The Imibala Arts festival (Cross colours/cross cultures. Discussing the role of the youth in Arts in Nelson Mandela Bay, South Africa and social entrepreneurship.
The creative economy is an emerging idea and deals with the interface between, culture, creativity, economics, and technology in a modern world (UNCTAD, 2015).

Cultural Times”, released first global map of the cultural and creative industries by Ernst and Young, estimates US$250-billion in revenue generated annually, worldwide.

What is the creative economy?
• Creative industries are among the most dynamic sectors in the global economy provides new opportunities for developing countries to catapult into emerging high-growth areas of the world economy. (Unctad, 2015)

• Creative economy is said to be fastest growing economy globally

What is the creative economy?
• Creative economy contribute 90.5 billion rand to the South African economy in 2014, representing 2.93% of gross domestic product

• Employs more than 443,778 in South Africa (Snowball & Hadisi, 2016)

South African Creative economy
Creative economy
• cultural workers tendency to have higher levels of earnings and education that non-cultural workers (Snowball & Hadisi, 2016)

• However growth does not seem to come to the most creative workforce especially in Africa where most people live from hand to mouth (Chatikobo, conference)

• Creative industry work. Unpredictable, Volatile sensitive to economic downturn (Snowball & Hadisi, 2016)
• Youth unemployment in South Africa is severe and creative industries can be an important vehicle for job creation

• 22% of employees in creative industries are younger than 18; 18% are young adults between 19-24 and 19% between 25-30

• Meaning over 60% of workforce in creative industries are less than 34 (Brandsouthafrica, 2016)

Youth unemployment
• However, slightly more men in cultural occupations than women (Entrepreneur Today, 17 July 2017),

• Majority of women in cultural and creative industries are between 35-49

• Youth are under researched but a priority cohort who are technological savvy can be a huge advantage (Brandsouthafrica.com, 25 June, 2016)
• Creative industries often seen as avenues for economic development, urban regeneration and job creation

• Literature shows us that creative industries can make worse existing inequalities and marginalize working class (Booyens, 2012)

• Creative industries in SA is very dependent government grants from international funding agencies and is therefore not sustainable (Chatikobo, )
• Also research has shown that the creative industries are not often meritocratic (Snowball, Saco, 2018)

• People from affluent homes have more cultural capital

• Cultural workers working outside of cultural sector

• Similar to international contexts, creative workers in SA tend to be clustered in provinces with larger cities (Entrepreneur mag, 17 July 2017) and many move there
“Black creatives are an amazing source of insights, their presence and input can drive for unique and culturally led creative executions. Many of us come from disadvantaged backgrounds with families who don’t even understand what it means to be a creative, and so can’t fathom the idea of us making a living from such a vocation. It makes it a lot harder to explain to them why they still need to continue to financially support us when we claim we have jobs, why we couldn’t get real jobs that actually pay us enough.”

(News 24, Decolonising South Africa’s creative industries, 20 July 2017)
• Identifies a stable and integrally unjust equilibrium which causes the exclusion and marginalization of a section of humanity which lack the financial means or political clout to obtain transformation on own

• Identifies opportunity in unjust equilibrium to develop social value proposition

• Forges a new stable equilibrium which can open up a hidden potential ...through creation of a stable ecosystem which can offer better future for target group (Martin & Osberg, 2007)

Social entrepreneurship
• Social innovation is defined as “a novel solution to a social problem that is more effective, efficient or just than existing solutions and for which the value created accrues primarily to society as a whole rather than private individuals. Phills et al (2008:39)

• Social innovation is about the carrying out of new combinations and potentials that emphasize the importance of fostering partnerships that create social value benefiting the public rather than private value (Ziegler, 2010)
• Social innovations have a cultural focus, with an aspiration to address an unmet social and human needs as opposed to business innovations driven by market and consumer needs, (Lettice & Parekh, 2010)

• Social innovations come up as a result of interactions between different practitioners within the same social system, and is developed through collective learning (Neumeier, 2012)

• Developed through institutional interactions and institutional change
• Tradition picture of social entrepreneurship portrays a lone visionary striving to bring about a social change (Novkovic, 2008) which is contrasting with general viewpoint of social innovation where the pursuit of the social goal is reliant on the collective whole and the interplay of different practitioners that work together to achieve the social objectives (Dawson & Daniel, 2010)
Building on social innovation approach is the systems of innovations approach which emphasizes the important role of network innovations and innovations that come from the joining of knowledge and skills from different organisations (Freeman & Soete, 1997)
• The morale of social entrepreneur is affected when there is an inability to identify, and link suitable networks as well as lack of access to finance and other support (Lettice & Parekh, 2010)

• “Innovators struggle to identify which conventional networks to align with as social innovators often span boundaries and do not neatly fit into a single category (pg 150)

• Resources often scarce as social enterprises compete for support and funding “(Chell, 2007)
• Institutions play a vital role both formally and informally and it is a common leitmotif in literature which emphasizes the ability of institutions to foster or inhibit social entrepreneurship (Phillips et al., 2015)

• Studies on social entrepreneurship found institutions to be weak or absent and fail to deliver on expectations and inhibits social entrepreneurs (Urbano, et al., 2010)
• Social innovators are very dependent on institutional support to help address social needs (Moor et al., 2012) also for stability and coordination of reproduction of knowledge.

• Social entrepreneurs often faced with institutional barriers (Phillips, et al., 2015)
- Institutional agility needed (Haines, Saco, 2018)
- Need to differentiate between rhetoric and reality of creative economy (Haines, Saco, 2018)
- especially in South Africa
Imibala Arts festival case (Cross colours/Cross cultures)

Multidisciplinary music and arts festival in Nelson Mandela Bay established in 2017 newly found

Objective to develop emerging artists from Northern and township areas
• As social entrepreneur recognised that there are limited opportunities and support for emerging artists from the Northern and township areas
• Fueled by inequalities, social issues
• Institutional and social barriers to overcome
Limited funding and support structures in Ec for artists
System of dependency on grant funding, when there is no funding projects stop due to lack of sustainability
Many artists move to bigger more wealthier conglomerates
Which stops Pe from becoming the necessary creative hub
Many abandoned buildings that could be turned into creative spaces

More than urban regeneration, the buildings needs to employ creatives to manage these spaces and to find ways to create sustainability in long term
Over 30 000 graduates unemployed in Nelson Mandela Bay (Herald, 23 February 2018)

Something in the system that is not working and new ideas need to be reworked between institutions, graduates in non cultural industries and in cultural industries and other subsystems
Sign of the times, a change is needed but it needs all actors to be fully involved in this process for it to happen

4th industrial revolution

Important work collectively to impact change
South Africa

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