alternative ways including through creativity and innovation. Countries such as Singapore, without natural resources have been able to attain development status within short span of

²²Lehman, H. C. (1960). The age decrement in outstanding scientific creativity. *American Psychologist*, 15(2), 128-134.

<http://dx.doi.org/10.1037/h0041844>

²³ Hu & Adey 2002

²⁴Mitchell, W.J., A.S. Inouye, & M.S. Blumenthal. 2003. *Beyond Productivity: Information Technology, Innovation and Technology*. The National Academy Press: Washington.

²⁵United Nations Conference on Trade and Development (UNCTAD). 2008. *Creative Economy Report 2008: The Challenge of Assessing the Creative Economy: Towards Informed Policy-making*. United Nations.

time through development in the technological sector.²⁶ Singapore still has opportunity of advancement through enhancement of creativity of its population. Creativity evidently therefore can contribute to the growth of a nation; it brings capital and ideas together in an innovative way that can create products and services which are core for economic growth.²⁷

Alliances in the fields of information technology and biotechnology have a synergic effect in the creation of innovative services and products by means of supporting one another. This is particularly noted in fast moving, high technology economic groups. Thus, economic creative is closely associated to technological and ethnic facets. Although the evolvement of economy may not rely on technology and ethnicity, both may have significant contribution.

1.7.4 Technological Creativity

Creativity, innovation and technology relate in many ways.²⁸ For example, in engineering and automation industries, inventiveness and creativity play a big role in the technological formulation.²⁹ These technological formulations make the standard of life better when there's creation of successful merchandize, which generates income through utility patent licensing. Through the years, there have been advances in technology which have led to more peremptory market request.³⁰ Technology has been applied in a lot of sectors and

²⁶Teo & Huang 2005, 593

²⁷Mitchell, W.J., A.S. Inouye, & M.S. Blumenthal. 2003. *Beyond Productivity: Information Technology, Innovation and Technology*. The National Academy Press: Washington.

²⁸Smith, M.K. 2007. *Tourism, Culture and Regeneration*, edited by M.K. Smith, 1-11. CAB International: Oxfordshire.

²⁹Mitchell, W.J., A.S. Inouye, & M.S. Blumenthal. 2003. *Beyond Productivity: Information Technology, Innovation and Technology*. The National Academy Press: Washington.

³⁰Allenby, B. 2006. *The Real Death of Environment*. *Environmental Quality Management*, 16 (1): 1-9.

features of human life from transportation, civilization, leisure, education, financial affairs and health.

Creativity is the mental ability that aids an individual to think beyond the borders, which results in innovative and creative approaches to certain pieces of art.³¹In this case, when it comes to technology, creativity is stated a lot because they go hand in hand.³²Technological innovations boost sectors such as entertainment (music and films), animation and digital content. Music is mostly made using technology and at the same time, there's a lot of creativity needed in order to create original and eye catching content, when it comes in their videos.³³This includes their dressing style and dance routines. Infrastructure has also been made easy as well and easily accessible in the developing countries because its pocket friendly as technology has assisted in its steady growth.

The Asian region led by China and India has a very big potential ability to lead in economic power in the present day, because of its rapid development.³⁴Technological infrastructure in Japan and South Korea has made them economic leaders in the past two decades because of their influence in the world's economy. Since most of the government leaders in those Asian countries became fully aware of progression made by technology to the economy,

³¹Banks, M., D. Calvey, J. Owen, & D. Russell. 2003. Where the Art is: Defining and Managing Creativity in New Media SMEs. *Creativity and Innovation Management*, 11(4): 255-264.

³²Yusuf, S. & K. Nabeshima. 2005. Creative Industries in East Asia. *Cities*, 22(2): 109-122.

³³McGray, D. 2002. Japan's Gross National Cool. *Foreign Policy*. June/July 2002. Accessed on the 17th April 2018. <http://www.japansociety.org/resources/content/2/0/5/4/documents/gross%20national%20cool.pdf>.

³⁴Mahubani, K. 2008. *The New Asian Hemisphere: The Irresistible Shift of Global Power to the East*. Public Affairs: New York

they have put their attention more on flourishing their technology. This has led to inauguration of big projects on technology transformation based on the 2030 vision.

Japan and South Korean technology progress is encountered globally through their brands which are leading in household merchandise. Non-western countries have made Japan their role model because of its success. This has motivated other countries in working closely with Japan and South Korean governments and companies so as to raise their bars economically.³⁵

The government of Japan has recognized the ability in their content industry that will keep their economy buoyed up in the international market. More countries in the Asian region are improving facilities and infrastructure in their content industries to match those of Japan and South Korea. The content industry has power to promote cultures in countries and that's why most countries are assertive in growing and advancing their content industry.

1.7.5 Creative Activity Domains

While creativity and economics are concepts that have been in existence for a long time, the nexus between the two in a way that yields value, has not.³⁶The significance of the relationship between the two concepts is gaining traction in social science discourse.³⁷

³⁵New Strait Times. 'Najib Names 2010 Year of Creativity and Innovation'. New Strait Time, December 24, 2009.

³⁶ John Howkins (2001, 15)

³⁷Kong, L., C. Gibson, L-M. Khoo,& A-L. Semple. 2006. Knowledge of the Creative Economy: Towards a Relational Geography of Diffusion and Adaptation in Asia. *Asia Pacific Viewpoint*, 47(2): 173-194.

What matters is not the timing but recognition of the contribution of this sector to economic growth.³⁸

UNCTAD³⁹ defines the creative economy in a way that is inclusive of all countries. While defining the concept, UNCTAD identified five potential contributions of the sector. This sector can promote yields, job generation and export gross, while in the meanwhile encouraging social incorporation, cultural variety and human evolvment. This sector encourages productivity, ethnicity and social features relating with technology, IP and tourism targets. It is a set of comprehension-based productivity occupation and intersects at small and big levels of the economy. This sector is a practicable evolvment choice calling for established; highly disciplinary feedback which is essential to the sector of creative production.⁴⁰

The UNCTAD report further suggests that there can be competition between developed and developing countries, and that there is no one-size-fits-all approach sector.⁴¹ On the same vein, Schultz & van Gelder opine that some developing countries like Afghanistan,

³⁸United Nations Conference on Trade and Development (UNCTAD). 2008. Creative Economy Report 2008: The Challenge of Assessing the Creative Economy: Towards Informed Policy-making. United Nations.

³⁹ Creative Economy Report 2008: The challenge of assessing the creative economy towards informed policy-making (UNCTAD/DITC/2008/2)19 Apr 2008, 357 page(s), 2668.0 KB

⁴⁰ Ibid

⁴¹United Nations Conference on Trade and Development (UNCTAD). 2008. Creative Economy Report 2008: The Challenge of Assessing the Creative Economy: Towards Informed Policy-making. United Nations.

Bangladesh, Kenya and Somalia would benefit more if they concentrated in making the legal system, particularly copyright law, function more effectively.⁴²

Governments around the world have shown interest in the creative industries with an increased effort in policy development targeting this sector. There is a general belief that the potential for the creative economy to the economic growth of the economies of nations is immense, together with creation of employment to the youth.⁴³ Literature reveals that the immense economic growth in West Europe and the USA in the last three decades can be credited to the developments in the creative economy. Interests in developing nations especially in Asia to follow the same model as that of the USA and West Europe have emerged. However, the creative economy model in the West may not suit the developing world unless with modifications. For example, the democratic model in the creative industry in the West may not work in China with the autocratic top-down model. Despite this reality, scholars in China believe that China is experiencing the same creative development phases just as was experienced in the West.⁴⁴ Keane echoes Li Wuwei and opines that the development of creative economy in China is localized with regional interpretation of the idea of creative industries on need and resource availability basis with culture given emphasis as opposed to the West where new media, user-created content and consumer productivity was emphasized.⁴⁵

⁴²Schultz, M. & A. van Gelder. 2008. Creative Development: Helping Poor Countries by Building Creative Industries. *The Kentucky Law Journal*, 97(1): 139.

⁴³Fleming, T. 2007. Report on the Findings of the Camberwell Creative Sector. Creative Consultancy. Green Paper Report.

⁴⁴Li, Wuwei, (2011). *How Creativity is Changing China*, edited by M. Keane. Translated by H. Li and M. Guo. Bloomsbury Academic: London.

⁴⁵Keane, M. 2007. *Created in China: The Great New Leap Forward*. Routledge: London.

1.7.6 Creative Industries

The creative industry includes those industries that are conventionally creative in writing, production and design. All these merged with production and distribution techniques with an aim of creating and sharing creative content through the service domain of the new interactive technologies. Other arguments fronted about the creative industry are that it is a top-down industry in which it exhibits itself more from the government to the public.⁴⁶

While the contribution of the creative industry to the economy is said to be significant, Oakley contends that relying on it as a single source for the turn-around of economically depressed regions may result in polarized and unsustainable economic development.⁴⁷ It is also imperative to note that the relationship between the success of the creative industries and the cultural policies of a country work in tandem.⁴⁸ Indication from the UK suggests that the contribution of the creative industry to its economy is enormous. In 2001 alone for example, the industry contributed over 112-billion-pounds revenue alongside about 1.3 million jobs.⁴⁹ It has been argued that these figures are contestable because the creative industry is multifaceted. Garnham while echoing this contestation argues that the DCMS has given impressive statistics at the expense of public cultural goods which have been commoditized.⁵⁰

⁴⁶Ibid

⁴⁷Oakley, K. 2004. Not so Cool Britannia: The Role of the Creative Industries in Economic Development. *International Journal of Cultural Studies*, 7(1): 67-77.

⁴⁸Mitchell, W.J., A.S. Inouye, & M.S. Blumenthal. 2003. *Beyond Productivity: Information Technology, Innovation and Technology*. The National Academy Press: Washington.

⁴⁹ United Kingdom's Department of Culture, Media, and Sport (DCMS)

⁵⁰Garnham (2005)

Garnham's contention seems to suggest an exclusion of public cultural goods in quantifying the contribution of the creative industry to an economy. However, this may not hold true to all economies. Similarities have been seen in Asian and European nations in their treatment of the creative industries save for the UK. In Asian and European nations, the creative industry encompasses not only heritage, literature, the press, music, the performing arts, visual and audio-visual media but socio-cultural activities as well.⁵¹ Many nations have not fully developed policies for the creative industry due to the fact that it is a relatively new sector with no policy models.

The growth of the creative industry varies from country to country depending on political will and financial abilities that may act as influencing factors of development.⁵² Perhaps the most hindering factor to the growth of the industry is the fact that majority of players in the industry are small and medium enterprises (SMEs), that face a rough ride to succeed. The development of interest of international agencies like UNCTAD, UNESCO and the World Bank may see a turn-around in the uptake of subsequent contribution of the sector to respective economies.

1.7.7 Content Industry

The content industry is one of the key subsectors of the creative industry. The content industry encompasses many subsectors of the economy. It includes films, music, game

⁵¹Cunningham, S. 2002. From Cultural to Creative Industries: Theory, Industry and Policy Implications. Creative Industries Research and Applications Centre: Queensland University of Technology.

⁵² Ibid

software, and animation.⁵³ Japan emerged as a powerhouse in the content industry in the 1970s seeing their content getting acceptance internationally and consequently becoming a threat to the traditional content industry producers from western countries.⁵⁴

Developments in the Asian region have seen countries such as Hong Kong, Japan and India, who were the pioneers in the region breaking into the global content market with their creative products. These particular countries previously relied on creative content from the West with children in Japan for example growing up with Mickey Mouse and Superman cartoons in the 1950s. Venturing into the creative industry saw countries like Japan introducing their own content, Ultraman (first created in 1966), followed by Doraemon (produced as a cartoon version in 1979), Mask Rider and many others which competed with products from the West.⁵⁵

India just like Japan has ventured into the creative industry with its film industry surpassing Hollywood and with a number of international awards. Examples of these awards include the 2008 Academy Award to A.R. Rahman's original music, "Jai Ho" from the film *Slumdog Millionaire*. The story is the same for the South Korean content industry that has had significant impact on the global market in general and the Asian region in particular. The creative industry in the Middle-East just as the other countries from the Asian region,

⁵³Yoshimoto, M. 2003. The Status of Creative Industries in Japan and Policy Recommendations for Their Promotion. Nippon Life Insurance Research Institute: Tokyo.

⁵⁴McGray, D. 2002. Japan's Gross National Cool. Foreign Policy. June/July 2002. Accessed on the 17th April 2018. <http://www.japansociety.org/resources/content/2/0/5/4/documents/gross%20national%20cool.pdf>.

⁵⁵Yoshimoto, M. 2003. The Status of Creative Industries in Japan and Policy Recommendations for Their Promotion. Nippon Life Insurance Research Institute: Tokyo.

has witnessed positive reception in Europe, with most of its films getting many awards. It can be argued that the success of the Asian region in the creative industry has motivated other regions to venture into the creative industry. The government of China, Kuwait, Malaysia, Singapore and Thailand are very supportive of the creative industry and its players are working hard to earn the spot of the significant contenders of the sector in that region.

It must be noted that the growth of the content industry in these countries has not been without its share of challenges. Some of these countries like Singapore and Kuwait have relied on the West to develop the creative industry for them rather than establishing and running the sector by themselves. Despite the approach, these countries have reaped a lot from the sector with Singapore earning up to US\$30.5-billion in output, and value-added US\$8.7-billion to the economy in 2001 from the sector.⁵⁶

Singapore is thus a success story in relation to the embracing of the creative industry and the subsequent benefits. The country has been able to harness creative industry development via value addition, interactivity, creation of content and new models of storage and distribution of the creative content.⁵⁷ Just like Singapore, many other countries in this region including China, Malaysia, the Philippines and the UAE boast of attracting key international content producers to establish presence in their countries. This is a sign of advancement in the region in terms of the creative industry. The only challenge of the

⁵⁶Yue, A. 2006. The Regional Culture of New Asia: Cultural Governance and Creative Industries in Singapore. *International Journal of Cultural Policy*, 12(1): 17-33.

⁵⁷ibid

region is the local identity that they still have to grapple with to be able to fully appeal to the global market.

1.8 Theoretical framework

The theoretical framework for this study contains a number of perspectives. Beginning with a focus on the current economic transformation and global shift from a manufacturing to service and/or knowledge-based economy as well as theory regarding the reasons and conditions for the emergence of the creative economy, the following section provides a theoretical basis for this study's chosen methods according to its aim. Applying creative economy-specific theory is a supplement to further understand service sector growth and highlights the unique qualities of the creative industry as a service sub-sector, while also helping to further discern the factors influencing the creative economy emergence in Kenya as well as the future potential of the sector.

1.8.1 Creative Class Theory

One of the leading theories with regard to the creative economy is that of Richard Florida, having pioneered what is known as the creative class theory. As an urban theorist, Florida emphasizes spatial considerations for the creative industry development through a number of cases from the United States which have become so-called "creative clusters", centres of the creative economy and home to a new, collarless class of individuals pioneering a re-imagined societal structure.⁵⁸ The main assertion of this theory is that cities can become a creative cluster simply by having the "3 T's" of talent, technology and tolerance, and in his

⁵⁸Florida, R. 2005. *Cities and the Creative Class*. Routledge: New York.

various writings, a portrait of a young and spirited new found creative class is rising, flocking to urban hubs of creativity to engage in creative production with like minded individuals. Having garnered significant critique for his work, ranging from accusations of propagating an elitist agenda and romanticizing hyper-capitalism to glorifying gentrification, the creative class theory of Florida is used in this study primarily as a basis for considering the various factors influencing the emergence of a creative economy in Kenya on a regional-spatial level, providing additional depth and insight into the specific mechanisms of how the creative industry emerge geographically. While this acted as a powerful catalyst for regional cultural policy world-wide, it still needs to be carefully considered and researched, especially in developing country contexts".⁵⁹

This theory is also considered in the theoretical framework of this study because of its dominance amongst the reasoning of many significant pieces of literature used in the research process of this thesis, from UNESCO documents.⁶⁰ As the international standard, use of this theory can either serve to confirm or provide evidence against the creative class theory, making the study more relevant and contributing to the ongoing and continually controversial discussion on this topic. In addition to being present in popular literature and research, the creative class theory is included in theoretical framework due to its capability to further clarify the specific conditions and mechanisms for creative sector development.

⁵⁹South African Cultural Observatory (2017). Research Report: Regional Development – The Cultural & Creative Industries in South Africa: A case study of the Sarah Baartman District.

⁶⁰UNESCO/UNDP. 2013. Creative Economy Report 2013 Special Edition: Widening Local Development Pathways. New York: UNDP.

<http://www.unesco.org/new/en/culture/themes/creativity/creativeeconomy-report-2013-special-edition>

1.8.2 The Star Model

Modelling national innovation has a new theoretical framework called the star model. The star model takes into consideration the introduction ability of general sections which is a central role in the model clusters. It is also the most distinctive in the star model feature.

Additionally, there's no difference in connection with narrow and broad systems of introduction in the Star model. The cause for pushing clusters to publicity is to stand for a new and supportive way of separating and getting to know an economy, profitable organization, setting, believing and putting into action public plans.⁶¹ Advantages of cluster approach to organizations are conquering clampdowns of conventional sector-based examination and apprehending additional useful connection on the inside and outside the whole innovation system. Cooperation is also emphasized in clusters as it makes it easy for the industry to do exceptional inputs and assists up to date venture development in the same fields. Each of this happens when clusters are given more awareness in modelling national innovation structure.

In this model, the capacity of the government has improved or diminished from national establishment systems performance. Obstacle elimination extent on improving of existing and upcoming clusters is the only character of the public in group evolvment.⁶² There's an influence of the components of the national innovation system by the government. The strength of influence on elements on national innovation system rely on the strength of the

⁶¹Porter, M. (1998).On Competition, Harvard Business School Press.

⁶² Ibid

character of the country. Therefore, the state is a background actor which the evolvement of national establishment systems is led by their actions.

Elements of public evolvement system; structures on development of creative cluster.

Foundation can be placing creative sector among innovation system and this is a character of the innovative groups in public evolvement structure.⁶³ Seven attainable linkages of creative cluster can be expressed in the model. These linkages put together cluster with; teaching, science and research, international network, financing and support organizations, establishment cycle, creative environment, and trading state.⁶⁴

1.9 Methodology

1.9.1 Research design

The study adopted a case study approach. This approach was deemed suitable for this study because the study sought to empirically investigate the creative industry within its real life context. Since the creative industry is multifaceted, the boundaries were thought to be unclear and hence the justification for this approach.⁶⁵ Application of this approach enabled the study to inquire the ‘why’, the ‘what’ and ‘how’ the creative industry contributes to the economy. The application of the case study approach enabled the researcher to gain a deep understanding of the nexus between the creative industry and economics.⁶⁶Due to scarcity

⁶³Jaanieste, L. (2009). Placing the creative sector within innovation: the full gamut, *Innovation: Management, Policy and Practice*, special edition on creative industries and innovation, 11(2), pp 215-229.

⁶⁴ Ibid

⁶⁵ Yin, 1994

⁶⁶ Morris, T., Wood, S. (1999). Testing the survey method: continuity and change in British industrial relations, *Work Employment and Society*, 5(2) pp.259-282.

of data, the case study approach proved to be useful.⁶⁷ A case study research can include both single and multiple case studies.⁶⁸ Here, a single case study, where a number of key “creative sectors” in Kenya’s creative economy are additionally analysed and sometimes compared in order to shed further light on how the creative economy is connected to economic development in parts of Kenya.

This research assumed that the creative industry is undeveloped in Kenya, and so, it is believed that their cultural production and consumption may differ from the rest of the continent and a case study design allows for analysis of the exact conditions that have led to this situation as well as the potential for future growth in the CCIs. Kenya has potential for the growth of the creative industry than other countries in Sub-Saharan Africa, and the proposed study is limited to Kenya because of the challenge of generalizing if the study were to be expanded to include countries with better-established creative economies like South Africa. Therefore conclusions were drawn about Kenya’s creative economy by using the examples of several more-established and/or currently emerging creative clusters as points of comparison, a research strategy for CCIs that has been proven to be effective.

Moreover, this design was beneficial because it facilitated a specific and contextual discussion about the growth of the creative economy in certain regions, allowing space for discussion of the factors that have influenced the creative economy and service sector growth as well as the linkages they create. This design also provided a platform to use the

⁶⁷Eisenhardt, K. (1989). Building Theories from Case Study Research, *The Academy of Management Review*, 14(2), pp. 532-549.

⁶⁸ Ibid

data from the spatial analysis of clusters as well as use data to make a national projection for the future of the creative economy. As opposed to an experimental design looking for a direct connection between creative sector growth or investment and development, this case study design allowed for freedom and flexibility in analysing the complex relationship between inter-sectoral linkages and economic growth and development. The occasional comparative element was additionally beneficial for the purpose of highlighting any potential correlations, and for greater generalisation through evidence from several similar, yet slightly differentiating contexts from the same case of Kenya.⁶⁹ Through this discussion of factors influencing the presence and growth of the creative economy, a broader analysis about the creative industry in Kenya was then discussed in chapters two, three and four.

1.10 Chapter Outline

Chapter one is the introductory chapter to the proposal and comprises of a general introduction to the research, statement of the research problem, objective of the study, rationale of the study, research questions, framework within which the research was carried out, methodology applied, limitations and assumptions of the study, time schedule, Budget and chapter summary and breakdown.

Chapter two highlights the global trend in the growth of the creative economy and its domains and the strategies different economies have employed to grow their creative industry

The third chapter delves in the level of development of the creative sector in Africa/ Kenya

⁶⁹Bryman, A. 2004. *The Disneyization of Society*. Sage Publications: London.

Chapter four is a presentation of the mechanisms affecting the growth of the creative industry in Kenya and their potential impacts to the economy.

Chapter Five: Recommendations and Conclusions. This is the final chapter of the study and it entails the implications of the study and a summary of the findings including the recommendations and limitations.

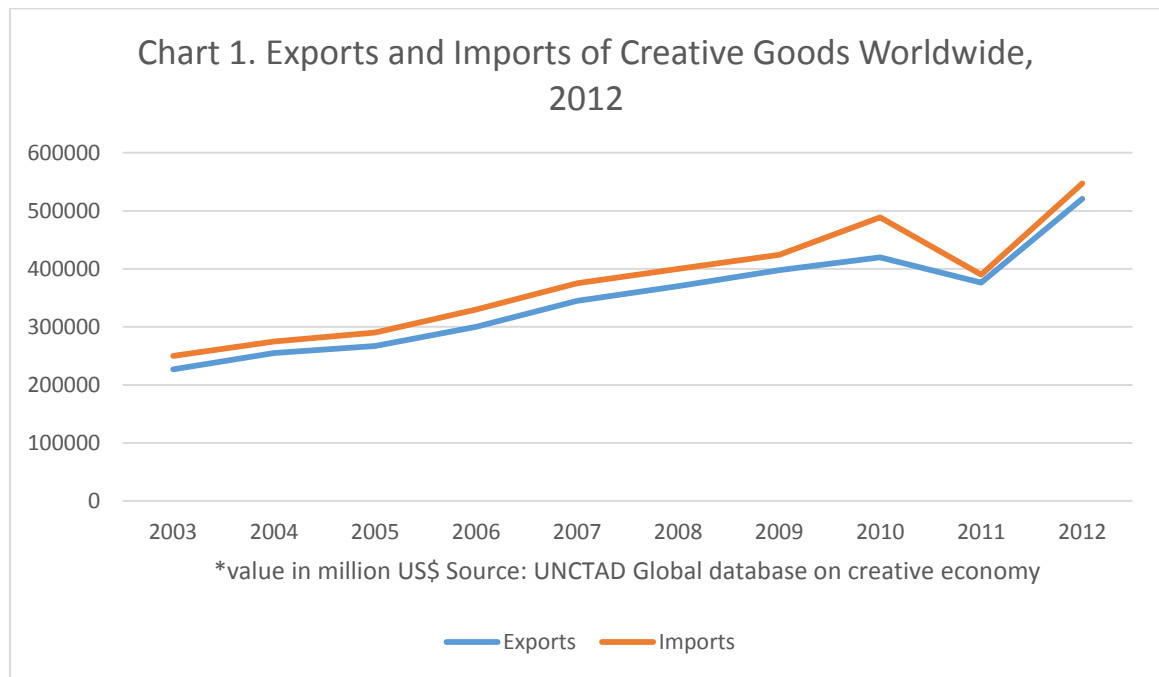
CHAPTER TWO

THE GLOBAL TRENDS OF CREATIVE ECONOMY GROWTH AND ITS DOMAINS

2.0 Introduction

Growth in the international trade of creative goods has been on a rising trend from the year 2000 as indicated in figure 2.1 below. Export of creative goods witnessed a 47% increase in value of approximately \$473,791 million by 2012, and even a greater percentage (56%) in reference to imports for the same period.

Figure 2.1 Exports and Imports of Creative goods



Source: UNCTAD Global database on creative economy

Creative industries have factual significance. Within the last two decades, the phrase creative industry has been given a lot of theoretical and empirical academic

recognition.⁷⁰ Creative industries generally have no accepted definition, and factual studies give their attention on broad range of sectors.⁷¹ There are controversies in classification of innovative productions. The energy of present day trading is understood because of the idea of innovative productions. Also the growing significance of innovative production shows the importance of showing the reputation and improving on accomplishment on people.⁷² Innovative productions in the UK had the first definition of creative industries and it adopted because of associations to the location.⁷³ They include advertising, architecture, ancient markets, gaming, arts, designer fashion, filming, music production, performing arts, publishing, software, and media.

2.1 The advent of the ‘Creative Economy’

The study sought to establish the roots of the creative economy; the findings are presented in figure 2.2 below:

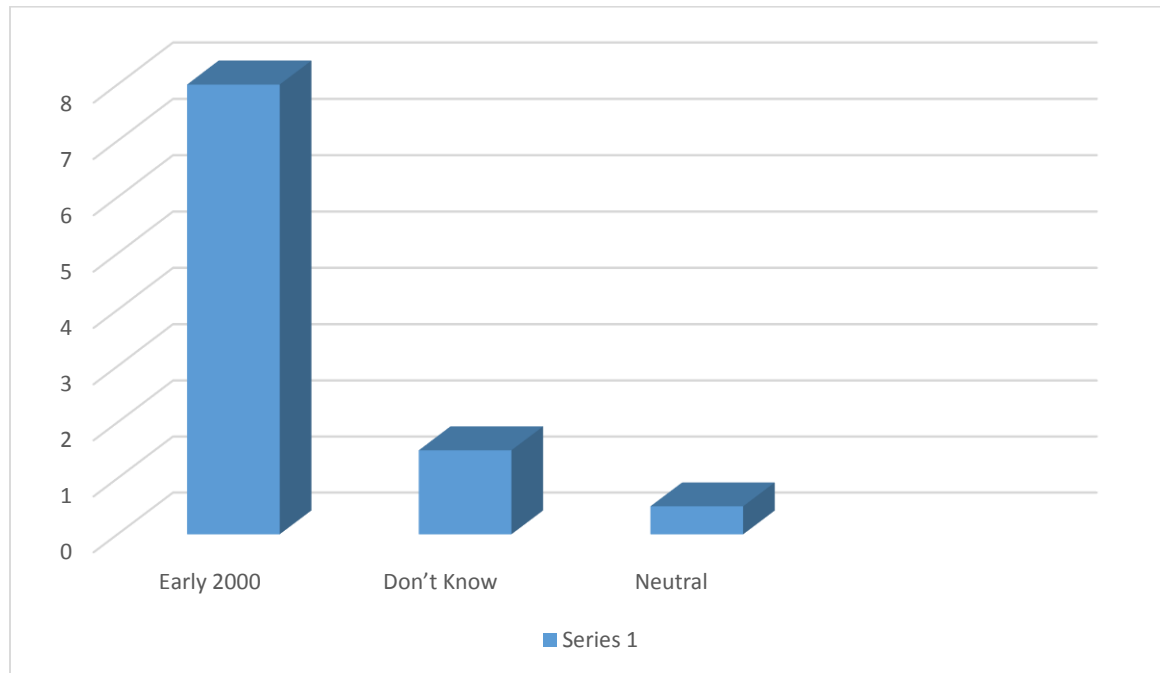
⁷⁰ Hartley et al. 2012; Rantisi et al. 2006; Cooke and Schwartz 2007; Andari et al. 2007

⁷¹ Boggs 2009; O’Connor 2007; Pratt 2009

⁷² Earl and Potts 2004; Potts 2009; Boggs 2009; Hartley et al. 2012

⁷³ DCMS 1998

Figure 2.2 Creative Industry gaining prominence:



Source: Author 2018

The study revealed that majority (80%) of the respondents believed the creative economy as a concept emerged in the early 2000. Fifteen percent did not know when the concept emerged and 5% were neutral. These findings were corroborated by literature that pointed out that the term creative economy was first used in 2001 by John Howkins to link the ideas of cultural creativity and economic innovation.⁷⁴His proposal (Howkins) of the definition of the creative industries was based on the four fields of intellectual property law: patent, trademark, industrial design and copyright. The approach adopted by Hawkins while more

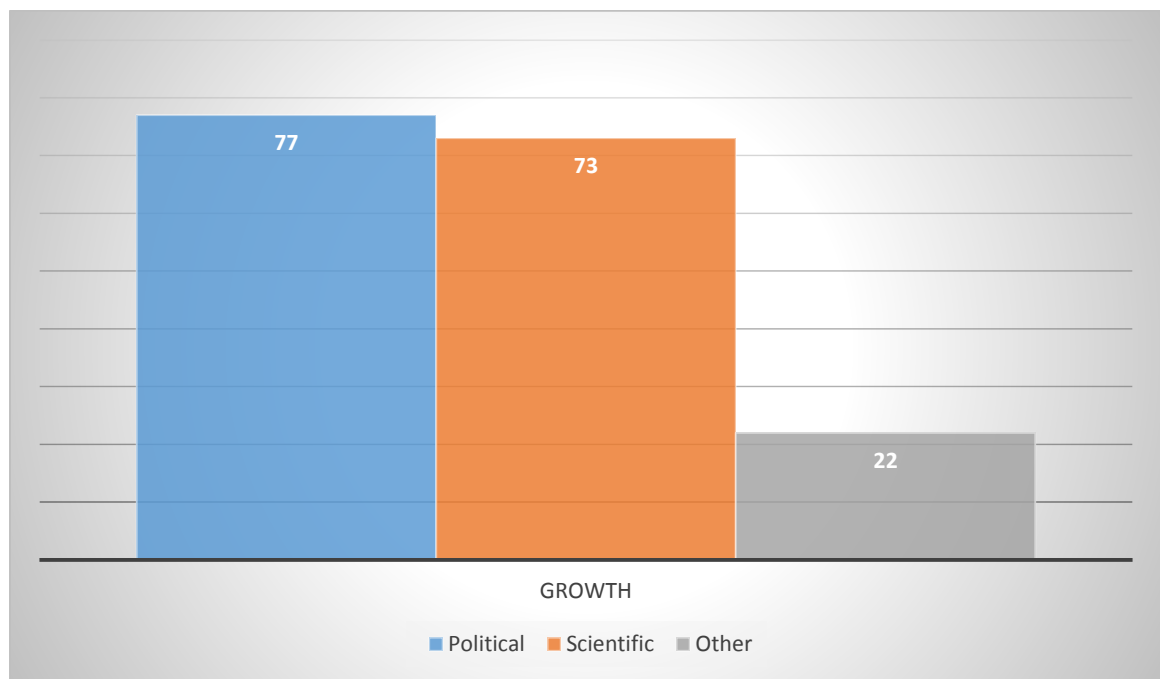
⁷⁴Howkins, J. (2013). *The Creative Economy: How People Make Money From Ideas*. 2nd ed. London: Penguin Books.

open was in line with that initially opined by UK’s Department of Culture, Media and Sport (DCMS).⁷⁵

2.2 Political and Scientific Interest

The study sought to establish how the political and scientific interests have negatively or positively contributed to the growth of the creative industry. The findings are presented in figure 2.3 below:

Figure 2.3: Political and Scientific Interest



Source: Author 2018

The study revealed that in Kenya, there seems to be no political will and thus, it might have affected the growth of the creative industry. Seventy sevenpercent of the respondents argued that if there was political interest, the creative industry would have grown at a speed

⁷⁵ Ibid

higher than the current. Seventy three percent of the respondents opined that science plays a key role in the growth of the creative industry; they believed that science explains innovation and as such when academia develops interest in any industry, the industry is bound to grow. Other sources also alluded to the importance of the political and scientific interest to the growth of the creative industry. The political and scientific interest paid to creativity and its impact on economic and territorial development increased with the 2002 publication of Richard Florida's book on the social ascension of the "creative class." The focus is no longer simply on an economic sector, but also addresses occupations.⁷⁶ Moreover, he expands the concept of creative economy to a significant degree. For Richard Florida, advanced industrial societies have entered a new economic era in which the primary motor of growth is innovation, not only its artistic dimensions, but also the (techno) scientific and entrepreneurial arenas.⁷⁷ According to this mindset, the creative class, as the new productive class under formation, is above all defined on an economic basis (function). It refers to a vast group of socio-professional categories: artists, engineers, programmers, entrepreneurs, inventive managers, lawyers, and health and finance professionals.⁷⁸

2.3 Government and the creative economy

The study sought to establish some of the first governments to adopt the creative industries to their economy. The study revealed that 85% of the respondents believed that Great Britain was the first to adopt the CI followed by Australia, Germany, Belgium, Canada,

⁷⁶Florida, R. 2005. *Cities and the Creative Class*. Routledge: New York.

⁷⁷Ibid

⁷⁸Ibid

South Korea, Denmark, Spain, Finland, France, Ireland, New Zealand, Norway, the Netherlands, Portugal and Sweden. About 50% of the respondents had no idea of the sequence of the adoption of the CI.⁷⁹ These findings are supported by findings from the literature review that revealed that with regard to attention paid by national government bodies, Great Britain was the first country to raise the idea of reconsideration of the role of the economic activities of art professionals in the development and economic growth of territories. This was accomplished through the model of the “creative city,” developed by the Comedia think tank in analysis based on “creative industries”.⁸⁰ Australia then adopted the new nomenclature,⁸¹ which would subsequently come into widespread use on both sides of the Atlantic.

The findings are further echoed by a 2007 Netherlands government⁸² report that compiled a list of nearly one thousand guidance and policy documents specifically on the so-called creative industries. In addition to the United Kingdom and Australia, a number of countries are responsible for the abundance of studies and reports: Germany, Belgium, Canada, South Korea, Denmark, Spain, Finland, France, Ireland, New Zealand, Norway, the Netherlands, Portugal and Sweden. Singapore must also be included. Analysis of these documents reveals the involvement of policy decision-makers, as much cultural as economic. It shows, however, the absence in most countries of a strategic national

⁷⁹ Interview with CCK officials

⁸⁰DCMS (1998). Creative Industries Mapping Document. London: Department of Culture, Media and Sports of the United Kingdom.

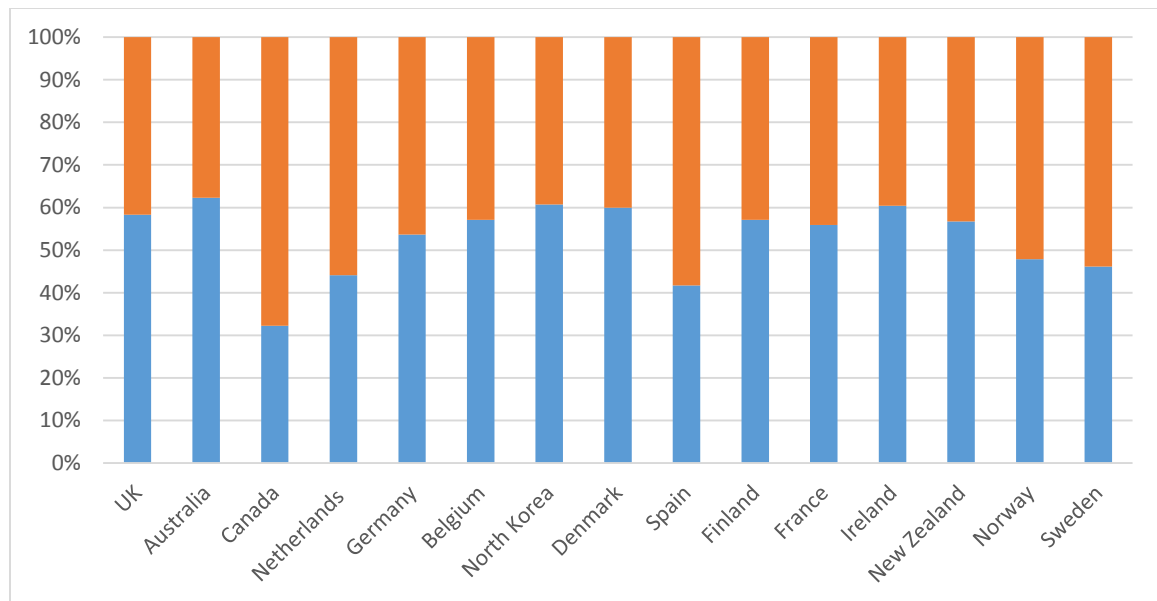
⁸¹ QUT CIRAC and Cutler&Co, 2003

⁸²European Commission (2006). The Economy of Culture in Europe. Luxembourg: European Commission.

framework for the creative economy. The approaches taken are most often sectoral and not “integrated.”

To further support these findings is a 2009, study produced for the European Union that confirmed an ongoing and growing interest of government bodies in the paradigm of the economy and the creative industries.⁸³The report showed the explosion of interest in China (Hong Kong),⁸⁴ all while pointing out its rather surprising absence in Japan. Figure 2.4 below is a presentation of the findings

Figure 2.4 Government and the creative economy



Source: UNCTAD Global database on creative economy

⁸³KEA European Affairs. (2006). The Economy of Culture, Retrieved from <http://www.keanet.eu/en/ecoculturepage.html>.

⁸⁴Xiaodong, F. & Hanlux, X. (2009). “The Origin of Explosive Development of Creative Industry in China”, Texte de la présentation à la Annual Conference of the Regional Studies Association: Understanding and Shaping Regions (Leuven, Belgique, 6 au 8 avril 2009). <http://www.regional-studies-assoc.ac.uk/events/2009/apr-leuven/papers/XiaodongFu.pdf>.

2.4 Conceptual approaches in understanding the creative economy

The study sought to establish the conceptual approach used to understand creative economy. The study revealed that the conceptual models of the creative economy all aim to document a segment of social and economic life that is under-evaluated in its contribution to local, regional, and national development, and to development itself. However, it was also noted that the contours of this economic territory greatly fluctuate from one study to another, according to approaches, methods and objectives. If, as a general rule, a distinction is made between the “creative economy” and the “creative industries”—the latter constituting a more restricted sector—this specification is nevertheless not absolute. Majority (60%) of the respondents believed that the creative economy relates to the emergence of a new type of activities—those called the creative industries.

The study also revealed that most times, there is sometimes considerable overlapping between the “creative industries” and “cultural industries” concepts. As several respondents (97%) used the two concepts interchangeably. These findings are supported by other writers of the creative industries in Brisbane;⁸⁵ it is not in fact rare to see the terms used almost interchangeably. The literature from French researchers also tends, for the time being, to confuse the two meanings.⁸⁶ It is however imperative to note that the general idea of the creative economy is clearly more extensive than that of creative industries, and all

⁸⁵Cunningham, S., M.D Ryan, M. Keane, & D. Ordonez. 2004. Financing Creative Industries in Developing Countries Contexts. Paper Prepared for UNCTAD XI, High Level Panel on Creative Industries and Development, June 2004, Sao Paulo Brazil.

⁸⁶Liefooghe, C. (2009). "La Créativité: Une Ressource Pour Le Développement Économique D'une Région De Tradition Industrielle?", Entre projets locaux de développement et globalisation de l'économie: quels équilibres pour les espaces régionaux?, Clermont-Ferrand, France: 46ème colloque de l'Association de Science Régionale de Langue Française.

the more so for cultural industries. Furthermore, a significant debate has ensued about the tendency to excessively “extend” the sectors subsumed under creativity, with certain countries incorporating amusement parks as well as casinos into the creative economy, for example. Does this not threaten to dilute the notion of culture itself?

Studies making abundant use of official statistics relating to job sectors add to the general imprecision of the concepts. Under the heading of creative industries—or any other concept popularized through discourse about the “new economy”—the studies incorporate realities that are in fact very different, with regard to modes of production, their institutional frameworks, as well as the creative, inventive or innovative resultant “products”.⁸⁷ The adaptation to the domain of cultural creation of concepts deriving from the industrial economy sometimes leads to a mixing of the terms (artistic) “creativity”, (scientific) inventiveness and (industrial) innovation without greatly distinguishing between them.⁸⁸

As a result, while the growing importance of “creative” human resources in contemporary economies and societies are invariably highlighted,⁸⁹ the figures proposed in support continue to fluctuate from one study to another, and comparison remains difficult. The same is true for statistical indicators of the economic “weight” represented by the creative

⁸⁷Uricchio, 2004; Hesmondhalgh and Pratt, 2005

⁸⁸Tremblay, D-G. (2003). "New Types of Carrers in the Knowledge Economy? Networks and Boundaryless Jobs as a Career Strategy in the Ict and Multimedia Sector", *Communications et stratégies*, Montpellier – Manchester, Idate, 81-106.

⁸⁹Azmier, J.J. (2002). *Culture and Economic Competitiveness: An Emerging Role for the Arts in Canada*. Calgary: Canada West Foundation.

economy in the activities of cities, regions and countries, in terms of both direct employment and the economic performance of these sectors.⁹⁰

The differences in results reflect variations in the “scientific views” on the research subject more than concrete disparities.⁹¹ In line with DeNatale and Wassall, a distinction must be made between the two types of definitions of creative economy or “visions” of relationships between culture and society. The authors refer to them as “The Economic Nature of Cultural Enterprise,” on the one hand, and “Creativity as the Generation of Innovation,” on the other.⁹² The first aspect emphasizes the economic production of cultural goods and services, whereas the second highlights the role of intellectual innovation.

Consequently, the manner of “framing” the perimeter of an economic analysis of culture greatly varies, not only according to the definition attributed to the sector, but also to the way in which its contribution to the general economy is perceived.⁹³ Two major types of approach can be discerned on these bases: i.e., the sectoral approaches, on the one hand, and the more transversal or “integrated” on the other.

⁹⁰ UNCTAD, 2008

⁹¹ Daviet, S. & Leriche, F. (2008). "Nouvelle' Économie Culturelle: Existe-T-Il Un Modèle Européen? ", Arts et territoires: vers une nouvelle économie culturelle? , Quebec: 76ème congrès de l'Acfas.

⁹² Ibid

⁹³ KEA, 2009: 49

2.5 Sectoral approaches

The study sought to establish the sectoral approaches used to classify the creative industry. The study revealed that on a general front, sectoral classifications group the arts, as a non-commercial or semi-commercial enterprise under the same heading as industrialized forms of creativity. Although not necessarily denying the social and cultural “value” of the goods and services under consideration, the perspective is more economic or, at least, this is the question that has kept the attention of several countries.

Among the different approaches, the study revealed that the cultural industry approach is the oldest. The field of observation is that of cultural activities and structures issuing from the cultural domain itself, according to the traditional perimeter defined by cultural politics and institutional surveys. According to the definition used by UNESCO, cultural industries are those that involve the creation, production and marketing of creative and immaterial contents of a cultural nature protected by copyright which can be related to a good or service.⁹⁴ These industries are generally protected by literary and artistic property rights and not as intellectual property. Most European countries, Canada, Korea and Taiwan have adopted this nomenclature with certain regional variations. In France, specifically, the definition used by the Département des études, de la prospective et des statistiques,⁹⁵ combines economic and technical criteria (the reproducibility of works or the use of communication techniques) with a legal criterion (protection by literary or artistic

⁹⁴ UNESCO/GACD, 2006

⁹⁵ DEPS, 2006: 7

property). Correspondingly, the field of cultural industries constitutes a subgroup of industries based on literary and artistic property.

The approach in terms of creative industries considers a larger number of activities and occupations. Defined, a minima, as those whose “product or service integrates meaningful artistic or creative components,”⁹⁶ creative industries group in the same category the so-called cultural industries and all production activities having a cultural or artistic dimension. They also take industrialized and less-industrialized forms of cultural production into account, in addition to the “non-traditional” creative activities: handicrafts, fashion, design, architecture, cultural tourism, and even sports. Located at the interface of arts, commerce and technology, the creative industries also encompass the new domains of digital creation: video games, web design, cinematographic special effects, etc.

The copyright approach emphasizes the economic value of intellectual property rights to a greater degree. It is founded on the methodology of the World Intellectual Property Organization (WIPO) used for the establishment of the profile of industries controlled by copyright. WIPO divides these industries into four main concentric levels according to the relative share of global value of the merchandise generated by intellectual property rights: (1) core copyright industries, (2) partial copyright industries, (3) interdependent copyright industries, and (4) non-dedicated support industries.

⁹⁶ Caves, 2000: 1

The perimeter of the core copyright industries overlaps with that of the “cultural industries” of which it constitutes a “sub domain.” The partial copyright industries are those whose products make use of, or are partially covered by copyright: textiles and shoes, jewelry, furniture, small household equipment, glass and porcelain, carpets and wallpaper, games, architecture, engineering, interior design and museums. The interdependent copyright industries are subdivided into two groups: the core interdependent copyright industries (televisions, video cassette recorders, radios, DVD players, computers, musical instruments, etc.) and the partial interdependent copyright industries (photographic and cinematographic instruments, recording equipment, etc.). The fourth level, that of non-dedicated support industries clearly extends outside the copyright field. The activities under consideration are related to the domain of protected works, but they issue from the business services sector (wholesale and retail, transportation, telephony and Internet, etc.). Nevertheless, it may be appropriate to take this domain into consideration, to the extent that it partly accounts for the general impact of the creative industries. The approach taken by WIPO has been applied by the United States, Singapore and Canada.⁹⁷

Other conceptual frameworks of the socioeconomic impact of the creative sector tend to favour a more specific aspect of the creative economy. A first approach places the digital and interactive content creation sectors at the centre of economic analysis. The most telling example is provided by the Australian government which, in 2001, launched a joint

⁹⁷Héraud, J-A. & Rafanomezantsoa, T. (2009). « Créativité et industries culturelles : grandes tendances et leçons pour l'Alsace ». Dans: Regards croisés sur la culture, l'innovation et la créativité en Alsace, réalisé au BETA (en collaboration avec l'Institut Fraunhofer ISI et la société Strasbourg-Conseil) sous la direction d'Emmanuel Muller pour le compte de la Région Alsace, 114-130. Strasbourg: Région Alsace.

research initiative to examine the economic potential of the digital sectors. Four domains were included: 1) interactive gaming; 2) multimedia; 3) advertising; 4) digital content in the educational domain.⁹⁸ Strictly speaking, indicators to evaluate the impact of creative industries were not used, but creation of a certain number of them was recommended.

A second approach seeks to take into account an economy that makes the most of a consumer society and the increasing demand for experiences (leisure, arts and cultural events, tourism, etc.) The economic impact of the so-called creative industries is compared to an “experience economy” and the products and services, both traditional and new, which it generates: architecture, performing arts, visual arts and graphic arts, design, publishing, culinary arts and gastronomy, interactive gaming, media, fashion, music, photography, journalism and literature, advertising services and marketing communications, tourism, etc. The analysis framework adds a perspective oriented toward consumption (“demand side”) to a perspective centred on the productive dynamic (“supply side”). The Nordic countries, Denmark, Sweden and Norway, explicitly make use of this approach, whereas Italy emphasizes consumer “taste” for culinary dishes.⁹⁹

These different sectoral models—“cultural industries,” “creative industries,” “copyright industries,” “digital content industries” and the “experience economy”—are related to the key concepts of the analysis of the current social and productive paradigm mutations: the

⁹⁸Pattinson Consulting. (2003). The Measurement of Creative Digital Content, Rapport prepare pour le Department of Communications, Information Technology and the Arts (DCITA). The Creative Industries Cluster Study. Stage Three Reports. Canberra: Commonwealth of Australia, DCITA.
http://www.cultureandrecreation.gov.au/cics/Measuring_creative_digital_content.pdf.

⁹⁹Santagata, 2009

“economization of culture,” the “culturalization of the economy,” the ascent of a new type of work and workers, the “digitalization of the economy, the diversification of lifestyles and modes of consumption. On a practical level, the main differences between these approaches reside in the definition of the sectors and occupations that should be taken into account in the statistics. The question has been debated in political and academic spheres since the concept of creative industry was first formalized by the DCMS.¹⁰⁰ Nevertheless, in guidance and policy documents a general broadening of the sectoral perimeter traditionally devoted to culture can be seen.

2.6 Transversal approaches

The study revealed that the cultural/creative sector models enumerating a list of activities and occupations or based on a specific aspect of the creative economy can be contrasted with more transversal approaches. Eighty percent of the respondents opined that the boundary between sectoral approaches and transversal approaches is sometimes tenuous. Fifteen percent pointed that the transversal approach is more of a case of ideal-type models than clearly defined classifications. Impliedly the transversal approaches are within the sectoral approaches while deploying them at another level and according to a more integrated configuration.

The study sought to establish the different categorization of the transversal approaches. Ninety percent of the respondents opined that the transversal approaches can be categorised into two groups. The first places the arts and artists at the centre of a continuum linking

¹⁰⁰ DCMS (1998, 2001)

culture to development of the market and society. The second type considers the creative process a subject for policy, seeking to uncover the prerequisite conditions, of creativity and innovation, as well as their social, spatial and economic consequences. In all cases, the approaches bring the relevance of traditional models into direct play in the study of the economic impacts of cultural actions.

The concept of creative industry involves, according to Throsby,¹⁰¹ the revision of a modern dichotomous division between artistic and commercial nodes of culture. Currently, this model of creative industries tends to dominate in guidance and policy documents, including those most recently endorsed by the DCMS.¹⁰²

Preferring to begin with products (goods and services); Throsby proposes a description of creative industries with a concentric circles model.¹⁰³ Cultural activities and structures issuing from the arts themselves lie at the centre, in accordance with the traditional perimeter defined by cultural policies and institutional surveys. A second circle contains what is commonly designated in the francophone world as the concept of cultural industries, meaning, industries that produce and distribute content of a cultural nature: broadcasting, cinema, the media, publishing, etc. For Throsby, these industries are the ones in which “creative ideas are used and reproduced” as a major component of the production process. Lastly, a final circle encompasses industries that produce goods or services situated outside the cultural domain proper and which appeal to creative ideas without

¹⁰¹ David Throsby (2001),

¹⁰² The Word Foundation, 2007

¹⁰³ Throsby, 2008

artistic creation serving as the dominant logic. Throsby gives the example of “paracultural” activities such as advertising, tourism, design and fashion.¹⁰⁴

In conjunction with the DCMS, The Work Foundation, a British research and consulting firm, recently proposed the addition of a fourth circle, “the rest of the economy,” in which the classic goods and services industries benefit from and exploit outputs generated by creative activities and industries.¹⁰⁵ In a value-added process through the influx of creativity, the search for and creation of art “feeds” the cultural/creative industries which then, in turn, stimulate and support creative innovation within the “rest of the economy.” The creative industries are thus presented as one of the components of the knowledge economy. A second important modification is made to the original model, in which the core is no longer exclusive only to the domains of “High Art,” but is open to all learned and popular “pure” forms of cultural expression: “ranging from traditional high conceptualized art to video games and software”.¹⁰⁶

Independent of the functional variants that it supports (the concept of culture remaining divided), this model of concentric circles is defensible economically by a generic acceptance which clearly distinguishes inputs and outputs of the “value chain” of the creative industries. At one end, artistic creativity (permanently striving toward “pure” creation), opposed at the other end to economic creativity (industrial innovation), oriented toward an existing or potential market. Consequently, this model simultaneously makes it

¹⁰⁴ Throsby, 2001: 5

¹⁰⁵ The Work Foundation, 2007

¹⁰⁶ Ibid

possible to attribute a specific value to artistic activities that is separate from their economic dimension and to take into account the sectoral economic weight represented by the traditional fields of arts and literature. It also highlights the economic value that these activities produce to the benefit of the cultural industries, on the one hand, and to the benefit of industries related to culture situated outside the domain of culture proper, on the other.

These links between culture, creativity and innovation, on the one hand, and economic, social and cultural development, on the other, are at the centre of the model developed by the National Endowment for Science, Technology and the Arts in the United Kingdom.¹⁰⁷ However, contrary to the concentric circles model, the interrelations between the sectors or fields of activity are not envisioned in accordance with the “creative,” aesthetic or semiotic aspects of the final products, but rather, with the targeted markets: the different circles become permeable and permit a certain flexibility in their continuity (which, according to O’Connor¹⁰⁸, is undoubtedly more in conformity with reality). Three publications by the European Commission repeat the general idea.¹⁰⁹

Enlargement of the framework of economic analysis of the arts and culture well beyond the cultural sector and the economic spillover of these activities can also be traced to Richard Florida’s theory of the “rise of the creative class”.¹¹⁰ It is possible to see in this theory a spatialized conception of the concentric model of the creative economy in that

¹⁰⁷NESTA, (2006). *Creating Growth: How the UK Can Develop World Class Creative Businesses*. Retrieved from <http://www.nesta.org.uk/library/documents/Creating-Growth.pdf>.

¹⁰⁸ O’Connor [2007: 51]

¹⁰⁹ KEA 2006, 2009; Hollanders and van Cruysen, 2009

¹¹⁰ Florida, 2002, 2005a, 2005b

artistic creativity and industrial innovation are shown to be linked in an open continuum. Far from seeming to be the reflection of strong urban growth, the arts and culture constitute, according to Florida, a specific basis for the production of externalities which induce, in diverse ways, economic growth and the development of territories.

The key to economic growth via innovation resides in the meeting of a triple combination within a single geographic location, i.e., dynamic industrial and technological innovation, “talent”, and social tolerance. The “Creativity Index,” a composite statistical index, has been proposed to take this into account.¹¹¹ Despite a harsh reception in academia, in the past several years, Florida’s approach has inspired a multitude of statistical indices designed to evaluate elements such as the positive externalities of the cultural/creative sector in local and national economies.

Other indices combine a series of economic, as well as social and cultural indicators. A set of subjective notions (the cultural quality of the living environment, a city’s openness to creativity, the attractiveness of an urban and “bohemian” lifestyle, etc.) are included within the framework of analysis. More broadly, certain authors like Gollmitzer and Murray,¹¹² subsequently discussed the creative ecosystem, which, in particular, integrated the notions of culture and sustainable development. Nevertheless, it is important to point out that both sectoral approaches and more transversal approaches have not really established the social and qualitative impacts of their indicators.

¹¹¹ Florida and Tinagli, 2004

¹¹²Gollmitzer and Murray, 2008

Creativity Activity Domain

The creative activity domain addresses the ability of the creative industry to provide an income generation avenue through provision of employment and export earnings. All these would be achieved via social inclusion policies that enable those previously looked out of economic domain to participate in the economic growth of their respective countries. This domain is cross-cutting and links every sector of the economy. It is a knowledge based platform through which if supported economic growth would be achieved. Governments in developing countries should foster the growth of the creative industries by encouraging multidisciplinary responses that address the concerns of the creative sector of the economy if they were to compete with developed nations.

2.8 Characteristics of creative industries

The study sought to establish the different ways the creative industry is understood. The findings revealed that the creative industry is understood differently. Sixty percent of the respondents suggested that in Europe and eastern Asia there is a different interpretation of the creative industries. In Europe, the definition is divided in a few parts which entails arts involved pursuits and partly related innovative firms which entail TV and radio, this findings are supported by those of Gollmtzer and Murray.¹¹³ The findings are further supported by O'Connor who felt that in some regions, innovative firms are of more included for example in hair making.¹¹⁴

¹¹³ O'Connor 2007

¹¹⁴ Cheng 2006

The findings imply that in consideration that the creative industries is understood in different ways and contexts, the way different governance presentation for innovation firms are evolved are also different. For example, the ministry of Education in japan, nurture innovative industry strategy. In the contrary, strategies on innovative industries some countries are provided by the ministry of culture.¹¹⁵

The study revealed that innovative industries have four interrelated characteristics in common despite distinct context and definitions. However, this does make all characteristics completely logical for innovative firms as a few are valid in the manufacturing industries. There is involvement of creative industries in the procedure of up to date value innovation, as their improved works are obtained from creativity.¹¹⁶ Moreover, the consumer market is provided various innovation services directly. Innovative firms are part of the establishment system given their vital characteristics in the socio-economic process of embracing and recollection of fresh concepts.

Most creative industries are in need of various specialized skills and knowledge for example in film and television drama.¹¹⁷ Therefore, in specific locations high level of concentration is key. There's a more assuring tool to examine innovative groups known as knowledge pool model. This gets a hold of the idea of group evolution at the field and

¹¹⁵ Korean Creative Contents Agency 2013

¹¹⁶ Lange and Bürkner 2013

¹¹⁷Turok 2003

points to the communication and pursuit between innovative individuals and firms in the area.¹¹⁸

Innovative firms gain from clustered financial management, which location nearness makes it easy to ease the innovative cluster, which is the origin of creation¹¹⁹ Thus; sectors have differences in concentration tendency.¹²⁰ Location where creative industries are built, there increase in worth. These places can be creative cities in presence of ethical facilities of the urban areas because they entice professionally innovative personnel.¹²¹ There's concentration of creative industries in creative clusters that provide competition environment and also merging of business which require manual work provision in those areas.¹²²

Institutional foundation and governance structures at several spatial levels are affected and also affect the creative industries.¹²³ Creative industries work accompanied by a number of establishments like manufacturing industries. This can also affect them in return. Public policy and public investment shapes the innovation firms.¹²⁴

¹¹⁸ CURDS 2001; Benneworth and Charles 2005

¹¹⁹ Lorenzen and Frederiksen 2008; Florida 2002

¹²⁰ European Commission 2011

¹²¹ Lorenzen and Frederiksen 2008; Florida 2002

¹²² De Propris et al. 2009, 11

¹²³ Comunian et al. 2010

¹²⁴ De Propris et al. 2009, 11

There has been research on the creative environment.¹²⁵ There was an emphasis on the uses of small relations and system linking the innovative areas and the ethnic foundation of the city of which was a study on development.¹²⁶ The study shows that ethnic growth of some countries is a complicated.¹²⁷ The relation between institutions and some development components are emphasized in the complexity theory.¹²⁸ Innovative firms and their systems are useful.¹²⁹ Because of criticism in the policy limits of some projects in Birmingham, limits growth in the region's and put significance of interaction by drawing on case study evidence.¹³⁰ The study showed the differences of its organizational ecology. The conclusions pointed that variety of industries are made of development features of the particular area.¹³¹ Studies in film making showed industries showed connections linking the regional groups and the world wide providence.¹³²

There's a study on various clothing presentations in organizations.¹³³ The study shows powerful focal point on institutional practices one the ways for forwarding them to groups. There's an importance in organizational routines for the performance of fashion design firms but localization economies and urban amenities are not.¹³⁴ Successful internal routines are developed by the locations of these firms because of the favorable institutional environment such as institutions for training, specialized labormarket and creative

¹²⁵Rantisi et al. 2006

¹²⁶Comunian (2011)

¹²⁷ Ibid

¹²⁸ Ibid

¹²⁹Chapain and Comunian (2010)

¹³⁰Grabher (2001)

¹³¹ Ibid

¹³² Bassett et al. (2002)

¹³³Wenting (2008a,2008b)

¹³⁴ Ibid

environment. Co-evolution should be added to the analysis of the spatial dynamics and creative industries due to its useful notion.

The study of Izushi and Aoyama on the gaming industry¹³⁵ concludes that each country underwent a special course due to distinct sets of creative resources. The terms cross sectorial fusion of creative talent in the formation of this new industry are mentioned in related variety and branching.¹³⁶ Collective sponsorship in indoor games and toys and the knowledge gotten from the vitalized films is where the Japanese video game emerged from. In the other hand, the US gaming industry emerged through computer games at college workshops and a few connections to extant firms which were top for more than ten years. Video gaming industry in the UK had connections to the animated films and comics. Thus, the industry was delayed in taking off. There's a high probability of new industries to become apparent due to cross sectional skill transfer when there's a high number of related industries.¹³⁷

From a dependence perspective path, there are studies on the New York clothing industry.¹³⁸ The studies show that for the development of the industry, thick institutional infrastructure has a role in it touching on the co-evolution.¹³⁹ There's also negligence of the role of the agency in explaining transformation procedure in the industry by the path dependence concept. Renewal and transformation, is a story offered by New York

¹³⁵Izushi and Aoyama (2006)

¹³⁶ Ibid

¹³⁷Izushi and Aoyama (2006)

¹³⁸Rantisi (2004)

¹³⁹ Ibid

clothing.¹⁴⁰ Therefore, we are able to interfere with their path. In order to understand the role of history in the regional economies, path dependence remains a significant concept. During the process of transformation, it fails to give an intermediate characteristic due to its limitations.¹⁴¹

The studies of creative industries have been introduced to the concept of related varieties.¹⁴² The outcome of those investigations illustrated connected diverse inspirations. Also, innovations in local systems increase due to related variety.¹⁴³ Finally, some innovative firms manifest an extraordinary way to move with a number of innovative firms.¹⁴⁴ This makes it open that, there's no liability to move and gain from cooperation outcome, but the reason that triggers such processes are unclear.

There's an investigation on gaming business from a couple advancement viewpoint.¹⁴⁵ The researchers highlighted that differences in creative fields component which includes individuality, practiced and connections influence the state of its organizational conditions, and institutional settings affecting the creative industries at the same time.

On an evolutionary perspective, assuring investigations have conducted on innovative firms. Utilization of the EEG paradigm has concluding benefits because it's able to describe the spacial dynamics of financial procedures. Within creative industries, structural

¹⁴⁰ Ibid

¹⁴¹ Ibid

¹⁴² Lazzeretti (2009)

¹⁴³ Ibid

¹⁴⁴ Ibid

¹⁴⁵ Banks and Potts (2010)

formations and changes occur by using these concepts. Scholars are also enabled to get done with relative investigations in unlike conditions by EEG.

CHAPTER THREE

CREATIVE INDUSTRIES AND ECONOMIC GROWTH

3.0 Introduction

Creativity has varied forms of expression and all these are available to any country in the world. The employment of creativity is an indication of paradigmatic shift from political, natural or economic restraints. Developing countries thus stand a good chance of equal competition with the developed countries in the global marketplace.¹⁴⁶ The creative industry is also of great importance in postindustrial knowledge economy, CI can thus be defined by faster than average growth and creation of new jobs,¹⁴⁷ and it provides a platform for the expression of cultural identity and promotion of cultural diversity.¹⁴⁸

With an increase in the complexity of economies, countries have been seeking for strategies for economic development and growth in a manner reflective and augmenting the complexities into their export portfolio. Suffice is to say that transitions from a natural-resource driven economy to manufacturing based and eventually to a knowledge-driven economy has yielded much competitiveness to countries making the transition.¹⁴⁹ By including creating products in a country's export portfolio has the potential of expanding export earnings, by extension; it is in tandem with the drive for diversification of a country's export portfolios.¹⁵⁰

¹⁴⁶ Creative industries Development, 2004

¹⁴⁷ Blair, Grey, Randle, 2001; Hotho, Champion, 2011; De Propriis, 2013; Goede, Louisa, 2012

¹⁴⁸ EC, 2010

¹⁴⁹ World Economic Forum. 2014. The Global Competitiveness Report. Geneva: World Economic Forum.

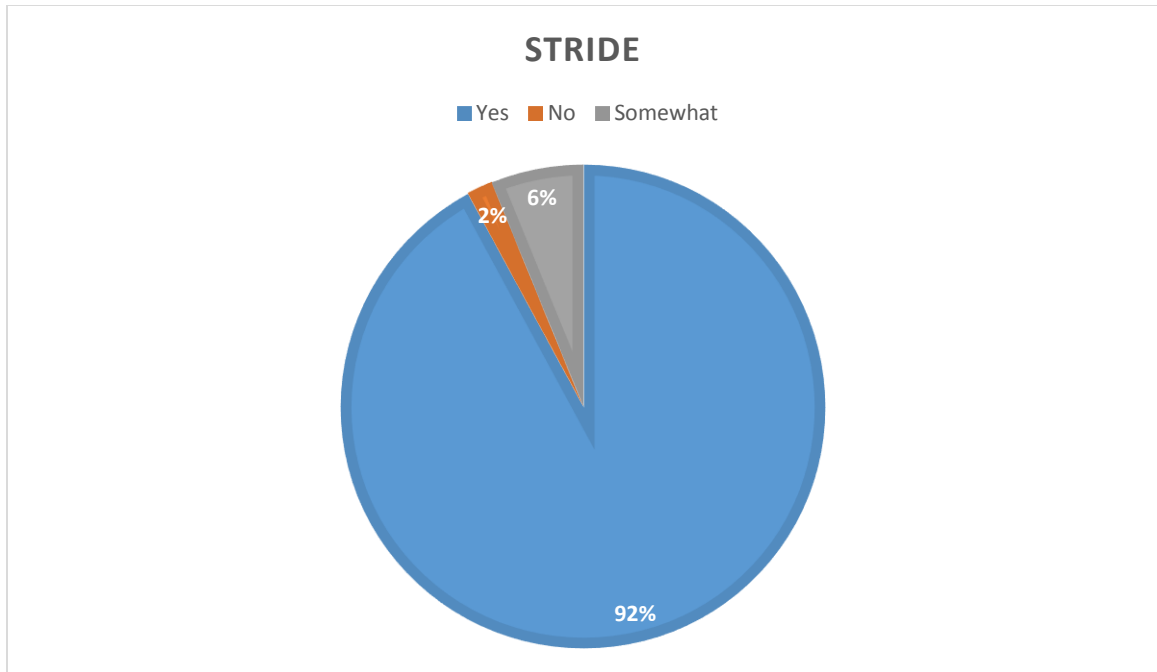
¹⁵⁰ Flew 2013; Gouvea and Vora 2015; Hansen, Kvedaras, and Nielsen 2015; Kloudova and Chwaszcz 2014; UNESCO/UNDP 2013; Xiang 2013

3.1 Nature and significance of creative economy

3.1.1 Strides in the creative economy

The study sought to establish whether the creative economy has made strides in Kenya since the year 2000. The findings are presented in figure 3.1 below.

Figure 3.1: Strides in the creative economy



Source: Author 2018

From the figure above, 92% of the respondents' felt that the creative economy has made strides since 2000, 6% of the respondents believed that no strides had been made while 2% were not sure whether any strides had been made.

3.1.2 The genesis of the creative economy

The study sought to establish the genesis of the creative industry. The study reveal that there is no clear time in which the concept was borne, different authors have different opinions on the conception of the concept. Among the cited sources include 30% who believed it was brought to light by UNESCO/UNDP, 39% who opined that the concept was borne by UNCTAD, 21% who traced the concept to Howkins. These findings are echoed by other studies as revealed by a review of literature.

In the UK, since 1997, the concept of creative industries was brought to light; from then, the industry has had significant contribution to their economy. The department for Culture, Media and Sport (DCMS) established a Creative Industries Task Force (CITF) with a specific role of measuring actions in the creative industries of the U.K. and the identification of policy measures for these industries' further development.¹⁵¹ Creative industries was defined as activities with their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property' by the U.K. Creative Industries Mapping Document.¹⁵²

Others like UNCTAD trace the concept to Howkins'¹⁵³work in which he explores the relationship creativity and economics. Howkins defines creative industries broadly including arts to science and technology. All these definitions suggests that there is no

¹⁵¹ <http://www.culturalpolicies.net/web/unitedkingdom.php?aid=423>

¹⁵² DCMS 1998

¹⁵³Howkins (2001)

universality in the definition of creative industry, something that UNCTED recognizes.¹⁵⁴UNCTED, in their definition are cognizant of the fact that the creative economy is a concept still evolving on the basis of creative assets with the potential of generating economic growth and development. CI can create jobs, export earnings, foster income generation and at the same time promote social inclusion, human development and cultural diversity. Additionally, CI embraces intellectual property, tourism objective and technological interactions from social, economic and cultural aspects. CI is therefore, a set of knowledge-based economic activities with cross-cutting linkages at macro and micro levels and that is development oriented.

According to UNCTAD, CI can be classified into four distinct categories; functional creation, media, heritage and arts. The categories are further subdivided into nine groups: The heritage category has libraries, archives, museums together with expression that are cultural in nature such as festivals and crafts. The arts have paintings, sculptures, photography, and the arts that are performed like dance, opera and music. Media constitutes both printed and publishing media such as newspapers and books. Audio visual and the new media entail software, games, television, film and radio broadcasting. The functional creations category is a broad segment that has majorly demand driven and service based industries that create goods and services with a functional purpose. It has four subdivisions including the creative services that entails advertising, architectural, creative research and

¹⁵⁴UNCTAD. 2008

development (R&D), cultural and recreational, digital and other related creative services.¹⁵⁵

Both UNCTAD¹⁵⁶ and Howkins¹⁵⁷ from where CI definition is traced emphasize the economic impact of creative industries. Howkins is cited by UNCTAD on his claim about the nexus between [creativity] and [economics] and how the combination of the two results in extraordinary value and wealth. UNCTAD expanded its attention to four areas each of which emphasizes trade as well as economic growth and development.

UNCTAD¹⁵⁸ reports that the creative economy is so strong that even during the financial turmoil of the recent times (2002–2008) trade in its goods grew by at an average 14 per cent annually. The report further indicates that the real growth could even better had it not been that data for the industry is poorly captured, especially in the case of Southern countries. The 2013, UNESCO/UNDP¹⁵⁹ on Creative Economy paid sufficient attention to socioeconomic development.¹⁶⁰ The report examined numerous development pathways through the culture and creative industries and suggests ways of strengthening and widening them to achieve expected development results that are inclusive both socially and economically. According to the report, in 2011, creative services exports jumped to

¹⁵⁵ Ibid

¹⁵⁶ Ibid

¹⁵⁷ Howkins (2001)

¹⁵⁸ UNCTAD (2010, 22–23)

¹⁵⁹ UNESCO/UNDP. 2013.

¹⁶⁰ Ibid

US\$172 billion up from US\$163.8 billion in 2010 and a near tripling in terms of value from the 2002 total of US\$62 billion [a 10.74 percent annual compound increase].¹⁶¹

Literature has already demonstrated that the creative industry is multifaceted and connected to several other industries and as such has a great potential for international trade and IPRs. What's more, literature has shown that the industry is dynamic and has witnessed substantive growth in the recent past. The synergies created by the industry are so diverse and portrays a rich creative ecosystem of many industries and sectors.¹⁶²

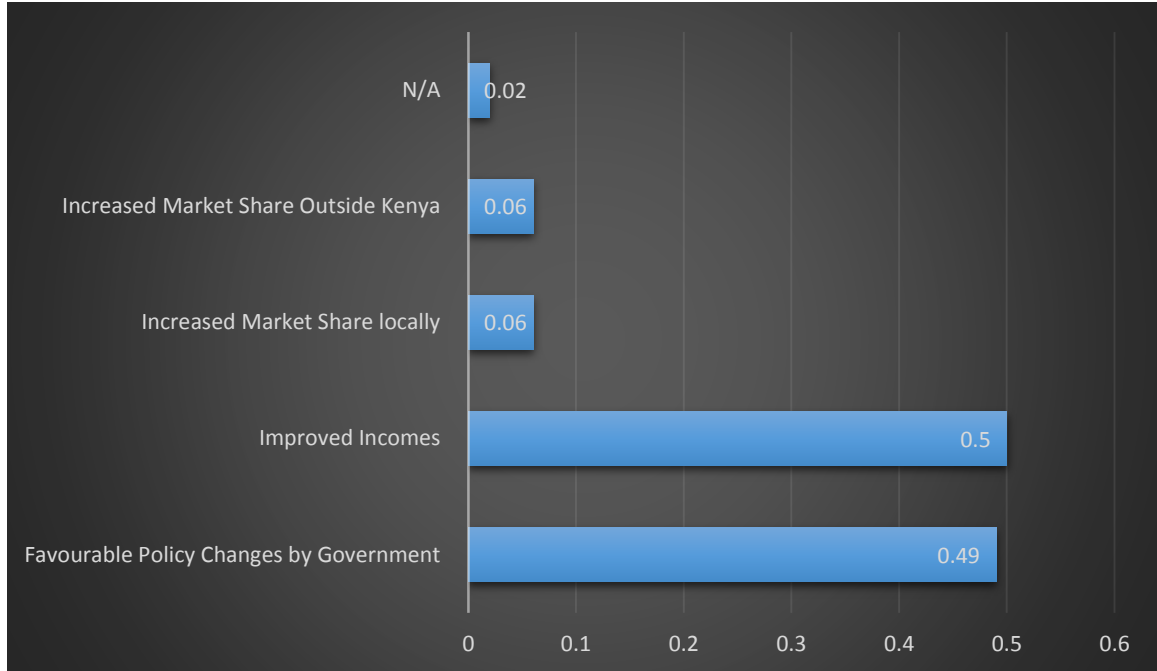
3.1.3 Positive change to the creative industry

The study sought to establish the biggest change to the creative industry. The study revealed that there are certain changes that the industry has experienced since its adoption in Kenya. Figure 3.2 below is a presentation of the findings:

¹⁶¹ Ibid

¹⁶² EENC 2014; NSW Trade & Investment 2013; Nurse and Nicholls 2011; Staines and Mercer 2013; UNCTAD 2015; Van den Berk 2012; WEF 2015

Figure 3.2: Positive change to the creative industry



Source: Author 2018

From the findings, it is clear that majority of the respondents felt that some of the positive changes to the creative industry are the creation of a favourable policy changes by the government, and the improvement of income from the industry. Other cited changes included the increase of market share outside Kenya and locally.

3.2 Economic character of creative output

Bodies charged with the responsibility of regulation of varied products/services or even economic development have looked at different sectors including many manufacturing, agricultural and mining among others in terms of the character of their products/services. An examination of products/services from the creative industry by Caves¹⁶³specifically, in

¹⁶³ Caves, 2000

relation to the arts industry in (visual and performing arts, movies, theatre, sound recordings, and book publishing) the USA recommends seven economic properties of the arts, ‘*Uncertain demand*’ or ‘*nobody knows.*’

Predicting the reaction of consumers is not an easy task much less, their reaction to a new cultural work. By extension, the risk in creative product cannot be quantified. What can however be achieved is designing a risk-sharing mechanism in firms of productive processes. In the creative industry, there is asymmetry in information that is unsolvable considering that the output is not a tangible product but an ‘experience good’ to which telling its satisfaction ability to a particular demand cannot be deciphered.

Creations and art have a special bond with the creation workers for the arts sake. Creators care about the standard and probity of their work unlike the standard construct workers who do not care about the output of their produce. Sacrifices are made in terms of income to achieve what most consumers don’t even notice. Production and sales are complications faced by an entrepreneur who likes to put together their creative activities. There is no prediction whether a creator’s creations will get the same compliments as from the creator himself.¹⁶⁴

Various skills are needed in creative outputs. Skilled practitioners are required by many creative outputs, where everyone has to meet some margin level of accomplishment. When the diversity is high, the more complex the creative output will be. This is most visible in

¹⁶⁴ Ibid

performing arts, fine print making and bronze sculpture making. Success of the output is contributed by members who must be present in the whole process of the output which is combination work. The complexity in the creative industry demands multi-skills and diverse players, each of whom must have some level of competence. The extent of complexity of the creative output is marginally proportional to the proficiency of competence and skills demanded. ¹⁶⁵

The expression that a creator chooses to express him has a lot of possibilities. The output or the end products are made different from each other in one way or the other. The assessment that a consumer can get from two similar products can differ the one can be better from the other. Such a differentiation is referred to as ‘horizontal differentiation’ and carries with it a bunch of problems in terms of pricing. In essence, the amount consumers may be willing to part with for a creative product may not be commensurate to the creative input.

Talents differ a lot from creator who gets their own creative inputs in the production of a creative product or service. This makes creative inputs vertically different. There’s ranking in analogy which is ‘A list’ and ‘B list’. This ranking of inputting creators makes customers choose to pay more for A-listers than B-listers. There’s an existence of differential rents in all creative endeavors extracted by A-listers.

¹⁶⁵ Ibid

Time is important. For the creative product or service to bear fruits, there's an interrelation in production and distribution of creative industry. There's a cutback of perspective cash flows in investment projects, creative and others. The more durable the products are, the more durable the rent is. The longevity of creative inputs bids license and copyright protection allowing the owner to collect rent in form of licensing fees. This has few effects which makes the rents uneven over time. This requires contracting and collecting agents or organizations, and two long lasting products remain durable if they are stored in good condition and remain easily accessible. Therefore assistant agents and warehouses are required. There's a symbolic nature in some outputs in the cultural industries which are; book publishing, phonograph records, and motion pictures.¹⁶⁶

Creative output has properties known as 'motley crew' and competence of the crew.¹⁶⁷ These inputs do not require licensing either from private and public sector. This property is known as the innate talent of creative inputs as licensing is not necessary and makes the success or downfall of the creative outputs are on their own merits. Creative persons use a lot of time and energy improving their skills, of which no one forces them to do so but comes from within. This creates good competitive grounds as there are no entry regulations or barriers in the endeavors.¹⁶⁸ Creative output covers a wide range from the market of the wild paintings baskets, pottery, handloom fabrics and garments by artisans; ethno-music as well art music; motion pictures and stage productions; costume jewelry, precious-metal and gems jewelry; and more complicated creative activity.

¹⁶⁶Hirsch, 1972.

¹⁶⁷Caves, 2000.

¹⁶⁸ Ibid

Economic properties are not applicable to all expressions of creativity. For example in jewelry making the silversmith or goldsmith and the basket weaver or potter, both do not require a motley crew. Also prices in the in the expensive inputs in form of precious metals and gems may fluctuate with time but the value of the inputs will remain thus losing the labor cost of the artist. Sometimes when some items are in the market for some time, they might be considered to be antique of which raises its value. Performing arts are treated differently because most of the motion pictures and stage productions disappear into oblivion after the long run.¹⁶⁹

The value of economic rent that is obtained from intellectual property has been prefigured in industrialized and newly industrializing countries. Harvesting of creativity brings with it the possibility of creating new wealth, local talent cultivation and creative capital generation, new export market development, information and communication utilization and increased competitiveness in a highly growing global economy. Value added service industries that result with digital technology are now very captivating to governments in the developing world. Basic services are not largely available outside big cities in developing countries, thus advanced services can provide a way forward.

3.3 The global context of the creative industries

The creative economy is an idea based economy that is made possible by collation of interfacing industries that encompass knowledge-driven cultural industries.¹⁷⁰ The

¹⁶⁹ Ibid

¹⁷⁰Howkins 2001; Smith 1998; UNCTAD 2013

products of this industry are both tangible and intangible. The advent of the creative industry has made it possible for countries to seek alternating development pathways. The nature of a country's creative economy is shaped by structural, institutional, social, human and cultural capital.¹⁷¹ The export of creative products has expanded since 2002. In 2002 for example, the exports were at an annual rate of 8.8%, the rate has been growing since then.

The global market for creative industries is dominated by developed nations.¹⁷² In 2011 the export for creative products stood at US\$ 301 billion. As already indicated, owing to the diversified nature of creative products, even countries with a slow global product movement have an opportunity to venture into global exports massively. Up until 2015, global trade had not regained pre 2008 global trade. Statistics show that by 2011 the international trade in goods slowed by an average of 2% annually. Such a decline gives credence to the need for diversification of a country's export as provided by the creative industry.¹⁷³

The creative industry undoubtedly provides an inclusive platform for social innovation and a sure beacon for equity in economic growth and development.¹⁷⁴ The creative economy thus is a pathway that can promise the achievement of sustainable development goals. Literature has provided substantial evidence to suggest that the creative industry can be a

¹⁷¹Ghelfi 2008; Hui, Ng, and Mok 2004; McKinlay and Smith 2009; Moore 2014; Potts and Cunningham, 2008; Europe Aid 2013

¹⁷² UNCTAD 2015

¹⁷³ UNCTAD 2014; WTO 2015; World Bank 2016

¹⁷⁴ Cropley, Kaufman, and Cropley 2011

significant contributor to economic growth. The significance of this sector to the economy is witnessed in the craze of many countries around the world venturing into the creative cluster with the view of providing jobs to their citizenry and for the furtherance of economic growth and development.¹⁷⁵ Majority of players in the creative industry are small and micro-enterprises who have found it an easier way of contributing to the economies of their individual countries.¹⁷⁶

As indicated already in the previous chapter, many countries are now taking their cultural and creative industries seriously because of the significant contribution of these sectors to the economy. A case in point is the UK where in 2013, the creative industry accounted for 36 billion pounds in Gross Value Added together with over one million jobs.¹⁷⁷

Unless countries pay attention to research and development to address innovation requirements with an aim of advancing their creative economies, they risk falling victims of creative divide. Such countries would not have built proper grounding for the development and exploitation of a dynamic and globally-competitive creative industry and as such will fall behind nations that would have paid attention to these requirements. Through its interconnection to many segments in the economy, the creative industry would lead to a virtuous cycle of economic development with a potential for spill-over effects throughout economies and hence a higher economic growth. Economies that have

¹⁷⁵Nayyar 2012; Reid, Albert, and Hopkins 2010; Siwek 2013; UNCTAD 2013; UNIDO 2014; WIPO 2014

¹⁷⁶ Bhattacharyya 2014; Greffe 2006; UNIDO 2014

¹⁷⁷ CBI 2014

embraced creative economy display economic complexities and are competitive in the global market as well.¹⁷⁸

The Creative Industry's Potential in Africa

Studies show that a lot of Africans are more attracted to international films and movies than African content. However African characters are working hard to put Africa on the map in the entertainment scenes for example Lupita Nyong'o who won the Oscars and others who have won international awards. Also, other artists have won several awards as their works are shown in the international galleries.

There are studies that show that the entertainment industry especially film making has contributed 1.42% of Nigeria's GDP. The film industry in Nigeria generates the highest number of employment followed by agriculture. This industry provides enough content to watch and that means that there's a lot movies produced in a year; and they are more 50,000 or more.

There's a rapid growth of the Hollywood films as they are now distributed in most African countries and they have a huge market as well and it's embraced. Clearly, there's a lot of talent in Africa although its profit margin is not as big as it's supposed to be.

¹⁷⁸Aiyar et al. 2013; Marco-Serrano, Rausell-Koster, and Abeledo-Sanchis 2014; Reid, Albert, and Hopkins 2010

3.4 The socio-politico-economic picture of creative industries

The creative industry portrays a complex picture that is a web of many interconnected subsectors. In the U.S for example, picking the fine arts sector, it can be analysed from theatre, sound recording, performing arts, book publishing and movies.¹⁷⁹The US, has an advanced creative industry sector with a lot of subsidies policies to promote innovation and expansion of the sector. The same is true in Europe and Canada. In all these countries, cognizance to lack of universality in the definition of the creative economy is made, in particular, words that place emphasis on ‘internationalization’, ‘globalization’, ‘cultural imperialism’ are used.¹⁸⁰

Other than governments, non-governmental agencies are recognized the importance of the creative industry to the economic growth of a country and have designed several programs in support of the sector.¹⁸¹The impact of the creative industry is felt beyond the borders of a nation courtesy to globalization and digital technologies that have made it possible for countries to access global markets.

3.5 Creative industry in contemporary global economic development

The role of the creative industry in economic growth cannot be overemphasized. In modern economies, the creative economy is one of the most complex and dynamic sectors with positive impact on the progress and welfare of those societies. While there has been academic discourse on many disciplines such as the growth accounting methods and

¹⁷⁹Heilbrun and Gray (2001)

¹⁸⁰ Ibid

¹⁸¹Lankauskienė 2016; Tvrđikova 2016; Yih-Chang 2016

models, not much has happened in regards to the creative industry. Nonetheless, what is evident is that the contribution of the creative industry to the economy has been enabled by its dynamic nature.

The trends in the creative industries are a reflection of the critical role the sector plays in the global market. Several economic statistical surveys suggest an increasing importance of the sectors contribution to the economy.¹⁸² The available data if well tabulated can allow the analysis and comparison of the interplay of the creative industries of different economies. From the data, it is evident that creative exports are contributing more to the economies of both developed and developing countries more than the growth of total exports.¹⁸³

The growth rates of exports and imports were remarkable in the world growth rates from 2007 to 2011 by 2%. In the years 2012 to 2015, growth rates of imports and exports dropped with a big margin. In the same years, the growth rates of exports and imports of developing countries also decreased in alarming rates. In developed countries, the growth rates were growing during the latest period, contrary to the developing countries. Visual arts became the most traded sector in the developed countries according to the analysis of the growth rates of creative goods exports and imports. There was an increase in growth rate of 21.91% and 22.1% in visual arts imports and exports respectively.¹⁸⁴

¹⁸² DCMS 2001, 2006; 2015a, 2015b; UNESCO 2009, 2010; UNCTAD 2010

¹⁸³Kontrimienė 2016

¹⁸⁴ Ibid

Developing countries and countries that are transitioning have a rapid economic growth because of the openness in technologies and innovations and the level of intellectual property rights protection. This is between the years 2002-2012. These developing and transitioning countries are the most competitive locations and this makes firms to set their manufacturing activities there. There is also a great growth in consumption of low value creative goods produced in big amounts by developing and transitioning countries due to globalization from 2010 till now.

There was a change in the import and export of creative goods in the developed countries in a span of three year from the years 2012 to 2015 as the growth rates of exports and imports of creative goods in developed countries increased abruptly.¹⁸⁵ The increase is in the area of art and crafts, design and publishing. The era of digital technology especially the visual arts have become a new economic value of creative industries, in that the growth rates of creative goods exports and imports of developed countries by sectors have led to significant economic growth.

¹⁸⁵ Ibid

CHAPTER FOUR

ANALYSIS OF THE CREATIVE INDUSTRY IN KENYA AND THEIR POTENTIAL IMPACT ON THE ECONOMY

4.0 Introduction

The previous chapter highlighted the contribution of the creative industry to the economy from a general perspective, this chapter analyses the creative industry in Kenya and how it has contributed to the economy. The chapter presents an overview of the creative industry in Kenya, a contextual perspective of the Kenya's creative industry, Kenya's creative industry framework and a snippet of the key creative industry sectors in Kenya.

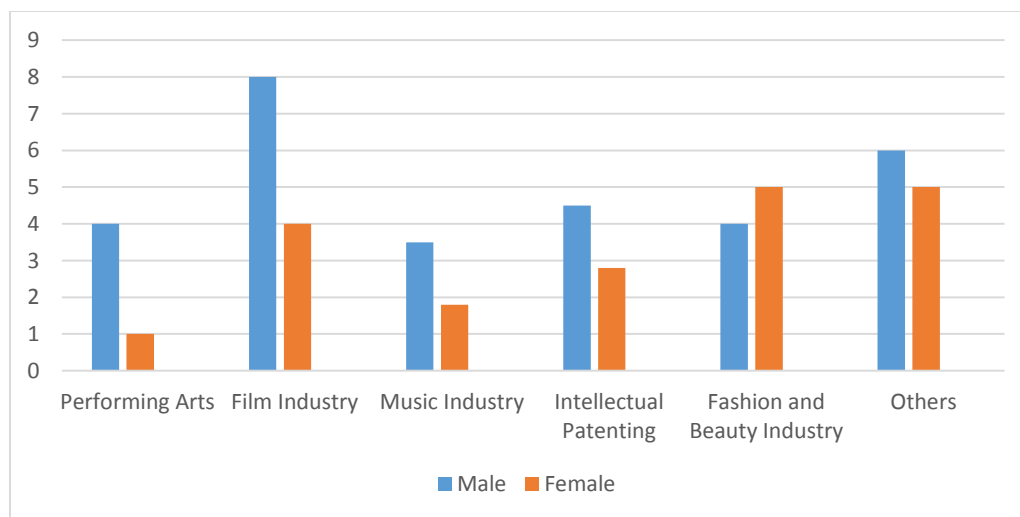
4.1 Creative industry in Kenya

4.1.1 Creative industry Sectors

The study sought to establish the different creative industries the respondents worked.

Figure 4.1 below show a sector wise classification of the creative industry in Kenya.

Figure 4.1: Creative industry Sectors



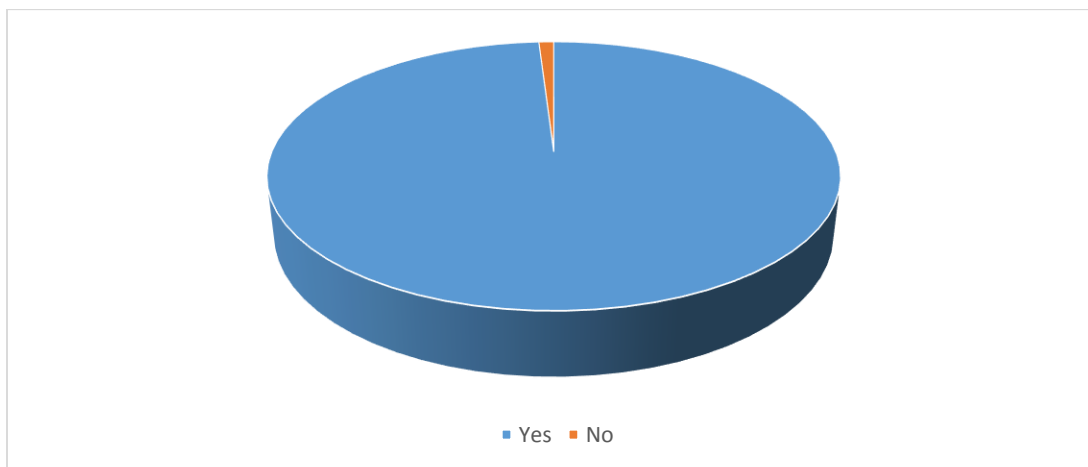
Source: Author 2018

The findings reveal that majority of the respondents work in the film industry with the majority in the sector being men. This followed by those that were not able to generalise their sectors, they included those in content creation, musical copyright society, PRISK, graphic design, and radio presenters. The other sectors that were revealed by this study are music industry, fashion and beauty, and intellectual patenting.

4.1.2 Strides Made by the Creative Industry

The study sought to establish whether the creative industry has made any strides since the year 2000. The findings reveal that majority (99%) of the respondents were of the opinion that the creative industry has made significant strides in Kenya. Only 1% of the respondents were of a contrary opinion. The findings are presented in figure 4.2 below.

Figure 4.2: Strides Made by the Creative Industry



Source: Author 2018

4.1.3 Status of the Creative Industry in Kenya

The study sought to establish the status of the creative industry in Kenya, the findings revealed that there is a general belief that Kenya is not only the economic and creative

economy hub of East Africa, but it is also a hub of continent wide significance, offering strong competition (and collaboration potential) to other creative hubs in Africa like South Africa and Nigeria. The respondents supported their belief in Kenya's creative status by citing the country's ability to attract leading global shapers in the creative industry like IBM, Google and Microsoft. This was found to be as a result the country has the universities, infrastructure and dynamism that make it a natural leader in the region. Other factors that were cited as the driving factors for the creative economy in Kenya include systems, infrastructure, finance, legal, educational. It was also noted that the government is avowedly a supporter of the digital delivery of services.

Other respondents were of a different opinion, they felt that, while the country has been independent for over sixty years, Kenya's economic strength does not prepare it to take advantage of the potentials of the creative industry. Some of the economic weaknesses were credited to corruption and incompetency. Using an analogy of the Silicon Valley in the US, participants felt that Kenya is a Silicon Savannah, a country with potential but with no willingness to take off. Further, those with a consenting opinion singled out the complete lack of funding for the National Theatre; they felt that the National Theatre remains a shell and not the one time production powerhouse as it were. Seemingly, the government is reluctant to promote the industry for fear that it may open an avenue of criticism and citizenry empowerment. For instance, the production of a show titled 'XYZ' which by and large is the equivalent of *Spitting Image* in Kenya. The private sector equally feared supporting this show but for a different reason, fear of government reprisal.

4.2 The creative industry in Kenya: a contextual perspective

The study sought to establish the general output of the creative and cultural industry in Kenya. The study revealed that majority of the participants believe that the creative output of the creative and cultural industries exists in both tangible and intangible forms, but it is the intangible form that carries the rights to the creative works that is the heart of the industry through both economic and legal processes. The study further revealed that there are challenges in the collection of data about the creative industry in Kenya. This challenge was found to be as a consequence of in the statistics on the flow of funds in respect of copyright payments being the main contributor, coupled with the statistics on trends in production.

Considering the challenge in the collection of data about the creative industry, it was also noted that analysis of the available data poses a challenge. This was found to be due to the absence of hard facts and figures to substantiate the size and scope of the economic impact of the entire industry. On a further inquiry, the study revealed that the lack of hard facts and figures was as a result of the disconnect between higher education (HE) in Kenya and the creative and cultural industries that has effectively created a vacuum in knowledge. The lack of knowledge stems from the lack of research that is the basis of academic dialogue that leads to a better understanding of a phenomenon.

The study further revealed that the creative and cultural industries in Kenya have not attracted academic interest and as such the implication of this industry to the economy is not well documented. With the gap caused by HE institutions not developing knowledge

for improving the economic output of the creative and cultural industries in Kenya, then the HE institutions provide clear proof that the research they undertake is not always industry based. Thus, this signifies that leadership strategies have not recognised the importance of creative and cultural industries.

Data from the ministry of information and communication (MoIC) reveal that the creative industry has a potential for catalyzing growth in the economy. The ministry has therefore suggested a roadmap for the creative industry in Kenya. In line with the country's vision 2030, the MoIC recognises that the creative industry has contributed to the economy in respect of creation of employment but has missed on all other possible economic contribution fronts. Figure 4.3 below gives a pictorial presentation of vision 2030 and the creative industry roadmap:

Figure 4.3: The Kenya creative industry road map 2012

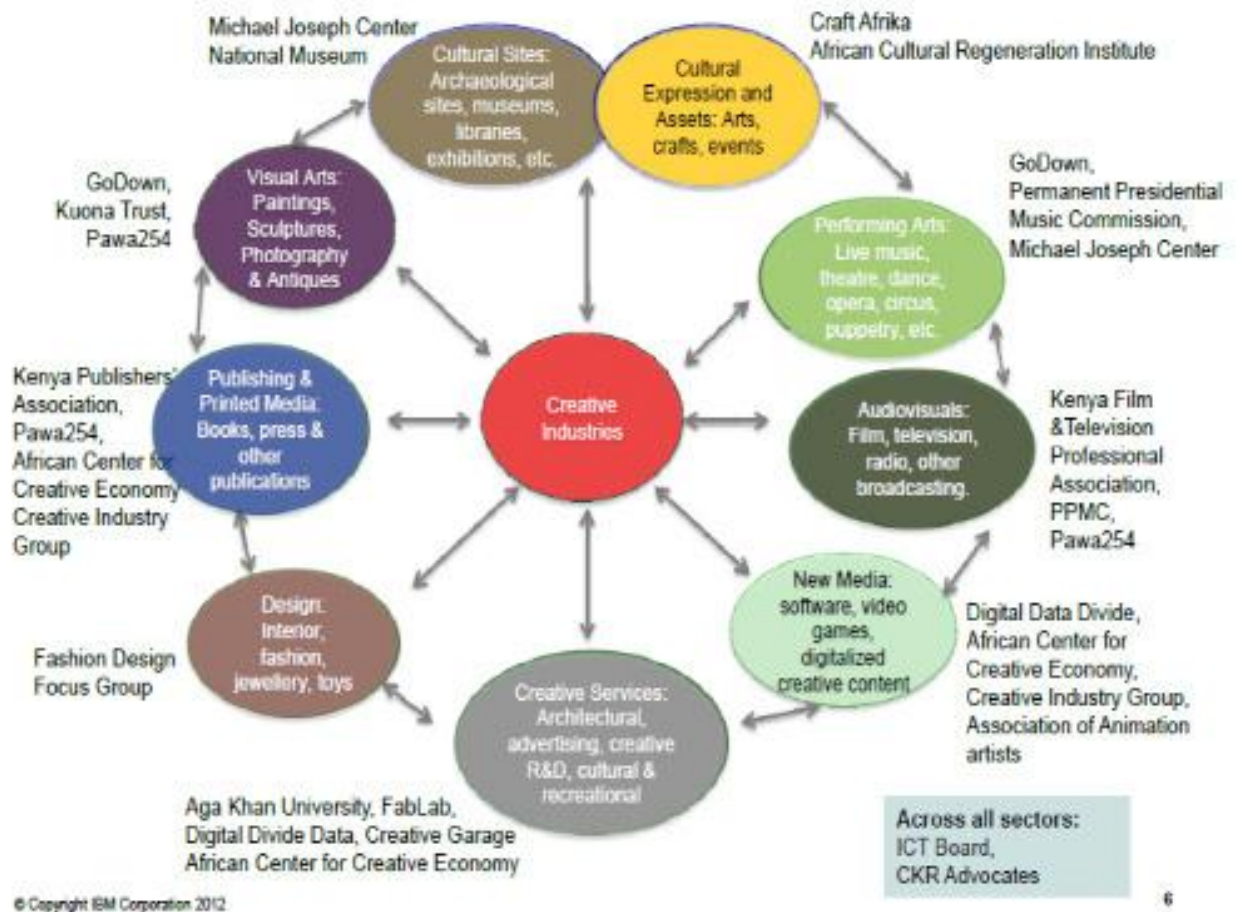


Source: MoIC and IBM CSC

With the roadmap, an interpretation of the contribution of the creative industry to the Kenya's economy in line with the UN (2010) creative industry framework was made possible and is presented in figure 4.4 below?

Figure 4.4: The Kenya creative industry framework

Kenyan creative industry framework (as per UN model)

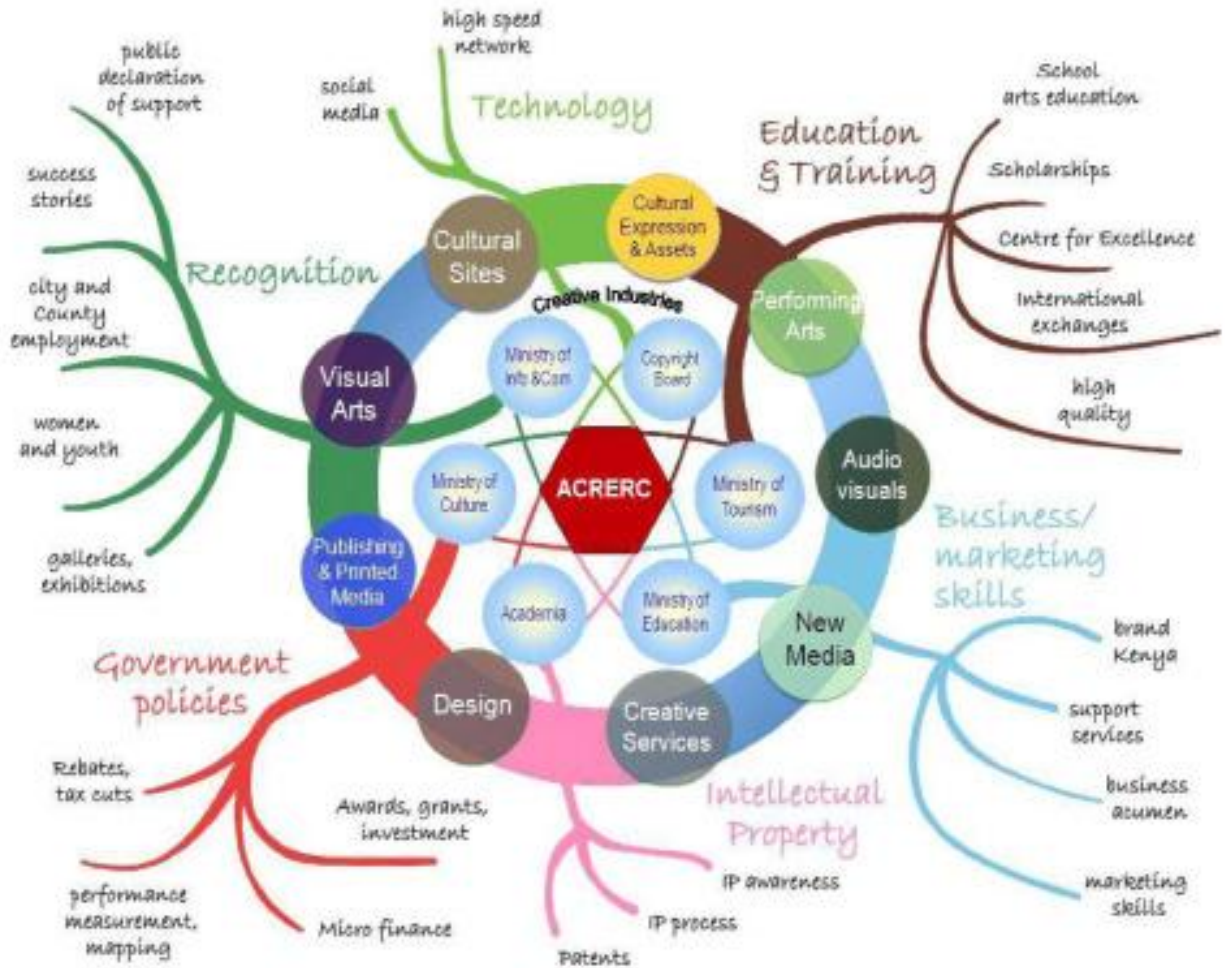


Source: MoIC and IBM CSC

The road map also provided a Kenyan interpretation of the UN (2010) creative industry framework, as highlighted in figure 4.4. In this interpretation, there was an attempt to apportion local representations of the varied sectors of the economy. While a good attempt, the interpretation does not represent the entire nation and does not equally give all aspects of national creative economy of the framework.

The study revealed that there is need to pay particular attention to the various sectors of the economy if the full potential of the contribution of the creative economy were to be realized. This was further supported by the recommendation in the 2012 report of the MoIC that proposed certain areas of the economy that attention should be paid including the need of recognizing the creative industry and for raising the profile of the industry. This was to be achieved by implementation of policies supporting the growth of the industry, reinstatement of the abolished arts and craft in the school curriculum, and introduce more institutions that can provide training opportunities to those interested in the industry; in addition, incentives were to be provided to those venturing into the creative industry. The proposed road in line with Vision 2030 is presented in figure 4.5 below:

Figure 4.5: Double GDP and employment growth rate to 10 per cent by 2017



Source: MoIC and IBM CSC (2012).

From the proposed road line, it is clear that the focus was mainly on the potential the creative industry has towards providing for employment and fails to address other economic contributions the industry has made directly to the Kenyan economy through tangible and intangible products. This clearly shows that the task force did not capture all aspects of the industry in their road map exercise, thus pointing to the need for the contextualization of the creative and cultural industries and the creative economy from the

international perspective to the Kenyan perspective. Contextualizing the creative and cultural industry will adequately inform the government and policy making bodies as well as guide them to informed decision-making practices.

In 2007, there are findings on the profitable subscription of publishing productions in Kenya¹⁸⁶, which designates an amount to 5.32% of the country's GDP. The total income that's was supplied these industries were 2.3%, the interdependent industries 2.71%. These creative industries contributed to a lot of revenue collected. There are a number of these industries which are copyright-based. However, these industries go through challenges which require awareness. Despite having some evidences demonstrating the economic value and justification of the production and cultural industries to the Kenyan financial status, this sector stills some attention. This government can no longer ignore the contribution of these industries.

Education is important when it comes to evolvement in production and ethnic industries in; practical education, devising for professionalization; and, preservation of heritage. On technical training, the curriculum is more traditional and teacher-education-biased. Lack of professionalism is a challenge to most production and ethnic practitioners. Knowledge is as important as the talent but this is not usually understood by many practitioners. This makes it important for artist to understand both sides of production and business. Artists are supposed to have an understanding on the connection between favorable outcome and professionalism.

¹⁸⁶Nyarikiet *al.* (2009)

Inheritance conservation is usually not noticed when it comes to evolvement of the creative and cultural industries. Native populace has always been left out when it comes to as local artists tend to imitate artists in modern artistry. These helps the industry to grow as there is competition where every artist wants to better than the rest.

The findings of this study reveal that majority of youth engage in the creative and cultural industries with the sole hope of gaining economic emancipation. Such findings are supported by the bias of the ministry of information and communication towards employment creation to the youth when addressing the issue of the contribution of the creative industry to the economy. Evidence from the field suggests that the creative and cultural industries have been parading an array of young icons in the industries who have given the youth a new form of economic empowerment that transcends such limitations as the availability of white-collar jobs and educational background amongst other critical issues. The creative economy scene in Kenya is therefore one that is characterized by mainstream youth involvement. An overview of the music industry indicates that more and more youths continue to enroll into these industries and some do so even before they complete their secondary education. The involvement of the youth in the creative and cultural industries represents a new form of youth development and empowerment in a country where youth restiveness and graduate unemployment have reached alarming proportions. This is not only true with regard to Kenya but also to other developing nations as was found by Emielu observed in Nigeria.¹⁸⁷

¹⁸⁷Emielu 2008

One observation of the creative and cultural industries in Kenya brings to fore the need for professionalism. This need is further compounded by the minimal opportunities for specialised training (both formal and informal) that could lead to professionalism and career sustainability within the industries. The fact that HE institutions that train in the creative and cultural industries are few also amplifies the problem of professionalism. Consequently, the need for institutionalisation, which in this case will refer to the breaking down of the industry into specialised sectors, with a well-equipped human resource base, becomes the next challenge. Another challenge is that most of the key subject areas of the creative and cultural industries are not part of the curriculum at the secondary school level, nor do they occupy any significant position at the tertiary level of education. This is further compounded by the fact that these creative and cultural subjects, though provided for in the primary school syllabus, are not examinable; hence little preference is given to them.¹⁸⁸ This need for HE training and consequent professionalism, therefore, presents itself as one of the major challenges for youth empowerment.

Although the social content and context of performance, as well as the mode of expression keep changing from one historical period to another, the creative and cultural practice has shown great potentials for youth empowerment.¹⁸⁹ The creative and cultural industries are a great income earner and a catalyst for job and wealth creation. The music industry, for example, presents an array of opportunities ranging from song writers or lyricists, to music publishers, composers, arrangers, producers, music recording and marketing companies,

¹⁸⁸Akuno 2005

¹⁸⁹Emielu 2008

printing companies, cassette, CD, VCD, DVD manufacturers, wholesalers and retailers of musical recordings, dealers in musical instruments, studio and stage sound engineers. Others are musicians, singers, dancers, promoters, talent scouts, entertainment writers and showbiz consultants, stage designers, lighting crews, structural engineers, advertising practitioners, media houses and many more professionals. Income generation and distribution in the popular music industry is broad-based and far-reaching. Regarding tourism, well-developed, professionalised and institutionalised creative and cultural industries will boost tourism potentials in Kenya. For example, the Osun Oshogbo Festival and the Arungungu Festival, amongst others which feature music prominently, have also been a major attraction for tourists in Nigeria (Emielu 2008). The Kenya Music Festivals and the Kenya Drama and Film Festivals, among others similar events, could be easily turned into tourist attractions to generate even more revenue. Therefore, the creative and cultural industries have enormous potential for a sustainable youth development and empowerment strategy.

Some of the key challenges facing the creative and cultural industries in Kenya are over-saturation of poorly produced music product in the local scene; the lack of talent innovation and development; intellectual property theft; inadequate professional management; and, minimal corporate sponsorship. What is currently taught in HE does not focus on talent innovation and development, and strategies for financing new innovations in the creative arts are not offered. A further challenge is that the most talented individuals may not necessarily make it to HE because of the cut-off points which cumulatively grade students for entry into these institutions. These are juxtaposed with the opportunities and key assets

of the creative and cultural industries. Kenya stands a great opportunity in reference to the growth of the creative sector considering its large youthful and talented population with a great history of creative diffusion and expression, the potential to borrow from her diasporas spread in many developed countries, a resilient economy; and, relatively low internal operating costs regarding further development of the industry. Some of the main constraints and threats to development include international competition where music industry practitioners face very stiff competition from the main creative and cultural industries exporters; trade barriers arising from difficulties in securing distribution deals within Kenya and abroad; visa challenges for live performances and exhibitions outside of the country; finance and marketing where the sheer cost of breaking into new markets is prohibitive; the need to access global alliances with large multinational distribution firms that dominate the industries; weak management systems and inexperience in navigating the ever-changing marketing and distribution models; and, inadequacy in technology and production facilities that hinders growth.

The government has a mediating role to play in the campaign for the creative economy. Therefore, the government should assist institutions by enhancing their capacity to undertake research and development with a view to improving of the creative economy by collecting data of both the tangible and intangible creative and cultural products, and forming a systematic way of refining the industry within the context of economic development for sustainable growth. Therefore, the government is thus charged with the responsibility of facilitation of the growth of the creative industry. While some of the governments of developing nations are willing to facilitate the growth of the industry, lack

of finances is a great impediment to the execution of their role. In this facilitation, the government needs to put laws in place that address the issues of intellectual property rights, and incentives geared towards the promotion of the industry, both from the demand and supply side.

The government should also focus its efforts on bilateral trade agreements with other countries to ensure greater and easier access to these markets for the proponents of the local creative and cultural industries; and finally, include creative and cultural subjects in the education curriculum to provide for talent development right from an early age.

The study found that the national and the county governments have not provided a good platform for the growth of the creative industry in the elementary years of children. Seventy eight percent of the respondents opined that the curriculum of primary education should incorporate aspects that foster the culture of innovation among learners.

The study also found that many vocational training centers that had a national appeal have been transformed into universities and thus denying opportunities to students would be interested in gaining technical skills that are a key component of the creative industry. At county level, there lacked events that can help in the identification of talent at grassroots, the study revealed that lack of these opportunities have contributed to the dismal contribution of the creative industry to the economy. Together with these opportunities, avenues should be provided for knowledge exchange between developed and developing countries to foster growth of innovation and creativity among the populace.

Sub-regional organisations can also play a significant role by breaking into the international markets and lobbying their governments for bilateral trade agreements and easier access for music products from Kenya.

The role of educational systems in the development of the creative and cultural industries is threefold: technical training; preparation for professionalization; and, preservation of heritage. On technical training, the curriculum is more traditional and teacher-education-biased. That is to say, prospective students will not be taught the mechanics of their specific instruments, with vocal styling, stage presence and all the other parts of the music and performing process. Regarding preparation for professionalization, most creative and cultural practitioners in Kenya appear to fall short here. It is important for these practitioners to understand that while creative talent may be in abundance, professionalism is often in short supply. Therefore, it is important for students to be taught the particulars of the business side of the creative and cultural industries. Whereas the intention is to produce artists who are professional, it is important for creative industries practitioners to understand the important link between professionalism and their ultimate success as artists.

This is one of the ways HE can contribute to the creative economy. Over time tertiary education is slowly responding to the market dynamics emanating from the economic needs of a country's development. For this agenda to be meaningful, the entire value that creative and cultural industries contribute to the Kenyan economy needs to be contextualised within the GDP, and in so doing HE institutions can design programmes

and develop a curriculum that will help the development of knowledge in relation to the creative and cultural industries. This should not just be within the confinements of pedagogy, but should focus also on the business and management aspects of the creative and cultural industries. Tertiary education must contextualise creative and cultural industries as a strategic tool for social interaction, social development and cultural emancipation. By invoking cultural emancipation, the term here implies the ability to make people tolerant and appreciative of diverse cultural aspects of different people from different communities. This promotes effective governance and political tolerance which in turn creates a feasible environment for creative endeavours.

The conservation of heritage is an often-overlooked feature of the evolvement of the creative and cultural industries. As noted above, local artists often tend to adapt to the creative style of artists that originate in larger markets, thus stifling and in some cases eliminating the creative output of indigenous populations. This is an important trend since it places the artists in a challenging competitive environment. Additionally, apart from the commercial and economic importance of preserving the indigenous creative heritage, a clear link has been demonstrated between societies that possess a strong sense of national pride and a reduction in other social ills, such as crime.

4.3 Some key examples of the Creative Economy in Kenya

4.3.1 Kenya Cultural Centre - A Venue for the Future

Ethnic life in Nairobi is distinct and there are high expectations that Kenya cultural will be on the rise. There are inventive talks on how artists should work in hand with creative

industries. There are plans to modify the previous resident of the British Council although monetary aid has not yet been found.

4.3.2 Buni TV and Media – A Platform for Africa

There's a nonprofit organization called Buni TV, which is developing new platforms for African film makers for example the XYZ show. Because of its portability, it's easy to watch from anywhere even on transport means like buses. This TV created contents to compete with other in international markets which are supported by BBC. Its work is to improve and modify the African content creators. Buni has been supported by the BBC Media Trust, and its work includes evolving the skills and knowledge of African film and TV makers.

4.3.3 BRCK – An African Solution to Internet Connectivity

Internet access in Kenya undependable especially when using in different ways, and that's where BRCK comes in. It comes in handy even in places with no power supply as its chargeable from solar as well. BRCK can work anywhere and since they are portable, and it's a great invention mostly for developing countries. This product could be one of the biggest inventions in Kenya and Africa at large.

4.3.5 Asilia – Connecting London and Nairobi

London and Nairobi are connected by a technological plan called Asilia. Since the two are found in metropolis, they are intrigued by more than just website planning; they also ensure evolvement in terms of instituting platforms for artists to grow. Nairobi and Africa at large

can grow by utilizing the knowledge and digital and technology skills acquired in international states. This would help by adding worth for their clients.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

5.2 Summary of Findings

The study assessed the growth and potential for the creative economy with a particular bias to the contribution of the creative industry to Kenya's economy. The findings reveal that innovation and creative industries are significant drivers of Kenya's economy. However, the findings reveal that there is a dearth of research linking the two, and as such the present study is key in the national innovation system.

This study reveals that the creative and cultural industries are not generally regarded as a form of economic empowerment in Kenya. Consequently, attention is drawn to the enormous potential of the creative and cultural industries, and the fact that these industries represent economic empowerment in Kenya. The chapter concludes that the process of empowerment should begin with training, which will lead to professionalism and career sustainability. A professionalised creative and cultural industry will midwife the institutionalisation of specialised sectors, which will become the engine for growth, development and economic empowerment for the industrial players.

The findings reveal that Kenya lacks a supportive legal framework and thus the creative industry is variously affected in exploring its full potential. The lack of legal framework was found to result from lack of seriousness given to the sector and thus not able to attract the attention of policy makers. The study also found that there are a number of obstacles

that hinder the growth of the creative industries in Kenya. The findings also reveal that higher learning institutions have not gravitated towards the creative industry leaving innovators to mostly work on their own without much support from the academia.

The study found that due to lack of data, measuring the full impact of the creative industry remains a challenge. However, the available statistics on cultural industries are helpful indicators of where strengths and weaknesses may exist.

Further, the study has revealed that Kenya, just like other developing countries view different from how the developed world view it. As such, the Kenya does not have to follow the developed world model, though it must be recognized that the models used by the developed world can have some positive influence in the developing of the creative economy in Kenya. Kenya, thus has to play to all its strength and include all sectors that may not be reflective in the developed world but can be a great contribution, like the cultural tourism sector.

5.3 Conclusions

The creative economy is still evolving in Kenya, and as revealed by this study, it has the potential to be a key economic growth driver. But this will not just happen, it is imperative from the findings that the available data is not reliable and may not be comparable to international statistics on the contribution of the creative economy to economic growth. Due to lack of data, the actual contribution of the creative industry to Kenya's economy has not been possible. A platform that allows for the collation of creative data needs to be

in place to help scientific contribution of the creative industry to be calculated. A similar product such as the 'South African Festival Economic Impact Calculator' can be handy for its ability to allow for event and festival organisers determine the economic impact of their events.

Evidence from the current study suggests a high chance of the creative economy having a positive impact to the economy. It is therefore concluded that removal of obstacles that hinder building of local creative industries. This may require that the creative industry are prioritized, the private capabilities are fostered, enactment of copyright laws and effective implementation of intellectual property laws.

5.4 Recommendations

From the findings, the study recommends that there is need for an enabling environment created by the government by offering incentives for entry into the industry and relaxed licensing procedures to ensure growth of the industry. Such an enabling environment will encourage innovation and job creations, subsequently; the sector will have contributed to economic growth.

Leaders in higher learning institutions must plan institutional structures in their academic debate and governance systems that will be an empowering environment of utilizing creative and ethnical industries. The centre on basic solutions is in keeping with much recent thinking on evolvment, which calls for more specific surrounding, results-oriented, entrepreneurial projects that emancipate locals.

Proactivity is needed to assist the evolvement of the creative economy by making sure that clear strategies that are less political are produced. Therefore, it is necessary for the government to aid in evolvement of this sector by holding workshops and seminars to create more enlighten. However if the government and the private sector worked together, there would be positive changes in the industry. Such collaboration will push the economy of this sector higher.

BIBLIOGRAPHY

- Allenby, B. 2006. The Real Death of Environment. *Environmental Quality Management*, 16 (1): 1-9.
- Andari, R., Bakhshi, H., Hutton, W., O’Keeff, A. and Schneider, P. (2007). *Staying Ahead: The Economic Performance of the UK’s Creative Industries*. London: The Work Foundation.
- Azmier, J.J. (2002). *Culture and Economic Competitiveness: An Emerging Role for the Arts in Canada*. Calgary: Canada West Foundation.
- Banks, M., D. Calvey, J. Owen, & D. Russell. 2003. Where the Art is: Defining and Managing Creativity in New Media SMEs. *Creativity and Innovation Management*, 11(4):255-264.
- Bassett, K., Griffiths, R. and Smith, I. (2002). Cultural industries, cultural clusters and the city: the example of natural history film-making in Bristol. *Geoforum* 33 (2), pp. 165–177.
- Boggs, J. (2009). Cultural industries and the creative economy – vague but useful concepts. *Geography Compass* 3 (4), pp. 1483–1498.
- British Council. (2014). *Creative Economy*. [online] Available at: <http://creativeeconomy.britishcouncil.org/> [Accessed 24 May 2018].
- British Council. (2014). *Creative Economy*. [online] Available at: <http://creativeeconomy.britishcouncil.org/> [Accessed 24 May 2018].
- Bryman, A. 2004. *The Disneyization of Society*. Sage Publications: London.
- Caves, R. E. (2003). Contracts between art and commerce. *The Journal of Economic Perspectives* 17 (2), pp. 73–84.
- Chapain, C. and Comunian, R. (2010). Enabling and inhibiting the creative economy: the role of the local and regional dimensions in England. *Regional Studies* 44 (6), pp. 717–734.
- Cheng, S. W. (2006). Cultural good creation, cultural capital formation, provision of cultural services and cultural atmosphere accumulation. *Journal of Cultural Economics* 30 (4), pp. 263–268.
- Comunian, R., Chapain, C. and Clifton, N. (2010). Location, location, location:

- exploring the complex relationship between creative industries and place. *Creative Industries Journal* 3 (1), pp. 5–10.
- Creative Economy Report 2008: The challenge of assessing the creative economy towards informed policy-making (UNCTAD/DITC/2008/2) 19 Apr 2008, 357 page(s), 2668.0 KB
- Cunningham, S. 2002. *From Cultural to Creative Industries: Theory, Industry and Policy Implications*. Creative Industries Research and Applications Centre: Queensland University of Technology.
- Cunningham, S. 2002. *From Cultural to Creative Industries: Theory, Industry and Policy Implications*. Creative Industries Research and Applications Centre: Queensland University of Technology.
- Cunningham, S. 2004. The Creative Industries after Cultural Policy: The Genealogy and Some Possible Preferred Futures. *International Journal of Cultural Studies*, 7(1): 105-115.
- Cunningham, S., M.D Ryan, M.Keane, & D.Ordonez. 2004. *Financing Creative Industries in Developing Countries Contexts*. Paper Prepared for UNCTAD XI, High Level Panel on Creative Industries and Development, June 2004, Sao Paulo Brazil.
- Daviet, S. & Leriche, F. (2008). "'Nouvelle' Économie Culturelle: Existe-T-Il Un Modèle Européen? ", *Arts et territoires: vers une nouvelle économie culturelle?* , Quebec: 76ème congrès de l'Acfas.
- DCMS (1998). *Creative Industries Mapping Document*. London: Department of Culture, Media and Sports of the United Kingdom.
- De Propris, L., Chapain, C., Cooke, P., MacNeill, S. and Mateos-Garcia, J. (2009). *The Geography of Creativity*. Interim report. London: NESTA.
- Eisenhardt, K. (1989). Building Theories from Case Study Research, *The Academy of Management Review*, 14(2), pp. 532-549.
- European Commission (2006). *The Economy of Culture in Europe*. Luxembourg: European Commission.
- Fleming, T. 2007. *Report on the Findings of the Camberwell Creative Sector*. Creative Consultancy. *Green Paper Report*.

- Flew, T. 2009. The cultural economy moment. *Cultural Science*, 2(1) <http://cultural-science.org/journal/index.php/culturalscience/article/view/23/79>
- Florida, R. 2005. *Cities and the Creative Class*. Routledge: New York.
- Garnham, N. 2005. From Cultural to Creative Industries: An Analysis of the Implications of the 'Creative Industries' Approach to Arts and Media Policy Making in the United Kingdom. *International Journal of Cultural Policy*, 11(1):15-29.
- Grabher, G. (2001). Locating economic action: projects, networks, localities, institutions. *Environment and Planning A* 33 (8), pp. 1329–1331.
- Hartley, J. 2005. From Creative Industries to Creative Economy: Flying Like a Well-thrown Bird? In *Creative Industries*, edited by J. Hartley, 5-18. Blackwell Publishing: Victoria.
- Hartley, J., et. al (2015). *Creative Economy and Culture: Challenges, Changes and Futures for the Creative Industries*. 1st ed. London: Sage Publications.
- Hendrick, van der Pol, 2007. Key role of cultural and creative industries in the economy
- Héraud, J-A. & Rafanomezantsoa, T. (2009). « Créativité et industries culturelles : grandes tendances et leçons pour l'Alsace ». Dans: *Regards croisés sur la culture, l'innovation et la créativité en Alsace*, réalisé au BETA (en collaboration avec l'Institut Fraunhofer ISI et la société Strasbourg-Conseil) sous la direction d'Emmanuel Muller pour le compte de la Région Alsace, 114-130. Strasbourg: Région Alsace.
- Howkins, J. (2013). *The Creative Economy: How People Make Money From Ideas*. 2nd ed. London: Penguin Books.
- Howkins, J. 2001. *The Creative Economy: How People Make Money from Ideas*. Penguin: London.
- Hu, W., & P. Adey. 2002. A Scientific Creativity Test for Secondary School Students. *International Journal of Science Education*, 24(4): 389-403.
- Izushi, H. and Aoyama, Y. (2006). Industry evolution and cross-sectoral skill transfers: a comparative analysis of the video game industry in Japan, the United States, and

- the United Kingdom. *Environment and Planning A* 38 (10), pp. 1843–1861.
- Jaaniste, L. (2009). Placing the creative sector within innovation: the full gamut, *Innovation: Management, Policy and Practice*, special edition on creative industries and innovation, 11(2), pp 215-229.
- Joffe, A. et al (2003) *Cultural Diversity and the Impact of Globalisation*, paper prepared for the Department of Arts and Culture, South Africa as the Developing countries position paper for the International Network of Cultural Policy (www.incp-ripc.org)
- KEA European Affairs. (2006). *The Economy of Culture*, Retrieved from <http://www.keanet.eu/en/ecoculturepage.html>.
- Keane, M. (2011) Editor's introduction in *How Creativity is Changing China* by Li Wuwei. Edited by M. Keane, Translated by H. Li and M. Guo. Bloomsbury Academic: London.
- Keane, M. 2007. *Created in China: The Great New Leap Forward*. Routledge: London.
- Kong, L., C.Gibson, L-M.Khoo, & A-L.Semple.2006.KnowledgesoftheCreativeEconomy: Towards a Relational Geography of Diffusion and Adaptation in Asia. *Asia Pacific Viewpoint*, 47(2):173-194.
- Lehman, H. C. (1960). The age decrement in outstanding scientific creativity. *American Psychologist*, 15(2), 128-134. <http://dx.doi.org/10.1037/h0041844>
- Li, Wuwei, (2011). *How Creativity is Changing China*, edited by M. Keane. Translated by H. Li and M. Guo. Bloomsbury Academic: London.
- Liefooghe, C. (2009). "La Créativité: Une Ressource Pour Le Développement Économique D'une Région De Tradition Industrielle?" *Entre projets locaux de développement et globalisation de l'économie: quels équilibres pour les espaces régionaux?* Clermont-Ferrand, France: 46ème colloque de l'Association de Science Régionale de Langue Française.
- Lorenzen M. and Frederiksen L. (2008). Why do cultural industries cluster? Localisation, urbanisation, products and projects. In: Cooke, P., and Lazzarotti, L.

- (eds) *Creative Cities, Cultural Clusters and Local Economic Development*. Cheltenham: Edward Elgar, pp. 155–179.
- Mahbubani, K. 2008. *The New Asian Hemisphere: The Irresistible Shift of Global Power to the East*. Public Affairs: New York
- McGray, D. 2002. Japan's Gross National Cool. *Foreign Policy*. June/July 2002. Accessed on the 17th April 2018. <http://www.japansociety.org/resources/content/2/0/5/4/documents/gross%20national%20cool.pdf>.
- Mitchell, W.J., A.S. Inouye, & M.S. Blumenthal. 2003. *Beyond Productivity: Information Technology, Innovation and Technology*. The National Academy Press: Washington.
- Morris, T., Wood, S. (1999). Testing the survey method: continuity and change in British industrial relations, *Work Employment and Society*, 5(2) pp.259-282.
- Morris, T., Wood, S. (1999). Testing the survey method: continuity and change in British industrial
- NESTA, (2006). *Creating Growth: How the UK Can Develop World Class Creative Businesses*. Retrieved from <http://www.nesta.org.uk/library/documents/Creating-Growth.pdf>.
- New Strait Times. 'Najib Names 2010 Year of Creativity and Innovation'. *New Strait Time*, December 24, 2009.
- O'Connor, J. 2007. *The Cultural and Creative Industries: A Review of the Literature*. Creative Partnership: London.
- Oakley, K. 2004. Not so Cool Britannia: The Role of the Creative Industries in Economic Development. *International Journal of Cultural Studies*, 7(1): 67-77.
- Pattinson Consulting. (2003). *The Measurement of Creative Digital Content*, Rapport prepare pour le Department of Communications, Information Technology and the Arts (DCITA). The Creative Industries Cluster Study. Stage Three Reports. Canberra: Commonwealth of Australia, DCITA.

http://www.cultureandrecreation.gov.au/cics/Measuring_creative_digital_content.pdf.

Porter, M. (1998). *On Competition*, Harvard Business School Press.

Rantisi, N. M., Leslie, D. and Christopherson, S. (2006). Placing the creative economy: scale, politics, and the material. *Environment and Planning A* 38 (10), pp. 1789–1797.

Schultz, M. & A. van Gelder. 2008. Creative Development: Helping Poor Countries by Building Creative Industries. *The Kentucky Law Journal*, 97(1):139.

Schulz, A. W. (2013). Beyond the hype the value of evolutionary theorizing in economics. *Philosophy of the Social Sciences* 43 (1), pp. 46–72.

Smith, M.K. 2007. *Tourism, Culture and Regeneration*, edited by M.K. Smith, 1-11. CAB International: Oxfordshire.

South African Cultural Observatory (2017). Research Report: Regional Development – The Cultural & Creative Industries in South Africa: A case study of the Sarah Baartman District.

Tremblay, D-G. (2003). "New Types of Carrers in the Knowledge Economy? Networks and Boundaryless Jobs as a Career Strategy in the Ict and Multimedia Sector", *Communications et stratégies*, Montpellier – Manchester, Idate, 81-106.

UK Department for Culture, Media & Sport (2016). Creative industries worth almost \$10 million an hour to economy. [online] Available at: <https://www.gov.uk/government/news/creative-industries-worth-almost-10-million-an-hour-to-economy>

UNCTAD (2004). *e-Commerce And Development Report 2004*. New York and Geneva: UNCTAD. Retrieved August 14, 2018 from <http://www.unctad.org/Templates/Download.asp?docid=5633&lang=1&intItemID=3356>

UNCTAD (2013). *Information Economy Report 2013. The Cloud Economy and Developing Countries*. Geneva: UNCTAD. Retrieved April 09, 2018 from http://unctad.org/en/PublicationsLibrary/ier2013_en.pdf

UNCTAD (2015). *Information Economy Report 2015. Unlocking the Potential of E-*

- commerce for Developing Countries*. Geneva: UNCTAD. Retrieved April 01, 2018 from http://unctad.org/en/PublicationsLibrary/ier2015_en.pdf
- UNESCO/UNDP. 2013. Creative Economy Report 2013 Special Edition: Widening Local Development Pathways. New York: UNDP. <http://www.unesco.org/new/en/culture/themes/creativity/creativeeconomy-report-2013-special-edition>
- United Kingdom's Department of Culture, Media, and Sport (DCMS)
- United Nations Conference on Trade and Development (UNCTAD).2004.*Creative Industries and Development, 11th session, Sao Paulo, Geneva.*
- United Nations Conference on Trade and Development (UNCTAD).2008.*Creative Economy Report 2008: The Challenge of Assessing the Creative Economy: Towards Informed Policy-making.* United Nations.
- United Nations, Educational, Scientific and Cultural Organisation (UNESCO).Eight New Sites, from the Straits of Malacca, to PapuaNew Guinea to San Marino, Added to UNESCO World Heritage List. *UNESCO News & Events*. July 7, 2008. Accessed on 08th July 2018.<http://whc.unesco.org/en/news/450>
- United Nations, Educational, Scientific and Cultural Organisation (UNESCO).2010.Accessed on 07th September 2018.<http://whc.unesco.org>
- Wanting, R. (2008b). Spin-off dynamics and the spatial distribution of the fashion design industry, 1858–2005. *Journal of Economic Geography* 8 (5), pp. 593–614.
- World Economic Forum. 2014. The Global Competitiveness Report. Geneva: World Economic Forum.
- Xiaodong, F. & Hanlux, X. (2009). “The Origin of Explosive Development of Creative Industry in China”, Texte de la présentation à la Annual Conference of the Regional Studies Association: Understanding and Shaping Regions (Leuven, Belgique, 6 au 8 avril 2009). <http://www.regional-studies-assoc.ac.uk/events/2009/apr-leuven/papers/XiaodongFu.pdf>.

Yin, Y. and Ye, Z. (2007). Economic Linkages and Comparative Advantage of the UK Creative Sector. SSRN Electronic Journal. *relations, Work Employment and Society*, 5(2) pp.259-282.

Yoshimoto,

M.2003. *The Status of Creative Industries in Japan and Policy Recommendations for Their Promotion*. Nippon Life Insurance Research Institute: Tokyo.

Yue, A.2006. *The Regional Culture of New Asia: Cultural Governance and Creative Industries in Singapore*. *International Journal of Cultural Policy*, 12(1):17-33.

Yusuf, S. & K. Nabeshima. 2005. Creative Industries in East Asia. *Cities*, 22(2): 109-122.