

**SACO 4TH INTERNATIONAL
CONFERENCE 2022**

CREATIVE ECONOMY RESET

**STRUCTURING THE CREATIVE
AND CULTURAL INDUSTRIES
FOR A SUSTAINABLE AND
INCLUSIVE FUTURE.**



ABSTRACT BOOKLET

CSIR International Convention Centre | 9 & 10 November 2022 | Pretoria, South Africa

#SACOConf2022 | #CreativeEconomyReset | #SACO2022



sport, arts & culture

Department
Sport, Arts and Culture
REPUBLIC OF SOUTH AFRICA



NELSON MANDELA
UNIVERSITY

• • • • INTERNATIONAL CONFERENCE • • • •

CONTENTS



ABOUT THE SOUTH AFRICAN CULTURAL OBSERVATORY	7	Henderson, Marisa (Dr), Snowball, Jen (Prof)
MINISTER FOREWORD Hon. Nkosinathi 'Nathi' Mthethwa	8	PLENARY 2: 26 Global perspectives on the creative economy
WELCOME NOTE Prof Sibongile Muthwa, Nelson Mandela University Vice-Chancellor & Principal	10	Escaith, Hubert (Dr.) Pratt, Andy (Prof.) Bhabha, Homi (Prof.)
REMARKS FROM SACO EXECUTIVE DIRECTOR Ms. Unathi Lutshaba	12	PLENARY 3: 30 Ownership and measurement meet power and production
CONFERENCE SUMMARY	14	Bhabha, Homi (Prof.) Scherer, Karina (Ms.) & Yamashita, Daniela (Ms.) Luigi Sacco, Pier (Prof.)
SPECIAL EVENTS Africa Launch of UNCTAD Creative Economy Outlook 2022: 9 11 2022 British Council Cocktail Event: 10 11 2022 Gauteng Tourism Tour: 11 11 2022	16	PLENARY 4: 32 Innovation, Adaptation, Entrepreneurship: From Theory to Lived Experience Siepel, Josh (Dr.) Bank, Leslie (Dr.) Markusen, Ann (Prof.) Karengera, Eric (Mr.) McGurk, Mariapaola (Ms.)
KEYNOTE ADDRESSES Prof. Homi Bhabha on Culture wars – brought to you by GIZ Ms. Laura Callanan on new and impact investment strategies for the CCIs	17	PLENARY 5: 35 New models and modes of financing and investing in the CCIs Njuguna, Wakiuru (Ms.) & Gachara, George (Mr.) Joffe, Avril (Ms.) & Magkou, Matina (Dr.) Callanan, Laura (Ms.)
CONFERENCE PROGRAMME	18	
ABSTRACTS		
PLENARY SESSIONS		
PLENARY 1: Cultural Policy in Transition and the Cartography of the New Creative Economy O'Connor, Justin (Prof), Valiati, Leandro (Prof), Cunningham, Stuart (Prof.),	23	PLENARY 6: 37 The Creative economy & digital transformation. Lyons, Frank (Prof.), Haines, Richard (Prof.) & Lötter, Casper (Dr.)

Rennie-Salonen, Bridget (Dr.) & Panebianco, Clorinda (Prof.)
Claassen, Louise (Ms.)

PARALLEL SESSIONS: Discussions PARALLEL A

A1 PANEL: 41

Reflecting on the Cosmopolitan Collective's collaborations to foster more inclusive jazz audiences.

Chatikobo, Munyaradzi (Mr.)

The growth of the creative economy through the development of creative entrepreneurship – how do we make this real?

A2 PANEL: 42

Constructing, categorizing and revaluing the creative economy

Bob, Urmilla (Prof.)

The growth of the creative economy through the development of creative entrepreneurship – how do we make this real?

Ferrero, Matilde (Ms.) &

Pinto, Irene (Ms.)

Do talents and ferments need a cradle? Dynamics, Metrics, Politics

Mnguni, Mphikeleli (Dr.)

Government's strategic interventions to optimize the performance of creative SMME's in Mpumalanga Province

Makhene, Motsumi (Mr.)

Cultural participation and consumption in local economic development: Towards creative industries convergence in Soweto

A3 PANEL: 46

Disruption, adaptation and innovation in the CCI's

Kowalik, Natalie (Dr.) & Meers, Philippe (Dr.)

Dealing with disruption: Rethinking the impact of policy studies for South Africa's film sector in post COVID-19 times

Chislett, David (Mr.)

Creative Economic Reset:
Let's Burn It All Down (and start again)

Mapholi, Muano (Ms.)

Creative economy and sustainable development goals: A systematic literature review

Tomassini, Melissa (Ms.)

Back to normal or a new momentum for cultural policy? A comparative analysis of cultural policy responses in the British arm's-length model and the French state-led system

A4 PANEL : 52

COVID-19 responses and the new normal for CCI's

Panebianco, Clorinda (Prof.)

The experienced impact of the COVID-19 pandemic on resilience, age, qualification, income and artistic activity among performing artists in South Africa

Drummond, Fiona (Ms.)

Legacies of festival COVID-19 adaptation strategies

Mabye, Kwena (Ms.)

The Creative Sector Stimulus of the Presidential Employment Stimulus

PARALLEL B

B1 PANEL: 54

Securing a seat at the table: How can African creatives thrive in the digital era?

B2 PANEL: 55

The growth of the creative economy through the development of creative entrepreneurship

B3 PANEL: 56

CCI futures and innovation paradigms

Denavit-Feller, Emmanuelle (Ms.),

Boulé, Sophie (Ms.) & Keun, Eben (Mr.)

IQQOQ – Art & creative industries digital platform in South Africa

Xuereb, Karsten (Mr.)

Innovative creative adaptation in Malta through social enterprise

Ndhlovu, Raymond (Mr.)

The future of cultural and creative industries – Business models and innovation

B4 PANEL: 59

The future of work in the CCI's

Mtukela, Gcinibandla (Mr.)

Work reimagined: Towards 'fit for purpose' artists in the Theatre and Dance space

Elk, Erica (Ms.) & Cox, Fran (Ms.)

Thinking about different 'modalities' for jobs and enterprises in the creative industries.

Bilge, Asli (Dr.)

Refugees and traditional crafts.

PARALLEL C

C1 PANEL: 61

Making music and moving people - cases from live music and film

Sithole, Sipho (Dr.)

Urban outcasts and the defiant iSicathamiya music

Joffe, Avril (Ms.) &

Mukanga-Majachani, Florence (Ms.)

Decent work and informality in the South African live music ecosystem

Monama, Billy (Mr.)

Case study of economic landscape of South African music in the cultural and creative industry

Soubai, Youssef (Mr.)

Marketing a country: Cinema economics policy as means for attracting foreign Investment in Morocco

C2 PANEL: 65

Reflections on COVID-19 recovery for the CCI's in South Africa: an economic reset?

C3 PANEL: 66

Finding ways to survive and thrive - cases from across the sectors

Rennie-Salonen, Bridget (Dr.) &

Hardie, Yvette (Ms.)

Well-being in the arts sector ecosystem: The Charter of Rights for South African Artists

Kimwelle, Kevin (Mr.) & Quintens, Joke (Ms.)

The Wetopia Way Advancing Creativity, Art & Culture

Sack, Steven (Mr.)

The Basotho Blanket. A case study tracing 200 years of trade, manufacture, and design: Where is the sweet spot for this industry in 2022

Hardie, Yvette (Ms.)

From survive to thrive: a perspective from the not-for-profit space; A case study of ASSITEJ SA from 2020-2022

C4 PANEL: 68

Soft and Institutional power - diplomacy's role in supporting the CCI's

Ndzuta, Akhona (Dr.)

Building South Africa's cultural frontlines abroad: Moving from no cultural portfolio to a cultural centre

Haines, Richards (Prof.)
University-Partnerships in the Cultural and Creative Industries: International Perspectives

Ndzuta, Akhona (Dr.)
Establishing South African Cultural Centres as a means of advancing South African Cultural Diplomacy

PARALLEL D

D1 PANEL: 71

From theory to lived experiences, case studies from Sub Saharan Africa and UK

Chinyamurindi, Willie (Prof.)
Decent work within the creative industry: A narrative analysis with a sample of urban creatives in South Africa

Muka Mundadi, Joseph-Matthieu (Mr.)
Creative Industry entrepreneurship as pathway for job creation and rural economic regeneration: Case study of street youth photography in Thohoyandou

Joffe, Avril (Ms.), Ngwenya, Smangaliso (Ms.) & Denay, Willie (Mr.)
Graduate attributes required by cultural and creative organisations in South Africa

Sethiba, Refiloe (Ms.), Drummond, James (Mr.) & Pandey, Wayde (Dr.)
Latent cultural heritage assets in Taung, North West Province: Post COVID-19 opportunity and reconfiguration?

D2 PANEL: 76

Inclusive creative skills development and training for trade, the future

Lee, Michael (Mr.)
Why creatives NEED creativity training

Chesang, Daisy (Ms.)
Youth Network A skills needs anticipation study of the creative sector in Mombasa, Kenya

Sibiya, Thandeka (Ms.)
Education and creativity: Teacher perspectives on the role of creative arts in developing and sustaining rural economies in South Africa

Shelver, Amy (Ms.), Vitshama, Sinethemba (Mr.) & Sam, Lita (Mr.)
Understanding the talent of the untapped: Skills audit of creative South African youth

D3 PANEL: 80

Digital creative industry in Africa & the infancy of intermediary roles

Bristow, Tegan (Dr.)
Focus on the Intermediaries Research conducted at Wits, the infancy of intermediary roles and other questions.

Kiumi, Wilfred (Mr.)
A focus on being an intermediary and trying to meet the digital creative training needs in Kenya

Ncokotwana, Wilfred (Mr.)
Role of Funders engaging with intermediaries as part of a Digital Creative Industry Ecosystem.

Cachucho, Eduardo (Mr.)
Intermediaries Connect Platform as tool to understand and promote Intermediaries.

THANK YOU TO SUPPORTING PARTNERS

Arts industry and Service providers

Brought to you by SACO and our institutional partners



WHO WE ARE



SACO was established in 2015 to develop a more sophisticated understanding of South Africa's cultural economy – and also map trends, develop statistics, gather economic data in arts, culture and heritage and the CCIs, and inform policymakers. Since then it has been fundamental in shaping new knowledge, tools, and insights into South Africa's cultural and creative economy.

SACO is a project of the South African Department of Sports, Arts and Culture, hosted by the Nelson Mandela University in partnership with Rhodes, KwaZulu-Natal and Fort Hare Universities.

• • • • DEPUTY MINISTER • • • •

FOREWORD



sport, arts & culture

Department:
Sport, Arts and Culture
REPUBLIC OF SOUTH AFRICA

I am honoured to have been given the opportunity and the platform to write a foreword for this publication. I am hopeful that it will convey and represent our thinking as policymakers and on behalf of the South African Government in which I have responsibility for the Sport, Arts and Culture portfolio.

The significance of cultural expressions to societies and nations is widely documented in various literature. Most of us would readily admit that cultural expressions and practices have far-reaching benefits, both tangible and intangible, for countries and their citizens. Often, we do not think of these as economic, but with thorough analysis, it is undeniable that this is a critical economic industry with considerable economic value.

In thinking about the sector and how to build it into a formidable industry in South Africa, management guru Peter Drucker's contention that "If you can't measure it, you can't manage it" was foremost in our minds. In this context, the Department conceptualised and established the South African Cultural Observatory (SACO) as part of the Mzansi Golden Economy Strategy with the objective of providing reliable, policy-relevant and evidence-based data to policy makers and the industry at large.

We also understood that it is difficult to attract resources, especially funding, for the sector unless we could demonstrate and provide measurable data which is based on rigorous research. It is therefore no coincidence that SACO was set-up to be a holistic repository, collector and developer of knowledge, information and evidence concerning the content, structure and dynamics of the sector so that we can fully appreciate its contribution to inclusive economic growth and employment.

The content of this publication and this conference vindicate the department's correctness in establishing SACO. Our research and data is not only used by stakeholders in the country but

has proved relevant for various international organisations such as United Nations Conference on Trade and Development (UNCTAD).

In this context, we should strengthen our collaboration with our various African partners both in research and cultural trade. This has the potential to contribute towards economic growth not only for the SA creative sector, but creative economies across the continent.

The sector is uniquely positioned to be a beacon for achieving the goal of inclusive growth. This is a sector where the SME's, Youth-owned businesses, people who live with disabilities, women owned businesses and artists and cultural practitioners from rural communities and townships can be brought to the front and to the centre of the economy.

In essence, this is a sector where the most development possibilities can emerge. Dynamism coexists with creativity, vision coexists with practical expressions, heritage co-exists with identity. The sector is a potent complement to the national endeavour of economic and social advancement.

Similarly, social cohesion is intricately sewn into how the creative industries bring South Africans together through music, film, sports, visual arts, design or various other cultural expressions.

The combination of the theme, topics of the conference and the rich inputs by leading African and other international industry thinkers, gives me hope and excitement for the industry. I am confident you will find the conference deliberations and conversations highly enriching.

**HON. NKOSINATHI 'NATHI'
MTHETHWA**

**Minister of Sport, Arts and Culture
Republic of South Africa**



WELCOME

• • • • NOTE • • • •

Since the establishment of the South African Cultural Observatory (SACO) in 2015, the Nelson Mandela University has played and continues to play a critical role of hosting the Observatory in partnership with Rhodes University, University of Kwazulu-Natal and the University of FortHare.

We understood then, as we do now, that SACO was set-up with a deliberate intention to act and function as a central location to analyse the performance of creative economy-based industries, inform and support policy shift and planning through evidence-based policy research and guide the sector's future resource allocation.

In organising this conference, we committed significant financial and human resources to ensure that it is a success.

I am extremely humbled and excited by the calibre of international and local speakers as well as the quality of participants - leading minds and experts working in and across the cultural and creative economy on the African continent, and in Europe, Australia and the Americas. I have no doubt we will emerge out of the conference with rich insights, and most importantly we have a possibility to enrich and contribute to the growth of the cultural and creative sector in South Africa.

Our vision as an academic institution is “be as a dynamic African university, recognised for its leadership in generating cutting-edge knowledge for a sustainable future”

Our vision as an academic institution is “be as a dynamic African university, recognised for its leadership in generating cutting-edge knowledge for a sustainable future”. The work that we have done and continue to do as the University, through the SACO project, is guided by this vision. The various research reports that SACO has produced bear testimony to this commitment.

I therefore welcome and wish participants a successful conference – and one that leaves an indelible mark for the cultural and creative sector.

PROF SIBONGILE MUTHWA
Vice Chancellor & Principal
Nelson Mandela University

Not only do we believe in the potential of the cultural and creative industries to contribute to social cohesion, job creation, and economic growth, but we expend considerable resources towards the realisation of this objective.



NELSON MANDELA
UNIVERSITY

REMARKS

• • • FROM SACO EXECUTIVE DIRECTOR • • •

Two years ago, at the height of the COVID-19 pandemic, it was unimaginable that the industry would converge in a gathering of this nature at this time. As we meet in this conference, the world is still dealing with the debilitating effects of COVID-19, we are witnessing heightened international conflict in Europe, supply chains have been disrupted, the world is experiencing a struggling international economy, and the threat of climate change looms large.

This confluence of factors has produced perpetual and severe uncertainty for the world economy. As demonstrated in SACO's research reports, the creative economy is especially vulnerable to economic fluctuations, and its performance is tightly linked to economic performance. As most of us would remember, the CCI's were one of the most severely affected sectors of the economy as a result of the COVID-19 pandemic and associated lock-down regulations.

Today, the sector exists and must find expression, space to thrive, grow and prosper in this environment. In putting together this conference, and thinking about the theme, it was important to consider this environment and a multitude of factors that affect the industry. The conference theme- 'Creative Economy Reset:

Structuring the Creative and Cultural Industries for a Sustainable and Inclusive Future'- is thus informed by the need to find balance and create a conducive platform where the sector can have fruitful conversations aimed at finding innovative solutions that protect and help the industry to grow now and into the future.

It is perhaps important to share the thinking and what we sought to achieve when we agreed with the Department of Sport, Arts and Culture to organise this conference. We wanted to provide a platform that allows the industry to engage in conversations designed to achieve the following goals:

- Resetting, building, rebuilding & consolidating the sector beyond COVID-19 and in preparation of future crises
- Helping the industry to position itself better for future shockwaves and build increased resilience
- Exploring the future directions of the CCIs, new technologies and approaches to the future of work, especially in the sector
- Learning from best case responses across the world
- Share lessons about some of the funding models that have yielded significant results and can be potentially adapted in various environments.
- Define the direction of a new research agenda for the SACO that takes cognizance of new socio-political and economic challenges.

The conference brings together local and international thinkers, theorists, academics, key stakeholders and cultural and creative practitioners, to share experiences and insights about what, and how the industry can rebuild, consolidate and innovate in order to grow and support sustainable livelihoods of the cultural practitioners and the South African creative sector.

It deliberately brings together diverse stakeholders to ensure that conversations are rich and benefit from a range of diverse views. The key objective is to develop and grow the sector into a formidable and sustainable industry. We have brought cultural practitioners who are in the coal-face of industry and will share their experiences on how they navigate various challenges imposed on the sector, funders who command the much-needed resources that will help grow the sector, policy-makers and politicians to share their vision and views on the role governments can play in creating an enabling environment for the industry grow and thrive, academics and researchers who contribute on new knowledge and innovations that can potentially contribute in finding solutions for the industry.

In South Africa, young people make up the majority of the population with 77.6% being under 35. The burden of unemployment is largely experienced by this section of the population. As UNIDO noted, the CCIs "present significant opportunities for transforming youthful energy into new ideas, organization and a future vision for societies". The sector has a huge potential to unleash significant job opportunities for the youth, to transform societies and contribute in a meaningful way towards economic growth and reducing youth unemployment. It is my hope that in our contributions and engagements we shall keep this at the back of our minds.

I am overwhelmed by the calibre of speakers and industry stakeholders who responded positively to participate at the conference. I am extremely confident the conference will produce the desired results and the South African CCIs will be the net beneficiary of the conference engagements and inputs.

UNATHI LUTSHABA
Executive Director
South African Cultural Observatory

CONFERENCE SUMMARY

In a world reeling from the socio-economic aftershocks of COVID-19 and navigating the ever-pressing realities of climate change, conflict, and digital transformation, the 4th South African Cultural Observatory (SACO) International Conference emerged as a bold and timely intervention.

Convened on 9–10 November 2022 at the CSIR International Convention Centre in Tshwane, and co-hosted by the Department of Sport, Arts and Culture (DSAC), the conference provided a critical platform for collective reflection, learning, and creative reimagining.

Under the theme “Creative Economy Reset: Structuring the Creative and Cultural Industries for a Sustainable and Inclusive Future,” the event united over 430 delegates (250 in-person and 180 online) from 18 countries, including 98 thought-leading speakers, to confront the challenges facing the cultural and creative industries (CCIs) and explore transformative pathways forward.

The event signalled global creative solidarity rooted in the urgency of structural reform, inclusivity, and sustainability in the arts and culture space. The conference aligned with SACO’s mandate to support research and evidence-based policy through its cultural information systems (CIS) agenda, serving as

both a knowledge-sharing platform and a call to collective action for sector recovery and renewal.

PROGRAMME HIGHLIGHTS

Held at the CSIR International Convention Centre, the two-day programme featured:

- 98 presentations across 4 parallel rooms and main plenary sessions.
- Keynotes by:
 - Prof. Homi K. Bhabha (Harvard University) on “Culture Wars” and global culture dynamics.
 - Ms. Laura Callanan (Upstart Co-Lab, USA) on impact-driven investment in the creative economy.
- High-level contributions from creative economy experts including Prof. Andy Pratt, Prof. Justin O’Connor, Prof. Ann Markusen, Dr. Marisa Henderson (UNCTAD), and Mr. George Gachara (HEVA Fund, Kenya).
- Policy panels, including a live Africa-wide dialogue hosted by The Conversation Africa on the digital future of African creatives.

- An Africa launch of the 2022 UNCTAD Creative Economy Report, plus cocktail events and cultural tours supported by partners like the British Council, GIZ, and Tshwane Tourism.

- Wide digital engagement via hashtags like #SACOConf2022 and #CreativeEconomyReset across platforms like Instagram, Facebook, LinkedIn, and Twitter.

Sector Morale and Momentum

- After years of isolation, the conference served as a symbolic and practical reset, reigniting sector enthusiasm and catalysing a collective sense of purpose for shaping a sustainable creative economy.

IMPACT AND OUTCOMES

Reaffirmation of Cultural Value

The conference reinforced the sector’s central role in driving inclusive economic growth, social cohesion, and innovation—especially in the face of instability and digital transformation.

Global and African Collaboration

Participation from across Africa, the Americas, Europe, and Asia enabled new partnerships, with agencies like UNCTAD, OECD, GIZ, and the British Council, leading to follow-on projects including a post-conference publication with GIZ and UNCTAD.

Practical Sector Insights

Tangible outcomes included:

- Examples of funding and investment models for the Global South.
- Strategies for digital adaptation and inclusive growth.
- Calls for expanded research, sub-sector-specific forums, and skills development for youth and underserved communities.

Strong Communication Reach

Media and PR efforts generated:

- Over R1.9 million in advertising value equivalence (AVE).
- Over 12.4 million media impressions.

ACKNOWLEDGEMENT

The 2022 SACO International Conference reignited a vital conversation about the future of the creative and cultural industries in South Africa and across the world. It delivered much more than dialogue – it delivered momentum, insight, and renewed purpose. The conference catalysed a shared vision for a sector that is not only economically viable but also socially inclusive responsive – and remains a milestone moment for creative economy candour, conversation and research.

...SPECIAL EVENTS...

EVENING COCKTAIL & NETWORKING

Date: Wednesday 9th November 2022

Time: 18h00 - 21h00

The South African Cultural Observatory and the Department of Sport, Arts and Culture welcome all delegates to join them for an evening on the CSIR ICC outdoor deck where canapes and drinks will be served. Guests will have the opportunity to network while enjoying live entertainment.

JAVETT ART CENTRE EXHIBITIONS

Date: Thursday 10th November 2022

Time: 18h00 - 21h00

The South African Cultural Observatory, the British Council and Javett Art Centre invite you to an evening mixer event where local and international cultural workers, academics and speakers will get to meet and connect.

TSHWANE TOURISM TOURS

Date: Friday 11th November 2022

Time: 10h00

Arts & Culture Tour: This tour will include a visit to the University of Pretoria – The Javett; The Pretoria Art Museum and Freedom Park Museum.

Historical Tour: Visit the historic Church Square with its beautiful buildings and the Kruger Statue, the Melrose House, Union Buildings, the City Hall, and the National Museum of Natural History, formerly known as the Transvaal Museum.



Scan the QR Code to learn more about
SACO 4th International Conference Events

KEYNOTE

... ADDRESSES ...



PROF. HOMI BHABHA

Title: Culture wars – brought to you by GIZ

Trends driving the state of global culture and the need to rethink citizenship and affiliation

MS. LAURA CALLANAN

Title: New and impact investment strategies for the CCIs

How investment in the creative economy can achieve deep people-focused impact

SACO 4TH INTERNATIONAL CONFERENCE 2022 PROGRAMME

CREATIVE ECONOMY RESET

Structuring the Creative and Cultural Industries for a Sustainable and Inclusive Future

DAY 1 | WEDNESDAY 9 NOVEMBER 2022 | GLOBAL VIEWS

08:00 - 08:45	REGISTRATION TEA & COFFEE		
08:45 - 09:20	Programme Introduction	Ms. Nzinga Qunta	Programme Director
	Welcome	Ms. Unathi Lutshaba	SACO Executive Director
	A note from Nelson Mandela University	Prof. Sibongile Muthwa	Vice-Chancellor, Nelson Mandela University
	Welcome to Gauteng	Mr. Panyaza Lesufi	Premier of Gauteng
	Remarks from the Department of Sport, Arts and Culture	Ms. Ncawu Noncedo Mafu	Deputy Minister of Sport, Arts and Culture
PLENARY 1 (DIAMOND ROOM): Cultural Policy in Transition and the Cartography of the New Creative Economy			
Chair: Ms. Nzinga Qunta, Programme Director			
09:20 - 09:40	UNESCO Mondiacult: From creative economy to sustainable prosperity?	Prof. Justin O'Connor	University of South Australia
09:40 - 10:00	Rethinking CCLs, arts and social-economic development	Prof. Leandro Valiati	University of Manchester
10:00 - 10:20	The creative economy – is it a coherent category, and how can government approach it holistically?	Prof. Stuart Cunningham	Distinguished Emeritus Professor of Communication and Media Studies, Queensland University of Technology
10:20 - 10:40	UNCTAD Creative Economy Outlook and report 2022	Dr. Marisa Henderson	Chief UNCTAD Creative Economy Programme
10:40 - 11:00	Mapping the creative Industries: Using multi-dimensional measures to track development and recovery	Prof. Jen Snowball	Rhodes University, SA Cultural Observatory
11:00 - 11:15	Q&A		
11:15 - 11:30	TEA & COFFEE BREAK		
11:45 - 13:00	PRESS CONFERENCE (ONYX MEDIA ROOM): Africa Launch of UNCTAD Creative Economy Outlook 2022		
11:45 - 13:00	PARALLEL A1 (DIAMOND ROOM): Reflecting on the Cosmopolitan Collective's collaborations to foster more inclusive jazz audiences	PARALLEL A2 (RUBY ROOM): Constructing, categorizing and revaluing the creative economy	PARALLEL A3 (AMETHYST ROOM): Disruption, adaptation and innovation in the CCLs
	Chair: Mr. Brett Pyper, Associate Professor in the Wits School of Arts, and Deputy Chairperson of the Cosmopolitan Collective	Chair: Mr. Lonwabo Mavuso, Andani Africa	Chair: Mr. Miki Jordaan, Independent Creative
	PANEL DISCUSSION Mr. Munyaradzi Chatikobo, PhD, Head of the Cultural Policy & Management Department in WSOA and host of the Cosmopolitan Collective's 2022 residency in the Department	Prof. Urmilla Bob, University of KwaZulu-Natal Criteria for 'measuring' success in relation to entrepreneurship in the Creative and Cultural Industries	Dr. Natalie Kowalik & Prof. Dr. Philippe Meers University of Antwerp Dealing with disruption: Rethinking the impact of policy studies for South Africa's film sector in post COVID-19 times
	Ms. Avril Joffe, Postgraduate coordinator of CPM and member of UNESCO expert facility	Ms. Matilde Ferrero & Ms. Irene Pinto, Magna Graecia University at Catanzaro Mapping creativity: Do talents and ferment need a cradle? Dynamics, Metrics, Politics	Mr. David Chislett, Creative Consultant and Trainer Creative Economic Reset: Let's Burn It All Down (and start again)
	Mr. Traver Mudzonga, Art director, brand strategist, photographer, and researcher, Wits University	Dr. Mphikeleli Mguni, Department of Sport, Arts, and Culture Government's strategic interventions to optimize the performance of creative SMMEs in Mpumalanga Province	Ms. Muano Mapholi, Nelson Mandela University Creative economy and sustainable development goals: a systematic literature review
11:45 - 13:00	PARALLEL A4 (EMERALD ROOM): COVID-19 responses and the new normal for CCLs	Chair: Ms. Ekaterina Travinka, OECD and Mr. Dunişani Chabalala, DSAC Manager: MGE Cultural Events	Prof. Clorinda Panebianco, University of Pretoria The experienced impact of the COVID-19 pandemic on resilience, age, qualification, income and artistic activity among performing artists in South Africa
	Prof. Ribio Nzeza Bunketi Buse, Associate Professor, University of Kinshasa	Dr. Karsten Xuereb, University of Malta Innovative creative adaptation in Malta through social enterprise	Mr. Raymond Ndhlovu, Rhodes University The future of cultural and creative industries – Business models and innovation
	Dr. Akhona Ndzuata, Post-doctoral fellow at the University of South Africa	Xolani Waxx Sedibe, Founder/CEO of www.houseofwax.co.za print on demand online marketplace for musicians	Dr. Asli Bilge, Kopru NGO Refugees and traditional crafts
	Dr. Karsten Xuereb, University of Malta Innovative creative adaptation in Malta through social enterprise	Ms. Erica Elk & Ms. Fran Cox, The Craft and Design Institute Thinking about different 'modalities' for jobs and enterprises in the creative industries.	Dr. Asli Bilge, Kopru NGO Refugees and traditional crafts
	Dr. Karsten Xuereb, University of Malta Innovative creative adaptation in Malta through social enterprise	Ms. Erica Elk & Ms. Fran Cox, The Craft and Design Institute Thinking about different 'modalities' for jobs and enterprises in the creative industries.	Dr. Asli Bilge, Kopru NGO Refugees and traditional crafts

Conference Type:	P PHYSICAL SPEAKER	V VIRTUAL SPEAKER
------------------	--------------------	-------------------

13:00 - 14:00	Prof. Oladele Ayorinde, Visiting Assistant Professor, Dept. of Folklore and Ethnomusicology at Indiana University, WSOA/Anthropology postdoctoral researcher and former convenor of the WSOA Festival Study Group	Mr. Motsumi Makhene, Funda Community College Cultural participation and consumption in local economic development: Towards creative industries convergence in Soweto	Ms. Melissa Tomassini, Manchester University Back to normal or a new momentum for cultural policy? A comparative analysis of cultural policy responses in the British arm's-length model and the French state-led system	Ms. Kwena Mabye, Southern Africa Labour and Development Research Unit (SALDRU) The Creative Sector Stimulus of the Presidential Employment Stimulus
	Ms. Kgomo Moshugi, Postdoctoral Fellow in WSOA, co-researcher of musical cosmopolitanism	Ms. Lakin Morgan Baatjes, MA candidate in the Cultural Policy & Management Department in WSOA		
	LUNCH			
	PLENARY 2 (DIAMOND ROOM): Trends, Tensions and other Global Perspectives on the Creative Economy			
	Chair: Dr. Cynthia Ntombifuthi Khumalo, Deputy Director General, Department of Sport, Arts and Culture & Ms. Flavia Motsisi, Commissioning Editor: Multichoice I Showmax			
14:00 - 15:15	Creative industry 4.0: Towards a new globalised creative economy	Dr. Hubert Escaith	Former Chief Statistician, World Trade Organization UNCTAD Consultant	
	Transformations of the creative economy	Prof. Andy Pratt	UNESCO Chair of Global Creative Economy, Professor of Cultural Economy, Department of Media, Culture and the Creative Industries City, University of London	
	Culture wars: Trends driving the state of global culture and the need to rethink citizenship and affiliation	Prof. Homi Bhabha	Anne F. Rothenberg Professor of the Humanities, Harvard University	
	Q&A			
	15:15 - 15:30			
15:45 - 16:30	PARALLEL B1 (DIAMOND ROOM): Securing a seat at the table: How can African creatives thrive in the digital era?	PARALLEL B2 (RUBY ROOM): The growth of the creative economy through the development of creative entrepreneurship	PARALLEL B3 (AMETHYST ROOM): CCI futures and innovation paradigms	PARALLEL B4 (EMERALD ROOM): The future of work in the CCLs
	Chair: Ms. Zama Mkosi, Chairperson of Film and Publication Board and entertainment lawyer	Moderator: Ms. Mariapaola McGurk Visual Artist, Creative economy research and expert	Chair: Ms. Busi Mhaga, Strategic Advisor: Spatial and Urban Development	Chair: Ms. Zamafuze Ngcobo, Yum/ KFC HR Director
	THE CONVERSATION AFRICA POLICY PANEL Ms. Ncawu Noncedo Mafu, Deputy Minister of Sport, Arts and Culture	PANEL DISCUSSION How do we make this real? Beth Arendse, Founder/CEO of the SA Creative Industry Incubator	Mr. Emmanuelle Denavit-Feller, Ms. Sophie Boulé, French Institute in South Africa and Mr. Eben Keun, Chief Brand Architect at Breinstorm	Mr. Gcinibandla Mtukela, Mandela Bay Theatre Complex Work reimagined: Towards 'fit for purpose' artists in the Theatre and Dance space
	Dr. Marisa Henderson, UN Conference on Trade and Development, Chief Creative Economy Programme	Isabelle Rorke, Co-Chair of Animation SA	Dr. Karsten Xuereb, University of Malta Innovative creative adaptation in Malta through social enterprise	Ms. Erica Elk & Ms. Fran Cox, The Craft and Design Institute Thinking about different 'modalities' for jobs and enterprises in the creative industries.
	Prof. Ribio Nzeza Bunketi Buse, Associate Professor, University of Kinshasa	Tshepo Matlou, Business coach and mentor	Mr. Raymond Ndhlovu, Rhodes University The future of cultural and creative industries – Business models and innovation	Dr. Asli Bilge, Kopru NGO Refugees and traditional crafts
16:30 - 16:45	TEA & COFFEE BREAK			
	PLENARY 3 (DIAMOND ROOM): Ownership and measurement meet power and production			
	Chair: Andre Le Roux, Managing Director of IKS Cultural Consulting			
	Recent global trends in managing digital copyright: Lessons for South Africa's Creative Economy	Prof. Enyinn Nwauche	University of Fort Hare	
	Cultural information systems as strengthening tools for cultural and creative industries (CCI): The SICSUR case as a resource for regional integration	Ms. Karina Scherer & Ms. Daniela Yamashita	SINCA Researchers, Argentina	
17:00 - 18:15	The new global geography of cultural production: Toward a multipolar order?	Prof. Pier Luigi Sacco	Professor of Cultural Economics, IULM University Milan; Senior Researcher, metaLAB, Harvard University	
	DAY 1 CLOSURE AND EVENING FUNCTION			
	CONFERENCE COCKTAIL AT THE CSIR CONVENTION CENTRE – OUTDOOR DECK			
	18:30			
	19:00			

SACO 4TH INTERNATIONAL CONFERENCE 2022 PROGRAMME

CREATIVE ECONOMY RESET

Structuring the Creative and Cultural Industries for a Sustainable and Inclusive Future

DAY 2 | THURSDAY 10 NOVEMBER 2022 | AFRICAN VIEWS & CASES

07:45 - 08:45	REGISTRATION TEA & COFFEE			
08:50 - 08:55	Programme introduction		Ms. Nzinga Qunta	Programme Director
09:00 - 11:15	PLENARY 4 (DIAMOND ROOM): Creating space and value - new shifts and approaches Chair: Mr. Johnny Muteba, American Arts Chamber and Mr. Uthando Baduza, Nelson Mandela Municipality <i>Supporting creative clusters and micro-clusters: Evidence and experience from the UK</i> Dr. Josh Siepel SPRU, University of Sussex and Creative Industries Policy and Evidence Centre <i>Placing the smart city innovation, infrastructure and inclusive urban development in South Africa</i> Dr. Leslie Bank National Department of Science and Innovation <i>Interdisciplinary arts and cultural innovation: Merging community journalism with visual art curation and presentation</i> Prof. Ann Markusen University of Minnesota <i>The promotion of intra-Africa music touring circuit as a pillar of growth of African tourism value chain</i> Mr. Eric Karengera AFROGROOV, Rwanda <i>Business development landscape shifts in South Africa's Creative Economy</i> Ms. Mariapaola McGurk British Council			
11:15 - 11:30	TEA			
11:30 - 13:00	PARALLEL C1 (DIAMOND ROOM): Making music and moving people - cases from live music and film Chair: Mr. Traver Mudzonga, Wits University Dr. Siphosithole, Johannesburg Institute for Advanced Study - University of Johannesburg. Urban outcasts and the defiant iSicathamiya music Ms. Avril Joffe & Ms. Florence Mukanga-Majachani, University of the Witwatersrand, Decent work and informality in the South African live music ecosystem Mr. Billy Monama, Author and musician, Case study of economic landscape of South African music in the cultural and creative industry Mr. Youssef Soubai, PhD student, University of Sidi Mohammed Ben Abdellah, Fes, Morocco Marketing a country: Cinema economics policy as means for attracting foreign investment in Morocco	PARALLEL C2 (RUBY ROOM): Reflections on COVID-19 recovery for the CCLs in South Africa: an economic reset? Chair: Ms. Aifheli Makhwanya, Dzanda Consulting & Events Ms. Julie Diphofa, Acting CEO at the National Arts Council of South Africa Mr. Terrence Khumalo, Manager: Project monitoring and evaluation at the national film and video foundation Ms. Unathi Malunga, Executive Officer at the South African Screen Federation Mr. Andre Le Roux, Managing Director of IKS Cultural Consulting	PARALLEL C3 (AMETHYST ROOM): Finding ways to survive and thrive - cases from across the sectors Chair: Mr. Ledimo Mokeleki, Department of Sport, Arts and Culture Dr. Bridget Rennie-Salonen and Ms. Yvette Hardie, Stellenbosch University Well-being in the arts sector ecosystem: The Charter of Rights for South African Artists Mr. Kevin Kimwelle & Ms. Joke Quintens, Wetopia (Artist) Advancing Creativity, Art & Culture - The Wetopia Way Advancing Creativity, Art & Culture Mr. Steven Sack, Independent The Basotho Blanket. A case study tracing 200 years of trade, manufacture, and design: Where is the sweet spot for this industry in 2022 Ms. Yvette Hardie, ASSITEJ South Africa From survive to thrive: a perspective from the not-for-profit space; A case study of ASSITEJ SA from 2020-2022	PARALLEL C4 (EMERALD ROOM): Soft and Institutional power - diplomacy's role in supporting the CCLs Chair: Mr. Tonderai Chiyindiko, Cultural and creative industries consultant Dr. Akhona Ndzuta, UNISA building South Africa's cultural frontlines abroad: Moving from no cultural portfolio to a cultural centre Prof. Richard Haines, Nelson Mandela University Ms. Fiona Gordon, Creative Fix University-CCI partnerships and the creative economy: International perspectives Dr. Sybert Liebenberg, SA Cultural Observatory Establishing South African cultural centres as a means of advancing South African cultural diplomacy
13:00 - 14:00	LUNCH			

Conference Type:	P PHYSICAL SPEAKER	V VIRTUAL SPEAKER
------------------	---------------------------	--------------------------

14:00 - 15:15	PLENARY 5 (DIAMOND ROOM): New models and modes of financing and investing in the CCLs Chair: Ms. Michelle Constant, CEO American Chamber of Commerce in South Africa <i>A decade of financing creative industries in East Africa" - A case study of HEVA Fund financing experience.</i> Ms. Wakiuru Njuguna and Mr. George Gachara HEVA Fund, Kenya <i>CCIs as Africa's new gold: A review or European supporting initiatives</i> Ms. Avril Joffe and Dr. Matina Magkou Wits School of Arts University Côte d'Azur <i>How investment in the creative economy can achieve deep people-focused impact</i> Ms. Laura Callanan Founding Partner, Upstart Co-Lab, USA			
15:15 - 15:30	TEA & COFFEE BREAK			
15:30 - 16:45	PARALLEL D1 (DIAMOND ROOM): From theory to lived experiences, case studies from Sub Saharan Africa and UK Chair: Ms. Farai Ncube, Regional Arts Director SSA British Council PANEL DISCUSSION Mr. Eugene Ramirez Mapondera, Creative director at Kay Media Africa and Co-founder of Comexposed, a creative hub for digital artists in Zimbabwe Ms. Silvia Tonui, Co-founder of Trio Media and lead consultant for the British Council's Creative DNA programme that focuses on providing business support to fashion startups in Kenya. Started her career in 2009 at Elle Magazine, South Africa Ms. Brenda Fashugba, Head of Arts & the Regional Lead for Creative Economy SSA at the British Council. She has spent well over a decade working as an arts Manager and professional arts administrator with a focus for theatre & festivals. She was a pioneering producer of the Lagos Theatre Festival developing it for over 5 years to become the largest outdoor festival in West Africa	PARALLEL D2 (RUBY ROOM): Making creativity work, supporting human capital Chair: Ms. Yolanda Nobanda, Co-founder of YuGrow Prof. Willie Chinyamurindi, University of Fort Hare decent work within the creative industry: A narrative analysis with a sample of urban creatives in South Africa Mr. Joseph-Matthieu Muka Mundadi, University of Venda Creative Industry entrepreneurship as pathway for job creation and rural economic regeneration: Case study of street youth photography in Thohoyandou Ms. Avril Joffe, Ms. Smangaliso Ngwenya & Mr. Denay Willie, University of the Witwatersrand graduate attributes required by cultural and creative organisations in South Africa Ms. Refiloe Sethiba, Mr. James Drummond & Dr. Wayde Pandey, North-West University Latent cultural heritage assets in Taung, North West Province: Post COVID-19 opportunity and reconfiguration?	PARALLEL D3 (AMETHYST ROOM): Inclusive creative skills development and training for trade, the future Chair: Ms. Kele Boakgoma, Co-founder of YuGrow Mr. Michael Lee, Innativity Institute Why creatives NEED creativity training Ms. Daisy Chesang, Global Opportunity Youth Network A skills needs anticipation study of the creative sector in Mombasa, Kenya Ms. Thandeka Sibiya, Eotvos Lorand University Education and creativity: Teacher perspectives on the role of creative arts in developing and sustaining rural economies in South Africa Ms. Amy Shelver, Mr. Sinethemba Vitshama NMU/SACO, Mr. Lita Sam Loxion Mobile Library, Understanding the talent of the untapped: Skills audit of creative South African youth	PARALLEL D4 (EMERALD ROOM): Digital Creative Industry in Africa & the Infancy of Roles of Intermediaries Chair: Ms. Victoria Gillam, GIZ South Africa PANEL DISCUSSION Dr. Tegan Bristow, Wits Digital Arts Focus on the Intermediaries Research conducted at Wits, the infancy of intermediary roles and other questions. Mr. Wilfred Kiumi, Africa Digital Media Institute ADMI Kenya A focus on being an intermediary and trying to meet the digital creative training needs in Kenya Ms Yolanda Ncootwana, National Film and Video Foundation NFVF South Africa Role of Funders engaging with intermediaries as part of a Digital Creative Industry Ecosystem.
16:45 - 17:00	TEA & COFFEE BREAK			
17:00 - 18:30	PLENARY 6 (DIAMOND ROOM): The Creative Economy and Digital Transformation Chair: Mr. Craig Wing, Futurist, Innovation and Strategy Professional and Ms. Nzinga Qunta, Programme Director <i>Studio Ulster: Working across the academic and industry nexus to deliver economic, social and cultural dividends</i> Prof. Frank Lyons Ulster University, Ireland <i>Baudrillard, the Metaverse and the new creative economy</i> Prof. Richard Haines & Dr. Casper Lötter Emeritus Professor, School of Economics, Development & Tourism, Nelson Mandela University & Professorial Research Fellow, SA Cultural Observatory <i>Establishing a national performing arts health association for South Africa: A case study</i> Dr. Bridget Rennie-Salonen & Prof. Clorinda Panebianco Stellenbosch University <i>White paper: Virtual reality in business education</i> Ms. Louise Claassen Co-founder, ORBmersive and Executive Fellow, Henley Business School Africa Business School, Africa			
18:30	DAY 2 CONFERENCE CLOSURE: DR. CYNTHIA KHUMALO, DEPUTY DIRECTOR GENERAL, DSAC			
19:00 - 21:00	BRITISH COUNCIL COCKTAIL EVENT AT JAVETTE ART CENTRE IN PRETORIA - PLEASE REGISTER (TRANSPORT PROVIDED)			
11 11 22	SIGHTSEEING TOURS OFFERED THROUGH TSHWANE TOURISM			

Special thanks to our partners who supported #SACOConf2022:



Share your **SACO 4TH INTERNATIONAL CONFERENCE 2022** experience with us
#SACOConf2022 | #CreativeEconomyReset | #SACO2022



SACulturalObs



SACulturalObservatory



SACulturalObs



..... PLENARY SESSIONS

ABSTRACTS



PLENARY 1

Cultural Policy in Transition and the Cartography of the New Creative Economy

O'CONNOR, JUSTIN (PROF.)

Title: Mondiacult: From creative economy to sustainable prosperity?
Author: Prof. Justin O'Connor University of South Australia

The recent UNESCO Mondiacult conference in Mexico, forty years after Mondiacult 1982, spoke of new confronting global challenges and the role of culture in helping us confront these. In this paper I review these 40 years of Culture and Development, and suggest we are at an epochal moment. However, I will argue that the increasing prevalence of the creative economy paradigm is an obstacle to cultural policy thinking for this new epoch.

Whilst the expansive vision of culture outlined in 1982, and re-affirmed in 2005, has co-existed with an economy-centric model of creative economy, the dissonance between the two in getting more dysfunctional. I'd like to outline what an alternative model of cultural policy might look like, and how this would align us with other transformative agendas for this new epoch.

Keywords: *Creative Economy, Cultural Policy, Culture and Development, Mondiacult, UNESCO*

VALIATI, LEANDRO (PROF.)

Title: Relative Values: Rethinking CCIs, arts and social-economic development
Author: Prof. Leandro Valiati, University of Manchester and Prof. Paul Heritage, Queen Mary, University of London

The contemporary ecosystem of Creative and Cultural Industries markets and social structures has been crucial to the new patterns of economic and social development. The starting point for this piece of work is the discussion that creative industries have been promoted as a source of productivity and development, but the evidence and justification for their value are mainly focused on direct economic impact (such as the sector's contribution to GDP). Such measures have rightly been criticised as inadequate to grasp the holistic impact of these industries. CCIS activities produce multidimensional impacts which can be better understood using multidimensional tools.

Therefore, the project Relative Values set out to construct a new narrative about the socio-economic impacts generated by cultural activities, through a co-creative research partnership with four arts organisations in Britain and Brazil. It represents the first steps towards building a system of multidimensional indicators that can calibrate, identify, record, and disseminate elements derived from cultural practices that seek to make real and transformational changes within the contexts where they work. Instead of focusing on economic output and wages, indicators were designed to capture

the impact of arts activity across different individual, organisational, and social levels (with a focus on local development).

The project methodology was developed in close partnership with four leading arts organisations working in diverse contexts of social and economic deprivation: the Agency of Youth Networks (the Agency) and the Maré Centre for the Arts (CAM) of Maré Development Networks, both in Rio de Janeiro, Contact Theatre (Contact) in Manchester, and Battersea Arts Centre (BAC) in London. The objective was the development of coherent and consistent metrics that produce comparable data which has a significant explanatory capacity while maintaining a narrative that corresponds to both cultural and economic perspectives.

This project attempts to introduce new narratives to the logic of impact evaluation through the definition of economic development as the widening of social and individual well-being. It is a concept directly related to economic metrics that portray the holistic aspects of development – beyond growth and GDP – without abandoning economic logic in the construction of their instruments.

CUNNINGHAM, STUART (PROF.)

Title: The creative economy – is it a coherent category, and how can government approach it holistically?
Author: Prof. Stuart Cunningham, Distinguished Emeritus Professor of Communication and Media Studies, Queensland University of Technology

Before the COVID pandemic, demographic and economic statistics pointed to the creative economy as one of the fastest growing industry sectors in the world, creating more jobs at lower cost than any other sector. The pandemic and longer term structural change in the economy has seen the digital and professional services end of the creative economy – design and architecture, advertising and marketing, creative software applications, and ‘createch’ – surge while print media and the live arts have been savagely hit, cleaving the creative economy in two.

Is it (any longer) a coherent category, and, if so, how can government approach it holistically?

Before anything else, we need to recognise the creative economy as an emerging whole, in order to justify investment and grow the industry. The best model of that process is the UK (while South Africa, along with South Korea, China and Indonesia, for example, have given serious attention to the creative economy). Embedding the concept in policy and programs of support since the late 1990s in the UK entailed four key factors:

- Policy-focused research measured effectively the economic contributions of the creative industries;
- The creative industries were accepted by government as playing an integral role in the digital economy;
- the case for public investment in creative industries R&D was secured through the UK’s Industrial Strategy;
- The sector was organised effectively at peak levels to represent its interests to government.

The creative economy is diverse, mixing sectors of rapid growth, stability and relative and absolute decline; of private, public and community activity; and of globally exposed versus domestically embedded and hyperlocal sectors. That isn’t a case for exceptionalism – most sectors exhibit such lumpiness – but it is a case for flexibility, modularity and adaptiveness.

Policies supporting arts and culture rest largely on grounds of market failure and positive externalities. For the commercial creative industries, the rationale for support can be various. Large commercial creative industries (print and broadcast media) require regulation but also new forms of intervention to offset the loss of public interest journalism and local content as global platforms come to dominate digital news dissemination and expensive scripted drama production.

At the other end of the scale, the creative sector is mostly composed of small and micro businesses which need specific visibility separate from Big Business and Big (Public) Culture. And innovation often comes from the margins. Creative small businesses need facilitated access to innovation schemes (R&D tax credits, export market intelligence and access, networking opportunities). A sophisticated innovation framework would also maximise the complementarity of the publicly funded cultural institutions and commercial creative industries.

Perhaps most fundamentally, the role of creative skills in the evolution of our future economy needs to become mainstream knowledge.

HENDERSON, MARISA (DR.)

Title: UNCTAD Creative Economy Outlook and Report 2022
Author: Dr. Marisa Henderson, Chief UNCTAD Creative Economy Programme

SNOWBALL, JEN (PROF.)

Title: Mapping the Creative Industries: Using multi-dimensional measures to track development and recovery
Author: Andre Gouws* and Jen Snowball**
Intuitions: **Dr Andre Gouws, South African Cultural Observatory & Independent Economic Consultant; **Prof JD Snowball, South African Cultural Observatory & Department of Economics and Economic History, Rhodes University

Just at a time when the cultural and creative industries (CCIs) were increasingly being recognised for their contributions to economic growth, development and employment, the COVID-19 pandemic exposed the vulnerabilities of the sector. Explanations for why the CCIs were more negatively affected than other parts of the economy included their high proportions of freelance workers, informality, and in-person modes of operation.

In South Africa, the CCIs have shown strong signs of post-pandemic recovery but may risk having funding cut in a period of slow economic growth, where both private investors and government

reprioritise budgets towards what may be regarded as more important sectors. In this environment, it is vital to track and measure the many contributions, both direct and indirect, of the CCI to the growth and development of the country. Additionally, recovery within the CCI has been uneven, and different support strategies may be needed across the domains.

As part of the South African Cultural Observatory Mapping Study (2022), a set of socioeconomic indicators was developed to track and measure the overall, as well as the domain-specific, contributions of the sector. Rather than focusing only on one economics measure, such as the contribution to GDP, the paper proposes a set of multi-dimensional indicators to illustrate and track the economic value of the CCI.

Proposed indicators include GDP by domain, but also spillover (multiplier) effects that measure the backwards and forwards value chain linkages with the rest of the economy. As job creation is a priority in South Africa, employment in the CCI is also of interest. Domains like Visual Arts and Crafts may not be top contributors to GDP, for example, but are important for employment, especially since low barriers to entry offer labour market opportunities to women, young people, and those in rural areas. Other domains rely more on high-skilled labour.

International trade in cultural goods is one of the areas that has recovered most quickly from the pandemic and the African Continental Free Trade Area could offer further opportunities for development. The distribution of income is also an important development indicator - South Africa has one of the highest recorded levels of income inequality in the world. An innovation of the 2022 study was the inclusion of domain-specific Gini coefficients. Overall, income distribution in the CCI is less uneven than for the country as a whole, suggesting that investing in the creative economy could lessen inequality.

Keywords: CCI, GDP, trade, employment, inequality

PLENARY 2

Global perspectives on the creative economy

ESCAITH, HUBERT (DR.)

Title: Creative industry 4.0: Towards a new globalised creative economy
Author: Dr. Hubert Escaith, Former Chief Statistician, World Trade Organization, and UNCTAD Consultant

Creative economy is a relatively new topic in economics, one that is particularly difficult to delineate, as many different definitions co-exist. Indeed, the Creative Economy is multifaceted and fast growing. While some of its roots can be traced back to prehistory and the first examples of paleo-paintings,

other branches deal with advanced information and communication technology, contributing to the "Knowledge economy", the main driving force behind economic growth since the late 20th century. Considering the sustained demand for creative products from a growing global middle class, the role of the Creative Economy is only expected to expand in the next decades.

Coining the term "Creative Industry 4.0", my recent publication for UNCTAD highlights how the new Industry 4.0 technologies transform creative industries from both the production and the consumption sides. As the Report recognises, this has important implications for the future of sustainable development for all strata of the society. The potential of knowledge-based creative products is not limited to the digital creative industry; it is also relevant for even the most traditional, cultural or heritage-dependent creative activities. Quite importantly, these new technologies are also facilitating consumers' access to art and culture, creating new demand and new markets. On the other hand, new technologies are often seen as a challenge for artists and micro-entrepreneurs, especially craftspeople using traditional techniques to produce handicrafts that preserve and transmit cultural heritage. UNCTAD's Report shows that even the most traditional, cultural or heritage-dependent creative activities can benefit from Industry 4.0.

The Report highlights also gaps in measuring the weight of the creative industries in the economy. With the apparition of new creative products and new creative functions made possible by advances in technology, this gap is only growing. The influence of Industry 4.0 on the Creative Economy calls, therefore, for a renewed discussion on how we measure creative goods and services. Besides identifying challenges and potentialities for the Creative economy, the presentation looks at policy implications aiming at harnessing the potential of Creative Industry 4.0, especially from the perspective of developing countries.

Keywords: Creative Economy, New technologies, E-commerce, International Trade, Measurement

PRATT, ANDY (PROF.)

Title: Transformations of the creative economy
Author: Prof. Andy Pratt, UNESCO Chair of Global Creative Economy, Professor of Cultural Economy, Department of Media, Culture

BHABHA, HOMI (PROF.)

Title: Culture wars: Trends driving the state of global culture and the need to rethink citizenship and affiliation
Author: Prof. Homi Bhabha, Anne F. Rothenberg Professor of the Humanities, Harvard University

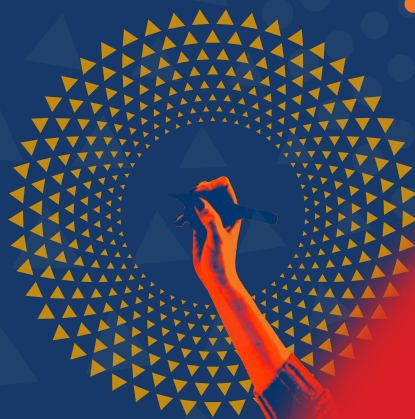
CREATIVE ECONOMY RESET

STRUCTURING THE CREATIVE
AND CULTURAL INDUSTRIES
FOR A SUSTAINABLE AND
INCLUSIVE FUTURE.

#SACOConf2022

#CreativeEconomyReset

#SACO2022



PLENARY 3

Ownership and measurement meet power and production

NWAUCHE, ENYINNA (PROF.)

Title: Recent global trends in managing digital copyright: Lessons for South Africa's Creative Economy

Author: Prof. Enyinna Nwauche, University of Fort Hare

This presentation examines three issues that are part of a fundamental shift in the governance of online creativity potentially capable of copyright protection. Since intellectual property rights licensing; technological neutrality; platform facilitation and artificial intelligence are at the crossroads of technology policy and digital innovation; creative economies all over the world have ordained policies and legislative measures to ensure that they significantly reap the most from the digital economy. This analytical presentation examines an emerging creative landscape for South African content creators and administrators against the background of an emerging national consensus in the form of recent policy documents of the South African government.

Keywords: *Digital Copyright; Creative Economy; South Africa*

SCHERER, KARINA (MS.) & YAMASHITA, DANIELA (MS.)

Title: Cultural information systems as strengthening tools for cultural and creative industries (CCI): The SICSUR case as a resource for regional integration

Author: Ms. Karina Scherer & Ms. Daniela Yamashita, SINCA Researchers, Argentina

In the last few decades, cultural information systems have established themselves as tools for generating information about cultural and creative areas, valuable for the design, development and evaluation of cultural policies based on evidence.

In this context, the Cultural Information System -SINCA- was created in 2006 in the National Ministry of Culture (Argentina) as an initiative to produce, systematize and disseminate information related to the cultural and creative ,organized in various areas of work: the Culture Satellite Account measures the economic impact of culture on the economy, the Cultural Consumption Survey surveys the cultural habits and consumption of the population, and the Cultural Map that is the cartographic tool of the system. In addition to this, the SINCA works on building networks of interjurisdictional articulation around the production of cultural information within the country and in the region, with initiatives such as the Network of Provincial Links and SICSUR.

The Cultural Information System of the South -SICSUR- is promoted as a regional integration policy for the strengthening of the production of cultural information at the regional level of the member and associated countries of Mercosur Cultural.

In this presentation, the different components that constitute SICSUR are characterized as strategies for the survey and systematization of cultural information; in particular, the implementation of strategies for the production of cultural information in the context of COVID-19. Additionally, this paper identifies the challenges for the areas of work of public cultural information systems in relation to the digital environment, cultural industries and their recent impulse in the framework of the pandemic are analyzed.

Keywords: *Cultural information systems; cultural and creative industries; cultural policies; networks and partnerships.*

LUIGI SACCO, PIER (PROF.)

Title: The new global geography of cultural production: Toward a multipolar order?

Author: Prof. Pier Luigi Sacco, Professor of Cultural Economics, IULM University Milan; Senior Researcher, metaLAB, Harvard University

Even before the current pandemic shock, the global landscape of cultural and creative production was showing clear signs of a new cycle of globalization, in which the consolidated centrality of US, and more generally Western, cultural and creative production gradually gave way to a more geographically and culturally varied geography, with the emergence of new global players. Following the long established example of Japan, South Korea has now for instance become a globally trending creative scene, and many other Asian countries are following up. At the same time, Africa and South America are also emerging as important platforms of experimentation of new cultural practices and formats.

The red thread behind this new geography of creative production is an increasing agency given to, or appropriated from, what was previously the passive public of mass culture, also thanks to the new possibilities opened by digital production of cultural contents that dramatically favors a democratization of content production. These bottom-up forms of production place an emphasis on social connection and impact as an aesthetic goal in itself, and prove to be especially relevant in the post-pandemic scenario where culture will likely connect to crucial policy topics such rebuilding social cohesion, addressing post-pandemic mental health issues, and favoring active citizenship and inclusion. My presentation will analyze the global context, present some emerging practices and discuss possible future scenarios.

PLENARY 4

Creating space and value - new shifts and approaches

SIEPEL, JOSH (DR.)

Title: Supporting creative clusters and micro-clusters:
Evidence and experience from the UK

Author: Dr. Josh Siepel, SPRU, University of Sussex and
Creative Industries Policy and Evidence Centre

Creative clusters are a major part of the part of the policy landscape for supporting creative industries. Yet despite the widespread use of policies to support creative clusters much remains unknown. In this talk I will highlight the work done by the UK's Creative Industries Policy and Evidence Centre to build and expand our understanding of creative clusters. In particular I will highlight the Creative Radar programme of research, which has combined scraped web data alongside a longitudinal survey of creative industries businesses to generate new insights into the nature of clustering in creative industries. In particular I will discuss our work on creative 'microclusters', neighbourhoods or streets of concentrated creative activity that our research has identified. I will also highlight the evidence our project has generated on the impact of Covid and global turbulence on creative industries in the UK, and will discuss implications from this research for the global academic and policy community.

Keywords: *Creative Clusters; Creative Microclusters; Skills;
Data for Creative Industries; Cluster policy*

BANK, LESLIE (DR.)

Title: Placing the smart city innovation, infrastructure and
inclusive urban development in South Africa

Author: Dr. Leslie Bank, National Department of Science and Innovation

Since the economic recession of 2008, the idea of building brand-new, smart-from-the-start cities in South Africa has gained considerable momentum, especially in the large metros such as those in Gauteng province. Here Chinese investors joined forces with local developers and city planners to announce a series of new smartcity initiatives that they alleged would be 'game-changers' for the city-region. The developers argued that the ultra-modern, new cities on the urban edge would create tens of thousands of new jobs, restructure the urban economy and refashion urban living for the 21st century, projecting a global vision for South African cities beyond the legacies of colonialism and apartheid. President Cyril Ramaphosa formalised this shift in state policy in his 2019 State of the Nation Address, when he asked South Africans to join him in imagining a new urban future with bullet trains, skyscrapers, digital hubs and technology parks rising up on the highveld in places such as Modderfontein, Mooikloof and Lanseria.

By 2021, this imagination of the smart-city development had been extended beyond the big urban metros with the announcement of a new district development planning model in South Africa which would embrace smart-city development as a priority at the periphery too. Since then, three major new smart-city projects have been announced in the Eastern Cape, Limpopo province and North-West, some situated in deep rural areas, such as Port St Johns on the Wild Coast, and on the fringes of the Kruger National Park. These announcements have placed smart-city development at the centre of the government's new economic agenda and future policy-making. But what does this mean for existing cities that are struggling on many fronts? How can they benefit from this shift in development policy to smartness? What is there in the new policy for the country's secondary cities blighted by decades of deindustrialisation, service delivery challenges and urban decay?

This volume addresses these issues through a critical appraisal of the smart-city agenda across Africa and in South Africa, paying special attention to the plight and possibilities for the country's secondary cities built under settler colonialism as racialised social forms. It homes in on Buffalo City in the Eastern Cape as an example of the challenges facing secondary, former settler cities. The volume explores a range of complex issues related to the legacies of settler colonialism, the efficacy of smartcity models, and the dynamics of urban renewal, infrastructural citizenship, racial inequality, and urban inclusion. In the end, the volume makes the case for retaining a strong policy and investment focus on existing urban areas in South Africa with particular emphasis on their core, inner-city precincts as primary sites for new smartcity investment and socio-economic re-development.

MARKUSEN, ANN (PROF.)

Title: Interdisciplinary arts and cultural innovation: Merging community
journalism with visual art curation and presentation

Author: Prof. Ann Markusen, University of Minnesota

KARENGERA, ERIC (MR.)

Title: The promotion of intra-Africa music touring circuit as a
pillar of growth of African tourism value chain

Author: Mr. Eric Karengera, AFROGROOV, Rwanda

The US Based Ivey Business Journal defines the "business of culture": as the business of designing, producing, distributing, and marketing cultural products. Even though it gives employment to millions, and is the main business of many large and small organizations, it is an area that is rarely studied from a strategic management perspective. As an international DJ and live music event promoter, opportunities to experience travel as well as organize travels for third parties are numerous, it offers a first-row insightful view of mechanics in the tourism value chain industry and the positive socio-economic impact of cultural tourism. "By 2030, consumer spending in hospitality and leisure in Africa is expected to reach approximately \$261.77 billion" claims Birken Research Institute while along the same lines, a study commissioned by the French Ministry of Economy, Finance and Enterprise

concludes that; "some tools seem to have been developed by university laboratories or researchers, but they remain unknown and not easily accessible". In view of an international professional experience spanning more than 3 decades, we find that our predictions of an explosion of cultural tourism in cultural Africa are an economic sector still little understood, informal, under-exploited and lacks serious and lasting investment. The air connection between the main African cities and countries is expensive, and access to information and intra-African trade opportunities are scattered, confused, incomplete and often erroneous. The findings of verbal exchanges with colleagues and personal experiences reveal that the main hindrance to the growth of intra-Africa travels is the exorbitant prices and scarcity of direct routes between African cities. Reports reading teach us that over 55% of the average tourist spending is towards logistics such as international flights (17%), accommodation (14%) and internal transport (27%), and 18% is spent on F&B, recreation and tourism/cultural products. Interviews with government officials, private sector insiders and marketing managers highlight the challenges, lack of clear cultural tourism policies and institutional bottlenecks to implementing the innovative measures required to create a fluid ecosystem in the interdependent components of the tourism industry and CCI. Across the continent, creative, artists and cultural operators' incomes, investments, economic opportunities and revenues are increasingly dependent on foreign government cultural institutions such as the IFR, Goethe, and British Council for our relevance, growth & sustainability. In contrast with requirements from local institutions and private sector sponsorship, financial ROI is not prioritized; production of content and the ability to gather a culturally diverse captive audience for a common experience is the real currency. The costs of establishing events and the difficulties of attracting mass audiences in emerging markets still weigh heavily on promoters alone. This paper is making a case for access to grants, loans, investments and the design of sponsorship packages from the hospitality and airlines industry that would help tide over the costs of events amongst all shareholders in the ecosystem benefiting from a prosperous and vibrant cultural tourism industry..

Keywords: *Intra African Exchange; Tourism Value Chain; Business Of Culture; Fluid Eco-System, CCI's Shareholders; Positive Socio Economic Impact*

McGURK, MARIAPAOLA (MS.)

Title: Business development landscape shifts in South Africa's Creative Economy
Author: Ms. Mariapaola McGurk, British Council

The Covid19 pandemic, whether by choice or force, has offered organisations and government entities an opportunity to re-evaluate their approach, priorities, and focal areas for internal and external developments. Within the creative economy of South Africa this re-evaluation has led to thematic shifts/developments, as well as the questioning of how the funding landscape functions and how we can make the sector more sustainable for all. This research was commissioned by the British Council and BASA and focuses on the current funding landscape of the creative economy in South Africa.

Across all SMMEs similar challenges are being faced. These include challenges that are evident within the creative and cultural industries such as lack of vibrant markets, lack of access to finance and low levels of entrepreneurial and management skills.

The thematic focal areas seem to follow global trends with a focus on income generation and economic growth opportunities, the impact of climate change and the fourth industrial revolution shifting how, why, and where we work. There is a shift in thinking that is taking place within the funding landscape of the creative and cultural industries of South Africa. It is a shift that is influenced strongly by the thematic focal areas and by the impact the fourth industrial revolution is, and has had, on how we partner and what a partnership actually means.

Many of the changes seen in the funding landscape of South Africa are not surprising and were evident prior to Covid 19. The early discussions were focused on how to shift away from a funding dependency to a partnership approach. The impact of Covid 19 has simply made these changes happen much faster. New ways of thinking about work, networks, and impact means that how organisations give and apply for funding has also shifted, offering key opportunities to partnerships that allow different entities to come together with different offerings and strengths

The fourth industrial revolution is challenging the world of work and its outdated norms based in previous industrial revolutions. These shifts offer an opportunity to the creative economy to be key players in the discussion on how we grow a sustainable, inclusive, and diverse society.

Keywords: *the Creative Economy, funding landscape, fourth industrial revolution, creative entrepreneurship*

PLENARY 5

New models and modes of financing and investing in the CCIs

NJUGUNA, WAKIURU (MS.) & GACHARA, GEORGE (MR.)

Title: A decade of financing creative industries in East Africa
 - A case study of HEVA Fund financing experience.
Author: Ms. Wakiuru Njuguna and Mr. George Gachara, HEVA Fund, Kenya

HEVA Fund LLP, was established in 2013 to attempt to respond to the financial questions dogging artists, creatives and creative sector practitioners and limiting their capacity to make sustainable livelihoods.

Limited access to artistic revenues was not only a factor of sufficient commerce, but a dynamic mix of circumstances which include; the absence of public policy support, limited investment appetite from the private sector and commercial finance as well as the practitioners own limited know-how in the creation and management of representational organisations as well as individual enterprises.

HEVA through its programs - finance operations, research and knowledge operations as well as firm level support operations - attempted to launch initiatives targeted at, on the one hand increasing the competitiveness of local creative and culture businesses to foster growth and attract capital - through cashflow support, market entry, capacity and learning support initiatives, and on the other hand, to encourage interest and adoption of favourable positions by private capital as well as favourable public policies to create an enabling environment.

Over the last nine years, HEVA has innovated financial models, raised and devolved capital of more than USD 10 Million in debt, equity, mezzanine and technical assistance instruments to over 70 enterprises, projects and organisations in fashion, film, music, digital technologies, cultural heritage, etc., across 11 countries in Eastern Africa, directly supported the learning and capacity of over 8000 creative sector practitioners along with a significant contribution to the development of programs, legal instruments and policy review in collaborations with private sector and public sector institutions.

These efforts have made a significant contribution to the development of culture and creative industries in the target countries. The contribution can be seen through the lenses of financialisation and business sophistication;

- The adoption of business strategies and formalisation among creators and makers,
- The growth of these business strategies from once business cycle to another,
- Increased employment opportunities for creators and makers, especially women and young people in these industries,
- Increased business competence and knowledge among practitioners,
- The uptake of commercial facilities from private sector investors and lenders,
- As well as, the increased confidence and esteem among creators in given value chains, among other considerations.

JOFFE, AVRIL (MS.) & MAGKOU, MATINA (DR.)

Title: CCI as Africa's new gold: A review of European supporting initiatives
Author: Ms. Avril Joffe and Dr. Matina Magkou,
Wits School of Arts University Côte d'Azur

There has been significant attention on Africa in recent times in relation to the cultural and creative economy (CCE) and its potential for economic, social and cultural development (Sternberg, 2017; UNCTAD, 2010; UNESCO, 2013) under the lenses of the creative economy as a "versatile policy script" (Vlassis & De Beukelaer, 2018). The African CCE is often enthusiastically labelled as the "new gold" that will lift the continent out of poverty and unemployment. However, very few African countries have complete CCE value chains with most missing relevant arts education, good distribution networks, as well as cultural infrastructure and technology for all artistic forms (Joffe, 2020). Western institutional discourses on the cultural and creative industries (CCIs) create a tension given the context in which most cultural stakeholders work on the continent (De Beukelaer, 2016). Nevertheless, Western actors, especially the European Union, are among the major funders of CCIs activity in the continent.

In this presentation we discuss how the funding schemes of the European Union approach CCIs in the African continent. As a first step we map the main keywords and concepts that are related with such funding interventions (such as intercultural dialogue and cultural diversity or sustainable human development) and how they are connected with the CCE. Then we focus on a single case study approach (Stake, 2006) - that of the 42 month long 'Culture@WorkAfrica: Promoting the Public Value of Intercultural Dialogue for Social Cohesion in Urban Africa', to discuss two mutual dynamics: the discourse and ambitions of international institutions (in this case the EU and intermediary agencies) and the creativity and resilience of locally embedded cultural and creative individuals and entities in African target countries participating in the programme. Our findings are based on an action-research focusing on the evaluation of the Culture@WorkAfrica, of which the presenters were part of the evaluators' team. Through a review of the call for consortium and the calls for funding opportunities for local stakeholders and our interviews and interaction with the programme's stakeholders and beneficiaries, we assess how the European funding project facilitated the emergence of a pan-African public space "inhabited" by the continent's creative forces and evaluate how these locally based creative actors understand the forms of appropriation, hybridisation and reinterpret these contents for themselves and their users.

Keywords: Africa, CCIs, Europe, funding, Culture@WorkAfrica, Pan African, intercultural

CALLANAN, LAURA (MS.)

Title: How investment in the creative economy can achieve deep people-focused impact
Author: Ms. Laura Callanan, Founding Partner, Upstart Co-Lab, USA

PLENARY 6

The Creative Economy and Digital Transformation

LYONS, FRANK (PROF.)

Title: Studio Ulster: Working across the academic and industry nexus to deliver economic, social and cultural dividends
Author: Prof. Frank Lyons, Ulster University, Ireland

HAINES, RICHARD (PROF.) & LÖTTER, CASPER (DR.)

Title: Baudrillard, the Metaverse and the new creative economy
Author: Prof. Richard Haines and Dr. Casper Lötter, Emeritus Professor, School of Economics, Development & Tourism, Nelson Mandela University & Professorial Research Fellow, SA Cultural Observatory Social and Conflict Theorist, North-West University

This contribution explores the shifts to new forms of the creative economy in the post COVID-19 environment. It considers new mediations and representations in space, structured/conditioned by the transnational digital platforms and social media. This includes a diversification of financial capital and currencies in play. The generation and commodification of narratives and the emergence of curators of style and consumption are important aspects of a transforming set of creative and cultural industries and practitioners. The incorporation and restructuring of new domains in popular culture and creativity as well as those of sport and cuisine would seem part of these current and emerging initiatives, globally and locally. The production of associated forces of consumption of such products and services are crucial, as is the cultivation of technologies ranging from Artificial Intelligence, Virtual Reality and Augmented Reality, and crossovers from these realms through to NFTs and new and decentred forms of cryptocurrencies and emerging derivatives. Increasingly, consumption has to be located and even reproduced in compressed time and space, with traditional cultural and associated sectors hybridized. The internationalization of the market and operating environment of the IPL (Indian Professional League) and Premier Football League in the UK (recolonized by new forms of US and foreign capital) are elements of these transitions. The enhancement of alternative/multiple identities and the extension of avatars from gaming to new social realities are helping drive new markets. The notion of individual authorship and creativity is also challenged by these trends, particularly in regard to the accelerated use of AI in creative work. This line of thinking ties in well with the emerging market of the Metaverse read with the relevant body of work of French philosopher Baudrillard, particularly his notion of hyperreality. Such developments are analysed through his concept of simulation and the all-encompassing 'self-referential' sphere of discourse. Baudrillard's concepts in regard to hyperreality, consumption (the prime driver of capitalism according to him), and nuanced form/s of reality (simulation). A reworking of his ideas in the context of the Metaverse provides further touchstones for our analysis.

RENNIE-SALONEN, BRIDGET (DR.) & PANEBIANCO, CLORINDA (PROF.)

Title: Establishing a national performing arts health association for South Africa: A case study
Author: Dr. Bridget Rennie-Salonen and Prof. Clorinda Panebianco, Stellenbosch University

The occupational health and well-being of SA performing artists is inadequately addressed in policy, research, arts education, and medical training. Consequently, this lack of knowledge and awareness of performing arts health in SA has led to a drive for advocacy for the development of the interdisciplinary

field of Performing Arts Health (health promotion in and through the performing arts). A national performing arts health association, underpinned and driven by a focused public service and social impact agenda, is imperative to increase awareness, provide education and resources, promote research, develop curricula, and implement dedicated clinical services and health support.

Despite a vibrant cultural and creative economy there is lack of support for the performing arts sector at all levels, including policy, education, and healthcare. Compounded by systemic healthcare inequalities and the impact of the COVID-19 pandemic, the need for an association advocating for performing artists' health is more pressing than ever. Discussions for the inception of a collaborative network addressing performing artists' health started in October 2017 at the first National Performing Arts Health Symposium. Following a systematic assessment of major international performing arts health associations, the configuration and purpose of a national performing arts health membership association for SA was crystalized. In 2021 an elected steering committee formally established the South African Performing Arts Health Association (SAPAHA).

The presentation will include a descriptive account of the experiences documented by the founding members of the steering committee since January 2021. The discussion will focus on the processes and challenges regarding finance, funding, membership, representation, governance, collaborations, and strategic planning. The translation of a broad vision into focused objectives, to enable implementable projects and activities with concrete outcomes, sustainability, and measurable impact, will be outlined. The case study provides insight into the ongoing processes of establishing and running a national non-profit membership organization to actively serve the health and well-being of SA performing artists.

Keywords: *Performing arts health; occupational health; health promotion; performing artists; social impact; occupational health and safety.*

CLAASSEN, LOUISE (MS.)

Title: White paper: Virtual reality in business education
Author: Ms. Louise Claassen, Co-founder, ORBmersive and Executive Fellow, Henley Business School Africa Businesses School, Africa

• • • • PARALLEL SESSIONS • • • •

DISCUSSIONS



PARALLEL A

A1 PANEL

Title: Reflecting on the Cosmopolitan Collective's collaborations to foster more inclusive jazz audiences

Chair: Mr. Brett Pyper

Panelists: Mr. Munyaradzi Chatikobo,
Ms. Avril Joffe,
Mr. Traver Mudzonga,
Mr. Oladele Ayorinde,
Ms. Kgomo Moshugi,
Ms. Lakin Morgan-Baatijs

The convenor of our panel has previously argued that the mounting of a jazz festival has become a kind of meta-cultural performance in its own right. He has also argued that festivals featuring this music play a distinctive role within contemporary public culture in South Africa that reflects their historical efficacy in constituting an oppositional public sphere in the face of apartheid (Pyper 2016). He points out, however, that this heritage is increasingly refracted by the inequalities of our times and that contemporary jazz festivals illustrate multiple, sometimes contradictory contemporary trends, offering a barometer of the refiguring of the public sphere more generally. This is all the more so in the wake of the pandemic lockdowns of recent years, which resulted in something that not even successive apartheid-era states of emergency witnessed: widespread cessation of grassroots jazz sociability. As the sector begins to recover from pandemic disruptions, this panel will focus on a particular effort to address the situation described in Pyper's article: grassroots jazz audiences remain largely invisible within the ways in which jazz is marketed and discursively framed at the major festivals, where the hand of corporate and government patronage tends to drown out the rich socio-historical resonances of this music in communities.

In response to this situation, academic colleagues, students and jazz community partners from Mamelodi have since 2020 been working together to navigate the pandemic and to build a basis for a more inclusive post-pandemic jazz audience. This collaboration, known as the Cosmopolitan Collective, brings together interconnected communities of practice from around Tshwane: jazz collectors and appreciators, dancers, musicians and heritage activists who are now collaborating with educational institutions within and beyond township settings to innovate new ways of sustaining grassroots jazz cultures. The collective has to date presented jazz concerts in community halls as well as academic venues and is experimenting with local models for cultural organising that enable meaningful cultural participation and expression alongside the consumption-based models that have tended to prevail in the sector. The panel will reflect on the collective's activities thus far and will offer both practical and theoretical perspectives on the theme of cultural participation.

CHATIKOBO, MUNYARADZI (MR.)

Title: The growth of the creative economy through the development of creative entrepreneurship - how do we make this real?
Author: Mr. Munyaradzi Chatikobo, PhD, Head of the Cultural Policy & Management Department in WSOA and host of the Cosmopolitan Collective's 2022 residency in the Department

The role of authored cultural policy in advancing the community theatre sector in democratic South Africa is characterised by tensions mainly between artists and government departments responsible for arts and culture. The consequences of the tensions diminish the potential of the sector to drive both artistic excellence and socio-economic development goals. On one end, there is an unprecedented expectation by the community theatre sector for government policies to resolve problems faced by their sector. On the other end, government departments of arts, culture and heritage blame arts practitioners for lack of organization and professionalism which result in dysfunctionality. I argue in this paper that this is partly because, often, the role of cultural policy is rarely seen beyond policy goals and objectives outlined in official documents in relation to problems in the sector using what Yanow (2007) classify as positivist approaches to public policy analysis. An interpretive policy analysis considers the meanings and implications of both authored and constructed cultural policy in advancing the community theatre sector in democratic South Africa. The article argues for a departure from instrumental cultural policy analysis which focuses on efficiency and effectiveness of implementation in favour of a hermeneutic approach that emphasises how stakeholders construe policy at the level of meaning.

Keywords: *Cultural policy, interpretive policy analysis, community theatre, policy implementation, policy artifacts*

A2 PANEL

Title: Constructing, categorizing and revaluing the creative economy
Chair: Mr. Lonwabo Mavuso,
Panelists: Prof. Urmilla Bob,
Ms. Matilde Ferrero & Ms. Irene Pinto,
Dr. Mphikeleli Mnguni,
Mr. Motsumi Makhene,

BOB, URMILLA (PROF.)

Title: The growth of the creative economy through the development of creative entrepreneurship - how do we make this real?

Author: Prof. Urmilla Bob, University of KwaZulu-Natal Criteria for 'measuring' success in relation to entrepreneurship in the Creative and Cultural Industries

The importance of entrepreneurship generally and in the Creative and Cultural Industries (CCIs) specifically is well documented at both academic and policy levels. There are high expectations that unlocking and supporting entrepreneurship in the CCIs, especially among small and individual businesses that characterise the sector, will contribute substantially to job creation, poverty alleviation and social cohesion; key aspirations in South Africa's National Development Plan (NDP). Entrepreneurship and culture/ creativity are contested concepts that pose challenges for measuring success. Additionally, the CCIs are highly variable. There is currently limited research and frameworks that provide guidance on entrepreneurship in the CCIs generally and how to measure success specifically. In this context, measuring success in entrepreneurship in the CCIs is critically important to assess the sustainability of entrepreneurs in the CCIs as well as identify trends and challenges to inform the development of policies (or revisions if need be) and appropriate interventions/ support as well as permit monitoring and evaluation to be undertaken. Additionally, the information can also be used to assess the impacts of disruptions, such as the COVID-19 pandemic. This is particularly important in the South African context, where there is concern that many small businesses are unsuccessful. For the purposes of this paper, and drawing from a desktop study, the UNESCO Cultural Domains are used to develop an indicator framework for measuring success in entrepreneurship in the CCIs that demonstrates sensitivity to differences in the sector. Various aspects critical to measuring success in entrepreneurship in the CCIs are looked at, which include profitability, access to finance/ funding (ability to secure funding), adaptability/ resilience, growth (in profits, number of employees, activities, etc.), personality traits (including risk-taking propensity), growth in audience/ customer base, collaboration/ networks and partnerships, and regulatory aspects. Several challenges associated with measuring success in entrepreneurship which are applicable to the CCIs are also examined including conceptualising entrepreneurship, what constitutes the CCIs, identifying appropriate and feasible methods and approaches to source and access relevant information, and gaps in data quality and availability. The CCIs' entrepreneurship status scorecard and entrepreneur self-assessment tool are presented as valuable instruments to permit a higher level tracking of key variables.

The speakers have undertaken research in this area and in the CCIs more generally. Additionally, the lead author is monitoring and evaluation expert who has notable experience in developing indicator frameworks.

FERRERO, MATILDE (MS.) & PINTO, IRENE (MS.)

Title: Do talents and ferments need a cradle? Dynamics, Metrics, Politics
Author: Ms. Matilde Ferrero & Ms. Irene Pinto, Magna Graecia University at Catanzaro Mapping creativity

In recent years many reports on the economics of creative and cultural industries have flourished, perhaps as the involuntary response to the gradual atrophy of conventional culture as specialistic and

elitist enjoyment of the few: creativity, however we choose to define it, often emerges in unconventional social eco-systems not at all related to the mainstream cultural production and consumption.

The fallout of these investigations, normally aimed at showing that also culture and creativity are able to generate monetary returns, consists in attempts aimed at regulating cultural and creative industries, simply replicating the protective logic of deficit coverage and financial survival. In 1936 Keynes had already warned about the urgency of culture to grow “free and un-regimented”. The debate still ignores it.

The phenomenology of creativity has always been featured by a fertile social eco-system able to encourage asymmetrical exchanges and unexpected intuitions. The cradle where cultural and creative people, groups and enterprises can thrive and grow is defined by a delicate and powerful combination of space and time: attractive places able to polarise flows of talents and energies (and therefore to attract funders); favourable times able to cross-fertilise visions and intuitions along an effective wave.

The paper adopts a non-prejudicial view, and carries out a preliminary analysis of three creative experiences along the value chain ‘eco-system-intuition-design-action-dissemination’, in order for the common and specific factors to emerge. In such a way cultural and creative industries could avoid the standard ‘xerox’ calls logics, emphasizing their need for a finely tuned negotiated relationship with the territorial community, with local institutions, and with possible funders. A cradle is effective only when it smoothly accompanies the child, rather than forcing her actions and reactions.

Economy is changing, due to the evolving and emerging value hierarchies of a multicultural and complex society. Our analysis proposes an exploring approach, to be carried out beyond the textbook wisdom, whose approach is not any more describing contemporary phenomena. In such a respect, we open the path for a more versatile and flexible public action, based on negotiations and on shared strategies viewed and elaborated together by municipal administrations on the one hand, and cultural and creative industries on the other.

Keywords: *Creativity, Territorial Community, Politics*

MNGUNI, MPHIKELELI (DR.)

Title: Government’s strategic interventions to optimize the performance of creative SMME’s in Mpumalanga Province
Author: Dr. Mphikeleli Mnguni, Department of Sport, Arts, and Culture

The significance of the Cultural and Creative Industries (CCIs) in the creative economy and job creation is well elucidated local and abroad. In SA, to date, at least 4 mapping studies of the CCIs commissioned, provide evidence in this regard by showing contribution to the Gross Domestic Product, employment and transformation and import and exports of cultural goods and services. According to studies government’s intervention strategy through policy direction is important in providing an enabling environment for the sector as well. At the heart of this, lies the notion of excellent or quality service to improve the quality of life. In addition, government’s departments

participate to Service Delivery Improvement Plan to ensure effective investment in resources and systems for the delivery of quality service. SDIP aims to provide a focused approach to continuous improvement of key services and products in line with the Batho Pele Principles, which serve to ensure effective and efficient service delivery. But quality service comes with challenges inherent in the implementation, which, have been eloquently identified by several studies.

Through mixed methods, this study explored from the participants’ perspectives, the effects of cultural services offered by the government to optimise government performance to the creative SMME. The mixed-methods approach was employed, following the explanatory sequential design to get the broader picture – from the artists’ perspectives – of the cultural service quality provided by the government to artists in Mpumalanga.

The quantitative results reveal that the directional relationship between three service quality attributes, (tangibility, responsiveness and assurance), artists’ satisfaction and the performance of the creative SMMEs, with satisfaction interceding, that is, being the construct that elucidates the relationships between service quality attributes and the performance of the creative SMMEs. While the quantitative study provided numerical data on the level of satisfaction, the qualitative study augmented this by providing explanations why artists were dissatisfied about government service offerings. Through this approach, the study was able to get a clearer picture regarding the government’s cultural service delivery in Mpumalanga. To address the shortfall in service quality, the intervention should aim to identify the quality service attributes that offer cultural services as basic rights that are given to artists, specifically the vulnerable individuals and groups, with the quest to guarantee the advancement of their cultural capabilities, namely, freedoms, rights and responsibilities.

Keywords: *Service Models, Quality Service, Satisfaction, Performance, SERVQUAL, SERVPERF, Relationships, CCIs, Creative SMMEs*

MAKHENE, MOTSUMI (MR.)

Title: Cultural participation and consumption in local economic development: Towards creative industries convergence in Soweto
Author: Mr. Motsumi Makhene, Funda Community College

This paper explores the impact of apartheid urbanization patterns and their impact on the prospects for township creative economies. It provides a critic on the policy notion of Township Economies, particularly on the question of strategy. It is inspired by Soweto’s historical ‘creative economy’, as a case study, where the contribution of rural migrant labour cultures in urban creative expression; the syncretic expression of contemporary urban new forms of genres and styles, and the overarching impact of multinational and national monopolies on township identity making are juxtaposed. The paper interprets the implications of the findings of a University of Johannesburg study on the distribution and concentration of cultural and creative industries in the City Johannesburg (J. Gregory and M. Rogerson, 2018), highlighting critical deficits that affect any future CCI redress efforts at infrastructural, environmental, technological and human resource levels. In terms of the industry distribution, it suggests that the 4% creative industry concentration that serves the current

Soweto's estimated 1.2 million citizens, requires a robust creative economy. Following the recent planing review of the state of the creative arts in Soweto, this paper will share a situation analysis and repositioning scenarios that suggest three models of curriculum and institutional interventions. A recent Report on the Reviving of Soweto's Creative Economy (Funda Community College, 2022) proposes a high optimization scenario of a community-based CCI system to work in strategic partnerships with universi-ties, development agencies and the private sector, to assure competitive local economic redress, utilis-ing the economic cluster convergences model (Michael Porter, 2000). We identify four societal challenges that militate against the unlocking of Soweto's potential to develop its innovative and smart value-chain to contribute economic growth and social transformation to the City of Johannesburg by 2030. Suggestions to stimulate innovative responses to identified challenges are provided, targeting:

- The re-stimulation of creativity, heritage diversity and social values to promote inclusive cul-tural diversity;
- The adoption and alignment of a creative industries classification system for employment and smart inclusive growth;
- The fostering of longitudinal research that creates reli-able data management and monitoring utilising digital technology collaborations and
- The building of CCI indicators that track and guide the making of a resilient local economic development eco-system, to foster competitive productive culture, to scale, with export capabilities.

Keywords: *Township economy; Local economic development; Economic cluster convergences; Creative industries distribution and concentration; High optimisation scenario; Local CCI indicators*

A3 PANEL

Title: Disruption, adaptation and innovation in the CCIs

Chair: Mr. Miki Jordaan,

Panelists: Dr. Natalie Kowalik & Prof. Dr. Philippe Meers,
Mr. David Chislett,
Ms. Muano Mapholi,
Ms. Melissa Tomassini,

KOWALIK, NATALIE (DR.) & MEERS, PHILIPPE (DR.)

Title: Dealing with disruption: Rethinking the impact of policy studies for South Africa's film sector in post COVID-19 times
Author: Dr. Natalie Kowalik and Prof. Dr. Philippe Meers,
University of Antwerp

The global pandemic (COVID-19) brought about major changes and shed light on how fragile and unregulated the creative sector is at present. Although the demand for content increased, many of the creatives working in the cultural and creative industries found themselves unemployed without any social benefits. Earlier this year (2022) the United Nations Educational, Scientific and Cultural Organization (UNESCO) launch the third edition of the global report, 'Re|Shaping Policies for Creativity: Addressing culture as a global public good.' During the launch it was clear that the cultural and creative sectors have an important part to play in the global economy in terms of providing jobs, and that governments can play a larger role in regulating policies for these industries (UNESCO, 2022). The South African government has acknowledged film as part of the wider cultural and creative industries. As such the sector has been recognised for its potential in terms of job creation, skills transfer, social cohesion, and economic development. Although South Africa was one of the countries to provide government support in the form of financial relief mechanisms e.g., the Presidential Economic Stimulus Programme (PESP), National Film and Video Foundation COVID-19 Relief Fund, according to the South African Cultural Observatory (SACO), many of these creatives may have exited the cultural and creative industries permanently (SACO, 2021).

Framed within the field of film policy studies (Hill & Kawashima, 2016; Mingant & Tirtaine, 2017), this paper aims to rethink the impact of film policy studies on South Africa's government policy. Making use of an interpretive policy analysis, this study combines information from in-depth interviews with South African policy actors and industry stakeholders with an extensive analysis of published material from the industry, commercial and government media. While many governments have looked to funding mechanisms to support production companies and filmmakers, the study explores if and how film policy studies could provide alternative policy recommendations for governments to support their industries, post-pandemic.

Keywords: *Film policy, COVID-19, Cultural and creative industries, Policy studies*

CHISLETT, DAVID (MR.)

Title: Creative Economic Reset: Let's Burn It All Down (and start again)
Author: Mr. David Chislett, Creative Consultant and Trainer

A reset implies returning to a default or factory setting. It is my argument that this is precisely NOT what the creative economy needs. Not in South Africa, not anywhere in the world.

Everything that is worth anything in this world of ours has Intellectual Property at its core: an idea, a creative output. The fact that money and politics hold sway over this fundamental, inherent resource of human beings is hugely problematic.

Without the creativity of the everyday human, the organisations and structures that make massive profits and drive economies, would simply not exist.

Let's not talk about the Creative Economy reset. Let's talk about resetting the economy and putting creativity at its heart. Let's acknowledge, enshrine and protect its primacy.

Today, creative people are often viewed as second class citizens as they don't add 'value' in a quantifiable, measurable way. And yet, as already stated, it is creativity which has resulted in the immensely valuable properties of all descriptions that has companies and organisations measuring and making profit.

So, let's not talk about how we can get our little house better in order. Let's talk about how we can take over the big house and reset the attitudes to creativity.

South Africa has many challenges. But out of adversity comes ingenuity. In the 90's South Africa was so far ahead with pay-as-you-go Cellular and ATM technology that we were market leaders and exported our ideas and professionals to help update the rest of the world.

The digital divide here in South Africa may actually be a competitive advantage: it may allow us to skip the teething, middle stages, where all the analogue options first need to be removed or converted into digital and jump straight to 3rd generation solutions.

When MP3's first became a reality, artists had no issue with it. But the industry did. Artists just went online, went digital, incorporated technology into their art. But the industry dragged its heels and then did very bad deals... That needs to never happen again because the creatives of our world need to be leading these discussions and negotiations. It is not that Creatives need to become more business-like, but that business needs to become more creative!

MAPHOLI, MUANO (MS.)

Title: Creative economy and sustainable development goals:
A systematic literature review

Author: Ms. Muano Mapholi, Nelson Mandela University

In recent decades, the concept of the creative economy has been the subject of debates in international organizations and communities, underlining its centrality for the economic and social development and expansion of both established and developing countries. The academic community has broadened this debate beyond basic reflections in order to gain a more thorough comprehension of the creative economy, its impacts, and contribution to the United Nations' Sustainable Development Goals. However, it is not clear to what extent that has been explored, and what lens can be drawn for policy makers and practitioners. The purpose of this article is to systematically review literature guided by Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) protocol, exploring emerging patterns of sustainable development through the lens of creative industries. Studies identified covers countries like Poland; Estonia, Latvia, and Lithuania, Ukraine, United Kingdom, Lithuania with sparse literature on Africa. The key findings recognise the industry for innovative and creative potential is a powerful driver of economic growth in promotion the development of all sectors of the economy. This entails the positive externalities from the creative industry, leading to success of others. As a result, effective promotion of the creative industry requires an integrated approach across and within the economic, social, and ecological components of sustainable development. The findings have implication for how the sector can be supported for growth, with concurrent attainment

of sustainable development which can help address socio-economic ills of poverty, unemployment and inequality as well as presenting opportunities for economic growth through diversified economy.

TOMASSINI, MELISSA (MS.)

Title: Back to normal or a new momentum for cultural policy?
A comparative analysis of cultural policy responses in the
British arm's-length model and the French state-led system

Author: Ms. Melissa Tomassini, Manchester University

The crippling impact of COVID-19 on cultural and creative sectors (CCS) has provided a fertile ground to reassess cultural policy's foundations and future direction. To make sense of governments' sweeping interventions and support tools implemented, the literature has adopted two main epistemological approaches: the short-term recovery (back to normal) and the sustainability transition (repair and prepare). Yet, comparative analyses of how divergent institutional contexts have responded to the pandemic remain sporadic. Bridging the gap in comparative research, this paper assesses culture-specific measures implemented by two historically different cultural policy archetypes, the British arm's-length principle and the French state-led system.

The conceptualisation of the COVID crisis as a 'critical juncture' serves the dual purpose of understanding how existing institutional settings in the UK and France have been challenged and if the models under exam are driving long-term structural transformations or falling back to business-as-usual policy and management strategies.

First, by examining budget allocations and their distribution across cultural sub-sectors, geographical areas, gender and ethnic groups and in relation to the wider economy, this paper elucidates the impact and the extent of the public expenditure mobilised in both countries to mitigate the effects of COVID-19. Second, the critical evaluation of emerging dynamics within the institutional ecosystem in the UK and France opens up the discussion on the pandemic as a trigger of institutional rearrangements. Discursive articulations stemming from semi-structured interviews with British and French cultural stakeholders ultimately afford key insights into how the COVID-19 policy agenda is cascaded down and received by actors operating in different cultural and creative domains.

While systemic changes have not occurred (yet), the COVID juncture has accelerated an ongoing transition phase in cultural policy and CCS' business structures. In the UK, the arm's-length has proved considerably short, reflecting a growing state interventionist trend. Building on the positive learning of the pandemic, inclusive and sustainable considerations, and digital solutions have now become constitutive elements of the central government's priorities and the Arts Councils. In France, although the Covid crisis has reinforced path-dependent institutional reproduction characterised by a strong public support for the arts, it has increased the sense of urgency for an environmentally-sound and digital shift in the creative economy. However, the unfolding transformation seems to be two-speed at present, with CCS organisations and practitioners struggling to navigate the strategic foundations set by the French Ministry of Culture.



A4 PANEL

Title: COVID-19 responses and the new normal for CCIs

Chair: Ms. Ekaterina Travink and Mr. Dunisani Chabalala

Panelists: Prof. Clorinda Panebianco,
Dr. Oswelled Ureke,
Ms. Fiona Drummond,
Ms. Fiona Drummond,

PANEBIANCO, CLORINDA (PROF.)

Title: The experienced impact of the COVID-19 pandemic on resilience, age, qualification, income and artistic activity among performing artists in South Africa

Author: Prof. Clorinda Panebianco, University of Pretoria

The direct and indirect effect of the coronavirus (COVID-19) is pervasive and affected many sectors in South Africa, and particularly in the Arts and Culture industry. The aim of this project was to explore the perceived impact of COVID-19 pandemic on the resilience and art activities among performance and visual artists in South Africa. Participants (N=109) from the art fields visual art (n=22), performing art (n=80), and a combination of visual and performing art (n=6) completed an online self-report survey. The survey included the Connor-Davidson Resilience Scale (10-item), as well as items that examined associations of perceived impacts of the pandemic on art activities with age, gender, years of experience, employment status, and financial income during and before the pandemic, as well as perceived change in resilience during the pandemic and its impact on art productivity, social connection and engagement.

The preliminary results reveal significant differences between perceived resilience before and during the pandemic, which in turn influenced artists' commitment to art activities, productivity, a change in art activities, and social connection. The expected results of the study will provide valuable insight into the impact of the pandemic on South African artists' experiences of resilience, artistic productivity, and how these responses may have facilitated material for personal reflection resulting in a development of expressive mediums for production and growth.

Keywords: Artists, COVID-19, Resilience, South Africa

UREKE, OSWELLED (DR.)

Title: Creative economies as non/essential services under the 'new normal': A Gauteng case study during and post-COVID-19

Author: Dr. Oswelled Ureke, University of Johannesburg

The COVID-19 pandemic experienced by the world since early 2020, wreaked havoc on all sectors of the global economy. Many governments resorted to lockdowns that restricted 'non-essential' movement and work, meaning that only sectors regarded as 'critical' or 'essential' services were allowed to operate. This had severely negative ramifications on business enterprises, which were forced to downsize, restructure or close shop completely. It is well documented that COVID-19 'frontline' workers who were among the 'essential' services, such as doctors and nurses, experienced anxiety and depression and were in serious need of entertainment and diversion from their fears to retain sanity. Studies of TikTok show that its popularity multiplied during COVID-19 restriction periods as a result of boredom, anxiety and fear that people experienced under lockdown, which they diffused through various kinds of performances on the social networking platform. This evinces the importance of screen media entertainment and makes a case for its treatment as a critical service. Yet, at the height of the pandemic, the creative sector in South Africa and elsewhere, was not regarded as a 'critical service'. The paper examines the challenges that creative enterprises in Gauteng, South Africa, such as filmmakers, independent producers and showbiz entrepreneurs faced as a result of the COVID-19 lockdowns. It further investigates the trickle-down effects of these challenges on the creative economy as a whole and on other sectors of society that indirectly depend on creative enterprises. This is achieved by examining archival material such as news reports and official correspondence in the context of the COVID-19 lockdowns. It is argued in this presentation that the creative sector is a critical service because it provides entertainment for the so-called critical sectors of society. The purpose of the paper is to invite a new thinking around the cultural/creative industries which are not regarded seriously by many, yet are the lifeblood of the normal functioning of society.

DRUMMOND, FIONA (MS.)

Title: Legacies of festival COVID-19 adaptation strategies

Author: Ms. Fiona Drummond, Rhodes University

COVID-19 has affected the creative economy, and especially live performing arts and festivals, very negatively. The Future Festivals South Africa project aimed to track the impact and adaptations as they occurred. A mixed methods approach was used which included focus group discussions with the organising teams of seven festivals; audience surveys with three festivals; GIS mapping of festival responses; and a futuring project.

GIS mapping results showed that there has been a shift in festival responses to the pandemic over time. Adaptation strategies included virtual, small COVID-compliant live and hybrid events. Using 2019 as a base year, 217 cultural festivals were held in South Africa. In 2020, this fell to 122 festivals and in 2021, decreased further to only 95 festivals. Many festivals were thus unable to continue and disappeared over the pandemic period. Initially, virtual adaptation strategies were the most common given that lockdown regulations in South Africa were particularly strict. However, in 2021, lockdown measures began to ease and so festivals were able to move more towards hybrid and live responses.

Focus group discussions with festival organisers revealed that their chosen online and hybrid

approaches were linked to the festival's aims before COVID-19 so that the adaptation strategies were already embedded within each festival's system. This links to their chosen adaptation format as well as what was emphasised at the festival in terms of artistic content, community and audience engagement as well as development.

Some aspects of virtual and hybrid adaptations were more successful than others. In the online space, festival programming competes with other content streaming services and so festivals need to offer something more to attract audiences. Those festivals that fared better in the online space offered more interactive experiences and made use of multiple platforms to increase reach and accessibility. Moreover, as a part of these adaptation strategies and new business models, new relationships and ways of working have been developed. A festival ecosystem of support has arisen in which various festival stakeholders offer multi-directional support to one another.

Following their virtual experiences, many festival organisers envisioned the future as being hybrid. However, the question arises as to whether hybrid festivals will happen in reality as there are several challenges associated with them. Rather than format, it is perhaps more likely that this greater connectivity and support will be the legacy of COVID-19's impact on South African arts festivals.

Keywords: *Festivals, COVID-19 adaptation strategies, digital events, ecosystem of support; COVID-19 legacy*

MABYE, KWENA (MS.)

Title: The Creative Sector Stimulus of the Presidential Employment Stimulus
Author: Ms. Kwena Mabye, Southern Africa Labour and Development Research Unit (SALDRU)

PARALLEL B

B1 PANEL

Title: Securing a seat at the table:
How can African creatives thrive in the digital era?

Chair: Ms. Zama Mkosi,

Panelists: Ms. Nocawe Noncedo Mafu,
Dr. Marisa Henderson,
Prof. Ribio Nzeza Bunketi Buse,
Dr. Akhona Ndzuta

B2 PANEL

Title: The growth of the creative economy through the development of creative entrepreneurship

Chair: Ms. Mariapaola McGurk,

Panelists: Beth Arendse,
Isabelle Rorke,
Tshepo Matlou,
Xolani Waxe Sedibe

The creative economy presents significant opportunities for economic growth and the inclusion of vast numbers of youth in meaningful employment and economic opportunities. While sub-sectors of the creative economy have been decimated during the lockdowns associated with COVID-19 (specifically the performing arts and related live event industries), there are other sub-sectors poised for unprecedented growth brought about by the same lockdown conditions i.e. digital content production.

Research shows that the creative industries globally have grown annually since 2009, particularly in developing countries. This is true in South Africa where the 2018 creative industries mapping study showed that the creative industries growth rate was double the national economic growth rate in the same period.

The most recent PWC reports on Media and Entertainment spending show significant growth projected for all the entertainment and media sub-sectors in Africa, indicating strong market potential within Africa and globally. There is also an increasing demand for South African cultural goods and services internationally, evidenced by the success of South African film, music, and comedy to name a few.

As the knowledge economy is emerging as the dominant economy of the fourth industrial revolution, the creative industries and the creative economy are positioned for significant growth. This augurs well for the creative economy, provided creatives are equipped with the necessary entrepreneurial and business skills to maximise the opportunities available.

Creatives are typically trained to produce content but not trained to take this content to market. There is a growing recognition that developing entrepreneurship skills is critical to creatives accessing markets to move them beyond sustainability to become thriving enterprises, contributing to the growth of the creative economy and the economy as a whole.

This panel discussion will look at the realities facing creative entrepreneurs in South Africa and how we can develop strategies and implementation plans for creative entrepreneurs to become core to the growth of the creative economy of South Africa.

Keywords: *Creative entrepreneurship, the Creative Economy, Growth, Capacity building, Normalising access*

B3 PANEL

Title: CCI futures and innovation paradigms

Moderator: Ms. Busi Mhaga,

Panelists: Ms. Emmanuelle Denavit-Feller, Ms. Sophie Boulé, & Mr. Eben Keun,
Dr. Karsten Xuereb,
Mr. Raymond Ndhlovu

**DENAVIT-FELLER, EMMANUELLE (MS.),
BOULÉ, SOPHIE (MS.) & KEUN, EBEN (MR.)**

Title: IQOQO - Art & creative industries digital platform in South Africa
Author: Ms. Emmanuelle Denavit-Feller, Ms. Sophie Boulé, French Institute in South Africa and Mr. Eben Keun, Chief Brand Architect at Breinstorm

IQOQO is an interactive platform for the creative industries that was initiated by the French Institute of South Africa (IFAS) at the end of 2020. This was at the height of the pandemic, when all travel and events were put on hold, and that no professionals/artists/art organisations could physically come to South Africa to work on collaborations or engage with audiences.

Breinstorm Brand Architects were then commissioned to start conceptualising and developing a platform to foster international cooperation with the help of digital tools. The initial focus was on two sectors that had been identified as needing further investment and being potentially attractive to external investors: the museum and fashion sectors. After extensive research and interviews, and assistance from partners such as SACO, the South African Museums Association (SAMA), DSAC and DTIC, the first phase / proof of concept of IQOQO was officially launched in 2021 at <https://iqoqo.org/IQOQO>

An additional two years of funding has subsequently been granted by the French Ministry of Europe and Foreign Affairs, and phase two of the platform has now begun. Seven additional sectors (Film/Cinema, Animation, Visual Arts, Design, Gaming, VR and Architecture) are currently being researched, studied and mapped. Along with this content expansion of the platform, it is also going to become much more engaging with the addition of an interactive map allowing to find organisations, professionals and venues in a specific area or using specific filters. A cartography of the new creative economy trends will also be accessible: constructing, categorizing and revaluing the creative economy. Additionally, the platform will also include, a video conferencing platform (for virtual studio visits, webinars and other online engagements), training videos developed by IQOQO and partner institutions, and important resources such as calls for funding or links to studies done on the creative industries.

The project will pay particular attention to highlighting women and young artists.

The end goals of this platform, to be driven by South-African institutions and supported by European partners such as Cultural Institutes and representative of European Union countries, are the cartography of the new creative economy, the increase of international trade and creative markets (in particular, the increase of collaboration within South Africa, and north-south collaboration), and increased cultural participation and engagement.

XUEREK, KARSTEN (MR.)

Title: Innovative creative adaptation in Malta through social enterprise
Author: Dr. Karsten Xuereb, University of Malta

My proposal for a contribution to the conference may take the form of a presentation or a panel discussion item, as preferred by the committee. I'm flexible and happy to contribute accordingly.

The topic for consideration would be referring to Malta, my home country, and the smallest and one of the most recent European Union (EU) member states (2004) lying to the south of Italy and north of Libya and Tunisia, hence on one of the most frequented and deadly migration routes from Africa to Europe. Malta would be referred to as a case study for innovative practices in the field of cultural action as well as policy transfer between the EU, other international frameworks (UNESCO, Council of Europe, other) and local contexts.

The presentation / panel input would be structured in 3 parts. The first part of my intervention would focus on a brief explanation of the main challenges being experienced by the local communities. The second part would address innovative and socially-oriented policy practices in the cultural field that face these challenges. The third part would produce a set of policy recommendations.

Therefore, firstly, I would describe how over the past 20 years Malta has adopted perspectives and guidelines that consider rapidly changing demographic realities linked to overpopulation, urban density, migration and lack of social cohesion and integration, racism, ostracisation, diversity and economic challenges also related to climate change. The results to date have been very mixed, and a cause for concern. Cultural policies have been at the heart of developments, with recent attempts (particularly in 2011 and 2021) being followed by strategies (covering the period leading up to 2024) providing limited results. Funding limitations by the state, exacerbated by the COVID pandemic and the ongoing economic crisis, have been made worse by poor private patronage and a sclerotic cultural and creative infrastructure. The dependence on mass tourism has been problematic, while the commercialisation of heritage proceeds unabated.

Nevertheless, secondly, my intervention would like to highlight the positive existence of practices in policy and action that supports and maintains various communities by rooting creative practice in social enterprise initiatives. To achieve this, I would like to refer to various instances including micro-organisations, small & medium sized enterprises (SMEs), cultural associations and other non governmental organisations (NGOs) and civil society organisations (CSOs) that manage to put

together and source various resources to mitigate difficulties by exploiting synergies. Examples may include the participation in international networks that support cultural and sustainable tourism linked to the Council of Europe, exploring and practices alternative and digitally-based inclusive participative projects addressing the European Capital of Culture programme of the EU, promoting cultural exchange through the Creative Europe programme of the same, and working with local diverse communities to nurture sustaining environments. The sourcing of national funds and resources where in existence and accessible, and international ones, will be an important reference.

In conclusion and as the third section, a set of poliicy recommendations based on these reflections, as well as current and forward-policy orientations, would be made.

NDHLOVU, RAYMOND (MR.)

Title: The future of cultural and creative industries – Business models and innovation
Author: Mr. Raymond Ndhlovu, Rhodes University

At the onslaught of the COVID-19 pandemic, governments worldwide imposed strict lockdown regulations that limited travel and close human contact. In March 2020, South Africa went into its highest and most stringent lockdown level – level 5. This severely limited movement and normal day-to-day functioning of businesses, as most movement of people, except for essential services, and in exceptional cases, was prohibited. For many small businesses, this sounded the death knell. Some Cultural and Creative Industries (CCIs) were particularly affected by these regulations as they rely on in-person production and consumption. With many being small to medium size enterprises (SMMEs), they had very limited resources and funding, and struggled to access government funding.

Moreover, the pandemic also brought with it interesting opportunities of innovation for the SMME CCIs. Some businesses moved fully online, whilst some closed their doors; temporarily or permanently. As government eased lockdown regulations over time, some CCIs saw an opportunity to fully migrate their businesses online, whilst some moved back to a full in-person environment. Some, on the other hand, adopted a hybrid type of approach, utilising both online and in-person platforms.

Given the lockdown regulations, there was a disruption to the traditional business models, and a necessary adaptation shift had to occur. The disruption, and consequent shift, in dynamics to the traditional business models garnered a keen interest in studies of business models, specifically linked to the CCIs.

Business models are generally concerned with consumer-based value creation, and they develop and change over time. Given that these changes yield development and innovation, business model innovation, and business model adaptation are subsequently an ardent area of study too. Given that previous studies found that the majority of CCIs operated in-person before the pandemic, it becomes particularly relevant to explore the adaptation and business models that CCI firms adopted.

The concept of sustainability in business models is also explored; including sustainable business model innovation, and sustainable business model adaptation. Sustainability, particularly in business models, has been touted as a catalyst for competitive advantage, hence the importance of investigating it.

As a direct response to COVID-19, sustainable business models have become all the more important in the creative economy, as CCIs seek to develop innovative strategies that maximise efficiency, deliver functionality, encourage value creation and develop sustainable solutions. This paper therefore explores the business models, innovation processes and adaptation strategies that CCIs adopt when faced with disruption.

Keywords: *Business models, business model adaptation, business model innovation*

B4 PANEL

Title: The future of work in the CCIs
Chair: Ms. Zamafuze Ngcobo,
Panelists: Mr. Gcinibandla Mtukela,
Ms. Erica Elk & Ms. Fran Cox,
Dr. Asli Bilge

MTUKELA, GCINIBANDLA (MR.)

Title: Work reimagined: Towards ‘fit for purpose’ artists in the Theatre and Dance space
Author: Mr. Raymond Ndhlovu, Mandela Bay Theatre Complex

ELK, ERICA (MS.) & COX, FRAN (MS.)

Title: Thinking about different ‘modalities’ for jobs and enterprises in the creative industries.
Author: Ms. Erica Elk & Ms. Fran Cox, The Craft and Design Institute

The Craft + Design Institute (CDI) has a twenty-year history of successfully developing people, products, professional practice and entrepreneurial endeavour. While its main objective is to support the economic growth of the sector so it can contribute to jobs, livelihoods and the economy, the CDI’s approach is to put people and their creative and business practices at the centre of the support it provides. In its institutional lifespan, the organisation has impacted thousands of people and

small creative businesses (from a base of 63 it now has over 6,500 members nationally) which has manifested in buoyant, thriving and increasingly visible creative people and products.

Underpinned with a strong market-driven approach, the CDI has developed a unique and holistic non-financial and financial offering to support creative practitioners and their own enterprise growth. Taking a fundamentally inclusive and non-prescriptive approach, the CDI supports both formal creative businesses and self-employed informal creative practitioners operating in the craft and design and related sectors.

The journey to becoming a self-sustaining and thriving creative business can be long and success depends on a variety of factors including the individual's physical location, access to resources and networks, talent and skill, education level, tenacity and confidence. Because of these barriers, many creative practitioners can spend years trapped in a cycle of subsistence trading; prevented from taking the next step to higher, more secure and consistent income. Covid, the state of the national and global economy, and the devastation of the tourism economy has made this only harder. But there are green shoots...

Drawing on longitudinal organisational data, case studies, project reports, and twenty years of first-hand experience, CDI CEO Erica Elk will present a paper reflecting on insights gained through the implementation of various growth oriented projects which have advanced, confirmed or adapted the CDI's approach to enterprise development in the Creative Industries – even in the current climate. Projects to be reflected upon include: JobsFund, an employment accelerator, youth work-placement, COVID-19 relief and job retention, and projects funded by the Presidential Economic Stimulus Programme. Combined, these projects have or are, providing over 2,500 income and work opportunities.

This paper reflects on human capital development, entrepreneurship, digital transformation, access to finance and the participation in and consumption of cultural goods. The aim is to share insights, approaches and case studies; fostering wider thinking around creative enterprise development including propositions about how we think about jobs and enterprises differently.

Keywords: *Jobs, Creative Businesses, Entrepreneurship, Human Capital Development, Enabling Environments*

BILGE, ASLI (DR.)

Title: Refugees and traditional crafts.
Author: Dr. Asli Bilge, Kopru NGO

Refugees in Türkiye, most notably Syrian refugees, brought a specific set of creative skills that were on the brink of disappearing in the host community. Traditional crafts, such as stonemasonry, copper smithing, wood carving, and jewelry crafts, had fallen victim to rapid urbanization and modernization. With the arrival of Syrian masters, who have preserved traditional techniques, the crafts saw a revival. The traditional crafts are noticeably enriched with new Syrian masters, who work with different

carats, techniques, and models, and their production output is exported from Türkiye to the world. Meanwhile, Syrian artists work on creating space and influence within the Turkish entertainment and art industry, which is considered a booming area with increasing export potential; however, contrary to Syrian crafts, Syrian art and culture are gaining little visibility in the host society. At the same time, Syrians are engaging in digital sectors of the CI, such as the software and gaming industry which has a global appeal and reaches millions of people through its innovative products. This research found that Syrian entrepreneurs in the CI face many barriers to economic participation and developing successful businesses in their sectors. These barriers are not unlike the factors affecting Syrian SMEs in non-creative industries. They include restricted mobility, both within Türkiye and internationally, language barriers as many Syrians have limited Turkish language skills, unfamiliarity with the administration and legislation of Turkish business management, having to obtain and renew work permits at each employment point, difficulty accessing financial instruments

The CI, especially in the high-tech realm, proposes solutions to some of these problems. Mobility in the virtual world is more of a reality than ever now, and new media is full of undiscovered modalities for everyone, not just refugee societies. New financial instruments, loyalties, blockchain-based transaction technologies, and freelance working opportunities are all part of the new order, generally referred to as Industry 4.0. Therefore, in addition to the valuable craftsmanship that the Syrian population carried with them to Türkiye, young Syrians have some of the ideal conditions to expand into the high-tech side of the CI. Specific to the CI, the main challenges that this research uncovered were, lack of skilled labor, especially in the high-tech areas, lack of investors or investment-friendly conditions, a need to develop networks, especially with the local population, meeting the design needs of local and global luxury market—especially in traditional crafts, no recognition and thus no directed policy development for Syrians in CI in Turkey

Keywords: *Syrian, refugee, creative industries, crafts, arts, digital industries, sustainable development*

PARALLEL C

C1 PANEL

Title: Making music and moving people - cases from live music and film

Chair: Mr. Traver Mudzonga,

Panelists: Dr. Siphosithole, Ms. Avril Joffe & Ms. Florence Mukanga-Majachani, Mr. Billy Monama, Mr. Youssef Soubai

SITHOLE, SIPHO (DR.)

Title: Urban outcasts and the defiant iSicathamiya music
Author: Dr. Sipho Sithole, Johannesburg Institute for Advanced Study - University of Johannesburg

This paper explores how in an act of defiance, a subversive migrant community uses iSicathamiya music as a sonic or auditory cultural process to imagine new possibilities. It investigates how the adherents of iSicathamiya have created a heightened cultural consciousness to survive urban marginality, whilst creating their own cultural consumption spaces. Historically crafted in the middle of the night, far from the gaze of authorities – at the servants' quarters and men's hostels – this music has earned its name 'ngoma busuku' (night music). A call-and-response acapella style of music, sang in four-part harmony by male choral ensembles, iSicathamiya was developed by Zulu hostel dwellers who came to the cities as reluctant migrant workers. A cultural phenomenon which first came to life through Solomon Linda's Mbube (Mimoweh) and later popularized by Ladysmith Black Mambazo, iSicathamiya represents the sounds of migration – voices from the margins. The paper investigates how, through iSicathamiya, migrants have used their bounded and segregated spaces to re-organize themselves into a formidable creative social force. It argues how the dark of the night breaks down walls for the marginalized migrants, helping them find a voice and gain recognition in their surrounding metropolis.

Keywords: *iSicathamiya, sonic voices, night music, sounds of migration, urban outcasts, spaces and places, migrant workers, voices from the margins, alienation, belonging.*

JOFFE, AVRIL (MS.) & MUKANGA-MAJACHANI, FLORENCE (MS.)

Title: Decent work and informality in the South African live music ecosystem
Author: Ms. Avril Joffe & Ms. Florence Mukanga-Majachani, University of the Witwatersrand

This paper addresses how the predominantly atypical nature of cultural and creative work (CCW) (freelance, contractor, casual, once-off or part-time basis) is overlaid or impacted on by informality in the African context in general and in South Africa in particular. Research on the nature of informal cultural work has increased in the last few years but it remains embryonic (Alacovska 2018; Alacovska and Gill 2019; Pec and British Council 2021; Dinardi 2019; Joffe et al. 2022; Mcguigan 2010; Snowball and Hadisi 2020) while that about decent work in the cultural and creative economy has not yet penetrated the academic realm beyond ILO considerations (ILO, 2019; Saxena, 2021). There has however been robust theorizing about the nature of cultural work and creative labour, specifically in the global north (Gill and Pratt 2008; Hesmondhalgh and Baker 2010; Mcguigan 2010; Oakley 2006). The paper offers a conceptual framework bringing together three key characteristics of the African cultural and creative labour market; namely, the atypical nature of work in the CCEs (characterised

by non-standard employment contracts, from freelance to own-account work, from part time to temporary, and from casual to permanent); the lack of norms and standards as defined by the International Labour Organisations' decent work agenda), and informality (in form and organisation of enterprises, employment relationships or representation) which underpins much of creative and cultural work (Joffe, 2019).

The methodology focused on reflections from artists, cultural professionals, industry players and practitioners in the SA live music ecosystem on their views on work, employment, conditions, remuneration and voice in the sector. The findings of the research are interrogated against the ILO's decent work agenda.

The paper concludes with a set of policy recommendations that are distinct in that first, rather than conventional measures to formalise the informal economy it suggests shining a spotlight on the specificities of live music work, understanding its unique value chain and adopting measures to engage more productively with the actors throughout the value chain; second rather than highlighting industry deficits, it suggests greater government support for associations, trade unions and employer bodies for the live music ecosystem to bring the decent work discussion into conversation with representative and organised stakeholders and third, it suggests recommendations for further research.

Keywords: *Decent work; informality; live music; cultural and creative work; Africa; public policy*

MONAMA, BILLY (MR.)

Title: Case study of economic landscape of South African music in the cultural and creative industry
Author: Mr. Billy Monama, Author and musician,

This is an encapsulation case study of economic landscape of South African music in the cultural and creative industry. The creative industry is the one of the drivers of sustainable economic opportunities providing livelihoods in the society. In 2015 GDP data released by Statistics South Africa in 2021, a Cultural Satellite Account showed that the creative and cultural industry directly contributed about at least 3% of South Africa's GDP in 2020.

Policy making plays a major role on hinderance to advance the arts due consultations of various stakeholders, by the time policy it is implemented, the problems would have evolved. The observation is that the government agencies make the consultations to conform and comply as not to implement, so they playing safe to have a clean audit.

As much as we wish artists to have the diversify on innovations and wear entrepreneurship hats, capital plays a pivotal role running business administration of the day. Government funding is complex, it takes at least 7 days to complete. The requirements are not practical to the artists. The government funding complexity it is due to the high-rise number of fraud and mismanagement of the project funds. Due to fraud, there should be a central system that scans through the Id number to get

instant validation of the applicant weather qualifies or not. These central systems can be liaison with institutions like SAMRO that already has existing database of musician.

Recommendations, DASC should ensure are funds ready before opening a funding call, this will prevent artists having to rewrite the timelines and revised budget, this will avoid to delay of payments to commence the project. The payment system it should be a once off full payment, it is difficult to work on a stop and go project, thus affects the time lines of the project to see the fruition uninterruptedly. Youth should be engaged on advancing the arts, if not the policies made today will affect their future. Innovation and Technology evolves and we need to be part of it in creating new innovation that entrance suitability in the Arts and Culture Industry.

SOUBAI, YOUSSEF (MR.)

Title: Marketing a country: Cinema economics policy as means for attracting foreign Investment in Morocco
Author: Mr. Youssef Soubai, PhD student, University of Sidi Mohammed Ben Abdellah, Fes, Morocco

Morocco has worked to develop its film industry since the pre-independence era, exactly in 1944 after the establishment of the Moroccan Centre for Cinematography (CCM), and with the succession of governments and the structures of the Ministry of Culture, changing its functions and increasing its competencies, especially in the last two decades of 2022, and ensuring the continuity of the production of national cinematic creations on an annual basis, Morocco was able as a result of the openness of its foreign diplomatic policy to attract foreign partners to benefit from investment opportunities in cinema inside the country.

From here, and through institutions such as the Moroccan National Tourism Office (ONMT), foreign cooperation with friendly countries began by signing and activating bilateral partnerships and cooperation agreements to encourage joint film productions with several countries, especially European ones.

This movement was accompanied by the creation and amendment of laws and regulations that would facilitate the mobility of artists and filmmaking equipment from and to Morocco, and advertising campaigns were launched for distinctive filming locations for documentaries and fiction films and others such as the "Atlas Studio," in "Hollywood Africa" Ouarzazate city which provides spaces for natural lighting, in addition to the diversity of geography, the sun, the desert, the mountains and local cultures.

All these figures, contribute positively and directly to creating job opportunities and added value for Moroccan artists, technicians, extras, logistics operators, and promoting tourism promotion in several regions, besides the organization of the annual International Film Festival in Marrakech.

Everything related to the needs of filmmaking either historical or action films that include filming large crowds or armies, had been responded to, thus opening the way for the contribution of the

Moroccan army and national security, facilitating procedures for the temporary import of weapons and ammunition necessary for filming, and obtaining discounts in air transport by Moroccan Royal Air for the mobility of people and luggage, setting symbolic prices for filming in historical spaces and monuments, exemption from value-added tax on all properties, as well as services carried out in Morocco, simplifying the customs and administrative procedures, whether when importing filming equipment or when exporting it.

At this level, Morocco has issued a series of laws to ensure the success of the film economics policy, including the "White Book of Moroccan Cinema" and a series of laws like the one in 2018 to determine the conditions, criteria and methods of disbursing support for foreign productions of cinematic and audiovisual works, and the financial incentives for foreign productions amounts are about 10 million dollars and are boosted in post- pandemic times.This contributed to filming particular scenes and parts for international films and series such as Game of Thrones Mission: Impossible and Homeland... with the participation of the most famous stars, including directors and actors such as Ridley Scott, Martin Scorsese, Oliver Stone, Tom Cruise, Nicole Kidman, Tom Hanks and James Bon...

Moreover, Morocco's returns from filming foreign films amounted to about \$75 million in 2019, according to the statistics of the Moroccan Centre for Cinematography, compared to \$60 million in 2018, and \$48 million the previous year.

Therefore, the study relied on the descriptive-analytical approach to deal with cinema economics policy topic from various angles, which meets the core of the study. The above-mentioned points were analyzed according to gathered data and documents CCM's official website and related governmental and academic resources.

In sum, the study concluded that Morocco succeeded partially in marketing an innovative policy for cinema economics that takes into account the fluctuations in the sector and contributes to attracting international producers, directors and artists to shoot their films and series in Morocco as a result of tax incentives, investment climate, facilitation of administrative procedures and important financial contributions, especially in co-production and everything that would create jobs for artists, tourist excursions, capital imports, and the development of the film industry and the positive externalities involved in it.

C2 PANEL

Title: Reflections on COVID-19 recovery for the CCIs in South Africa: an economic reset?
Chair: Ms. Aifheli Makhwanya,
Panelists: Ms. Julie Diphofa,
Mr. Terrence Khumalo,
Ms. Unathi Malunga,
Mr. Andre Le Roux

In March 2020, the South African government announced a COVID-19 Relief Fund for the CCIs. The Presidential Employment Programme (PESP) as it is known, was rolled out in three phases to support individual creatives who lost work, retain jobs, and create new jobs within the various cultural and creative industries domains. Panelists will share both administrative (NFVF & NAC) and industry reflections by providing both qualitative and quantitative data on the disbursement of PESP funding and its impact. Reflections will include the successes and failures of post COVID-19 recovery strategies including the PESP, private sector and industry organisations partnerships and COVID-19 Relief strategies in the region.

Keywords: *COVID-19, Presidential Employment Stimulus Programme, Cultural and Creative Industries, funding, strategies.*

C3 PANEL

Title: Finding ways to survive and thrive - cases from across the sectors

Chair: Mr. Ledimo Mokeleki,

Panelists: Dr. Bridget Rennie-Salonen & Ms. Yvette Hardie,
Mr. Kevin Kimwelle & Ms. Joke Quintens,
Mr. Steven Sack,
Ms. Yvette Hardie

RENNIE-SALONEN, BRIDGET (DR.) & HARDIE, YVETTE (MS.)

Title: Well-being in the arts sector ecosystem:

The Charter of Rights for South African Artists

Author: Dr. Bridget Rennie-Salonen and Ms. Yvette Hardie,
Stellenbosch University

The positive benefits of the creative arts for societal and individual health and well-being are well known. Yet artists remain an understudied, underserved, and under-resourced occupational group. The World Health Organisation explains how well-being denotes the "social, economic, and environmental conditions that support individual and collective health, quality of life, ability to thrive, the equitable distribution of resources, and planetary sustainability. Societies that centre on this idea of well-being intentionally create resilient, empowered communities, prepared to transcend challenges". In this presentation, fictional vignettes, adapted from actual accounts, will provide a glimpse into scenarios that could have been prevented if the notion of well-being, as described by the WHO, was considered in the arts sector. Narrative provides a lens through which to probe the occupational health and well-being of the creative arts sector from macro- and micro-perspectives through the artists' real lived experiences. The sketches illustrate the symbiosis of an artist's individual well-being with well-being as the pervasive connective mycelium of the whole ecosystem: individual and environment in

a reciprocally interactive ecology. Similarly, ecological models of health promotion, a public health term meaning 'keeping people healthy' demonstrate the biopsychosocial (biological, psychological, and social) and environmental factors which are inextricably linked in their influence on both health and disease. What can we do to facilitate a paradigm shift in the SA arts sector for health promotion through and in the creative arts, to foster a sustainable ecosystem of well-being, creative thriving, and cultural abundance? The Charter of Rights for South African Artists provides us with a framework for embedding the values that are integral to the healing and sustainable well-being of our SA arts ecosystem.

This presentation addresses the following macro- and sub-themes:

- Cultural policy in transition (specifically new developments in cultural policy, and cohesion, inclusion and well-being in the creative economy;
- Creative work and human capital (specifically work and participation in the creative economy: Debates, theories and case studies, and precarity, gigs, freelancing and the creative practitioner: The question of inequality and structural issues; and
- Cultural participation and consumption (specifically cultural rights and participation: Creative freedoms, rights and unions).

KIMWELLE, KEVIN (MR.) & QUINTENS, JOKE (MS.)

Title: The Wetopia Way Advancing Creativity, Art & Culture

Author: Mr. Kevin Kimwelle & Ms. Joke Quintens, Wetopia (Artist)
Advancing Creativity Art & Culture

SACK, STEVEN (MR.)

Title: The Basotho Blanket. A case study tracing 200 years of trade, manufacture, and design: Where is the sweet spot for this industry in 2022

Author: Mr. Steven Sack, Independent

HARDIE, YVETTE (MS.)

Title: From survive to thrive: a perspective from the not-for-profit space;
A case study of ASSITEJ SA from 2020-2022

Author: Ms. Yvette Hardie, ASSITEJ South Africa

For not-for-profits working in the creative sector, COVID-19 produced a seismic shift in the way they thought and operated. Many not-for-profits ceased to exist or had to radically cut back on the work that they were doing. This presentation will focus on ASSITEJ SA, an NPO that managed to navigate this

change and come out stronger, more focused and with a larger reach.

ASSITEJ SA is a not-for-profit that brings together all those working in the space of theatre for children and young people, empowering arts education, creating access to the arts, and providing support to artists across the Theatre for Young Audiences/Arts Education ecosystem. COVID-19 presented a number of disruptions which impacted us deeply - school closures; massive loss of learning; cancellation of after school and in school programmes; cancellation of productions, programmes and tours, both national and international; isolation of artists/facilitators from one another and from their communities; shifts to online spaces and the challenges these presented...

However, despite the massive scale of the disruption, ASSITEJ SA found ways to innovate, pivot and adapt, and through building partnerships, and striking boldly out into new directions, we were able to consolidate and grow as an organisation, both contributing to the survival of artists and to enriching the educational landscape through our work.

This presentation will examine the processes which led to innovation within the organisation, the power of partnerships, the unexpected gains from the COVID-19 period and the way the organisation has evolved to become more fully representative and inclusive. The presentation will also share some of the monitoring and evaluation lessons which have been learned as we have grown our organisational capacity.

Motivation:

In order for the creative and cultural industries to exist at all, and for that matter to have anything resembling "a sustainable and inclusive future", it is vital that organisations which target the engagement of children and young people in the arts are supported to thrive. These organisations are often overlooked as they represent "development" rather than "industry", and are seen as not contributing to the cultural and creative economy in obvious ways, and yet without them, there is no foundation for that economy to exist.

It is vital that organisations such as ASSITEJ SA flourish since it serves to empower a large number of other organisations country-wide. The possibility of activating a powerful multiplier effect across organisations around the country, as seems to be the case through the Social Employment Fund, of which ASSITEJ SA is one of 26 Strategic Implementing Partners, is an exciting development and one which needs to be carefully tracked, for possible extension and upscaling in the future.

We believe that sharing some of the lessons we have gained from this process will be of value to the sector more broadly.

C4 PANEL

Title: Soft and Institutional power - diplomacy's role in supporting the CCIs

Chair: Mr. Tonderai Chiyindiko,

Panelists: Dr. Akhona Ndzuta,
Prof. Richard Haines, Nelson,
Ms. Fiona Gordon,
Dr. Sybert Liebenberg

When COVID-19 hit, the cultural and creative industries including the hospitality sectors were some of the hardest hits due to forced closures and other measures put in place to curtail the pandemic. With the conference thematic focus being "Creative economy reset: Structuring the creative and cultural industries for a sustainable and inclusive future", I argue that it is important that major African cities such as Johannesburg, Cape Town, Nairobi, Lagos, Dar es Salaam and others invest in their respective night-time economies.

Existing literature in this area focusses on world cities in the so-called global North with the economy described as "multiple formal and informal economies (that) run from 6 p.m. to 6 a.m. corresponding to different ways of experiencing the urban night.... (examples being) informal parties, live-music sector, hospitality sector, sex industry, festivals, food and alcohol delivery platforms, digital events, 24h trades, small and niche oriented night-businesses, big size and commercial oriented night-businesses".

For African cities there seems to exist a love-hate relationship and/or criminalisation of night-time activities thereby negating their real and significant contribution to the overall economy of cities and communities. The pungwe is one way in which there can begin to be a localised and familiar understanding of the benefits of enacting policies, programmes and strategies to govern these activities to derive their maximum benefits.

The Pungwe

"Pungwe", is a Shona word which refers to "night vigil" i.e is an all-night music, dance and political education event popularised during Zimbabwe's second Chimurenga or war of independence.

Jairos Gonye, a scholar in his article entitled Mobilizing Dance/Traumatizing Dance: "Kongonya" and the Politics of Zimbabwe describes pungwe as "meetings held in the bush, where guerrillas lectured the peasants (amidst song and kongonya dance) about the justice and necessity of the war against the Rhodesian regime". Thus, the pungwe "played a significant role in mobilizing and politically educating the peasants in an atmosphere of apparent entertainment".

For sonic artists, researchers, archivists Memory Biwa and Robert Machiri, who refer to themselves as Listening at Pungwe, "pungwe,...is a commemoration of chimurenga (roughly meaning "revolutionary struggles") through an all-night celebration of the dead, and a recalibration of the living to face the coming dawn and new day of resistance.

NDZUTA, AKHONA (DR.)

Title: Building South Africa's cultural frontlines abroad:
Moving from no cultural portfolio to a cultural centre
Author: Dr. Akhona Ndzuta, UNISA

South Africa (SA) is moving towards the establishment of international cultural centers abroad, where a nation's various cultural forms are promoted, exhibited, and engaged with. This is after SA missions abroad have had no cultural attachés since the beginning of the democratic era in 1994. Of course, this implementation is not directly by the Department of Sports, Arts and Culture (DSAC), a government department which exists to advance and protect national culture within and outside of the country's borders. This new development rather stems from initiatives by the Department of International Relations and Cooperation (DIRCO). However, these developments do not happen in a vacuum, and outside of political contestation involving the DSAC and DIRCO. In this paper, I address some of the policy and infrastructural conditions as well as the state machinery that catalyzed this initiative by DIRCO. I review literature on SA cultural diplomacy since 1994, the absence of cultural attachés at international missions, and discuss the paradigm shift that occurred between 2009 to 2014, leading to the incorporation of cultural instrumentalism within the economy and how that shift impacted this initiative by DIRCO. Through a qualitative approach, in this paper I highlight the mutations of cultural diplomacy approaches between the now DSAC's revised 2017 White Paper on Arts, Culture and Heritage, its original form from 1996, and DIRCO's policy of Ubuntu and its related strategies. I also draw attention to how SA's cultural diplomacy structures have been reconfigured through the instrumentalist perspective. This paper contributes to emerging discourse on SA cultural diplomacy in democracy.

Keywords: *Cultural policy in transition, cultural diplomacy, cultural centers, cultural attachés, intergovernmental cooperation, cultural instrumentalism, Department of International Relations and Cooperation (DIRCO), Department of Sports, Arts and Culture (DSAC), South African democracy*

HAINES, RICHARDS (PROF.)

Title: University-Partnerships in the Cultural and Creative Industries:
International Perspectives
Author: Prof. Richard Haines, Nelson Mandela University

In recent years there has been a discernible shift to formal university-CCI partnerships in a number of advanced and emerging economies. The Times's 2020 world rank of universities shows that of the top 100 universities worldwide, more than ten universities have developed specialized teaching programmes, research centres of spinoffs dedicated to the creative economy. The growing interest in the creative economy in higher education institutions is not confined to the advanced industrialized economies with a range of emerging and developing economies undertaking relevant initiatives. Collaboration between the cultural and creative sector and universities is not a new development

and can be detected in a range of sub-sectors of the creative economy over time. This can be seen, for instance, in the cooperation of leading universities in California in the co-development of 'creative technologies' for the Hollywood-based international film industry. However, the identification of a new inter-disciplinary 'creative economy' with strong digital underpinnings can be seen in British Commonwealth and US public and private sector productions moving beyond traditional 'arts and culture' perspectives in the 1990s and after.

This is a strategic discussion of selected developments in regard to university partnerships with the creative economy. Though the expansion of the relevant networks and partnerships is uneven, with often inadequate information, this is very much an international trend. Such developments are by no means confined to the elite universities and include a range of universities in emerging and developing economies.

This study examines national, and extra-national interventions and networks. The paper also suggests that the nature of state involvement in a particular economy account for a diversity of experiences and dynamics. The nature and position of the private sector within particular national contexts is also a significant factor enabling or inhibiting the construction of such networks and partnerships. In addition, the emergence of new forms of transnational creative industry structures is identified and analyzed.

The paper utilizes a range of formal literature and innovative documentary sources and is underpinned by a practitioner theory approach.

NDZUTA, AKHONA (DR.)

Title: Establishing South African Cultural Centres as a means
of advancing South African Cultural Diplomacy
Author: Dr. Sybert Liebenberg, SA Cultural Observatory

This research paper is the culmination of several previous reports produced by the South African Cultural Observatory (SACO) on behalf of the Department of Sports, Arts and Culture (DSAC), focusing on cultural diplomacy. The paper argues that South Africa lags behind its allies and competitors in establishing and operating cultural centres. Subsequently, the paper will make recommendations regarding establishing cultural centres as a critical policy instrument to promote South Africa's "trade, political, diplomatic, and socio-economic interests" within the ambit of cultural diplomacy.

The research paper will provide a conceptual overview of key cultural diplomacy concepts such as soft power, public diplomacy, and cultural diplomacy. The conceptual overview will be followed by an analysis of the purpose and utility of cultural diplomacy from a global perspective. The overview of the utility of cultural diplomacy and the use of cultural centres will lay the foundation for an analysis of South Africa's cultural diplomacy posture and the feasibility of establishing South African Cultural Centres abroad.

Title: Assessing the need to update the White Paper on Arts, Culture and Heritage

The purpose of this research paper is to review the current White Paper on Arts, Culture, and Heritage to identify possible areas which require updating.

To accomplish this, the paper will focus on answering two research questions:

- Does the current White Paper meet the technical, and structural requirements of policy formulation?
- Have there been fundamental changes in the operating environment and/or regulatory environment which impact the relevance and applicability of the White Paper?

Answering these two research questions formed the basis for identifying and defining areas that require possible updating.

The research paper will focus on determining the degree to which the White Paper as a policy expression complies with technical design requirements. A policy must comply from a technical policy analysis perspective by identifying the critical design and structural criteria. Once the criteria are identified, the White Paper will be reviewed against the criteria through a literature review process.

The second element of the research paper will focus on identifying a range of policy and/or operational events that have taken place since the drafting and approval of the White Paper that would require inclusion in a future version.

The research paper will conclude by making recommendations regarding the possible update of the White Paper.

PARALLEL D

D1 PANEL

- Title:** From theory to lived experiences, case studies from Sub Saharan Africa and UK
- Chair:** Ms. Farai Ncube,
- Panelists:** Mr. Eugene Ramirez Mapondera,
Ms. Silvia Tonui,
Ms. Brenda Fashugba,
Mr. Youssef Soubai

With 1.75 billion people - one in five of the world's population - set to live in the region by 2050 and a GDP that is forecast to grow by seven per cent over the next two decades - faster than China - the future for Sub Saharan Africa is looking more positive than ever. The African demographic is young, aspiring and not tied to the past. Within 15 years it will represent 25% of global under-25s. However, 25% of them will face unemployment.

Increased digitalisation - new technologies affecting the value chain from education to creation, distribution, and consumption e.g., deepening internet penetration and rise in streaming statistics - Boomplay a streaming service launched in Nigeria in 2015, in 2021 it boasts of 60 million users, with about 70% of its streams on the African content. Rapid urbanisation - Africa's cities are the most rapidly growing cities in the world; they are the youngest and they are changing fast. Their impact on Africa's economic, social and political landscape is likely to be profound, stimulating more innovation, technology application and promoting continental integration enabled by the African Continental Free Trade Area in Africa's creative industry. The increasing profile of the creative industries is evidenced by the following - 2021 year of arts and culture by African Union, AFREXIM bank 500 million investment funds into priority sectors film, fashion, music and createch, and inclusion of strategies and projects for the sector by national governments and donors.

The challenge for the British Council and the UK is to recognise this new African reality and respond to it with products and services which serve the fast-changing needs of the region, and at the same time respond to the major developmental issues that remain, especially in the extraordinarily changing context of COVID-19. It is imperative for the British Council to monitor and continuously review the contexts in which it operates and ensure the impacts of COVID-19 are being understood and realised in order to remain relevant and realise the impact of our work.

For the purposes of this paper, British Council and partners will share how we have collaborated to essentially go "from theory to lived experience" through our creative economy programme in SSA region working with UK partners. Our interventions draw on existing evidence and research including creative industries mapping commissioned by the British Council in countries across the region. This informs our programmes and approach such as blended models of face to face and digital programming. We work in an integrated way to build capacity, offering targeted creative businesses and entrepreneurs intensive business support through six- nine month incubator programmes, networking and access to market opportunities and policy and advocacy engagement with a focus on digital innovation and COVID-19 recovery across Nigeria, Kenya, South Africa, Senegal, Zimbabwe, Sudan, Ethiopia and Ghana. Participants built robust business models including along the value chains of fashion, music, film, animation and digital VR and XR technologies.

The panel would focus on sharing and exploring the opportunities and gaps through delivery of incubation and entrepreneurship projects.

Keywords: Creative Economy, creative entrepreneurship, collaboration

CHINYAMURINDI, WILLIE (PROF.)

Title: Decent work within the creative industry:
A narrative analysis with a sample of urban creatives in South Africa
Author: Prof. Willie Chinyamurindi, University of Fort Hare

This research narrows focus on the need to understand aspects of decent work within the South African creative economy. The research also considers decent work especially in "precarious, non-traditional employment" as a basis to come up with the creation of a social security plan for the South African creative and cultural sector. Calls exist in the literature in understanding the experiences of those working within the creative economy. Further, the call extends in understanding also how the experience of decent work manifests especially around the creative economy. A qualitative research approach was adopted consisting of semi-structured interviews with a sample of 25 creatives within the Eastern Cape Province of South Africa. Narrative analysis using the three levels of meaning-making was used as the data analytical tool. Three findings emerged from the data. First, the participants narrated challenges around their work fitting tenets of what could be classified as decent work. Second, the creatives also called for the need for a social security cover that factor into aspects of decent work within the industry. Based on these findings, implications are made that affirm the need for a social security cover especially for those operating within the creative economy. The focus of this work emboldens such voices not just for a social security cover for creatives but also the promotion of decent working conditions

MUKA MUNDADI, JOSEPH-MATTHIEU (MR.)

Title: Creative Industry entrepreneurship as pathway for job creation
and rural economic regeneration: Case study of street youth
photography in Thohoyandou
Author: Mr. Joseph-Matthieu Muka Mundadi, University of Venda

The cultural and creative ecosystem (CCE) is ever changing and fast paced resulting in learning programmes designed for 'work' and 'jobs' being insufficient and that increasingly, university education needs to address immediate and sustainable employability and work readiness of its graduates (Bridgstock, 2009). Programmes such as Cultural Policy and Management (CPM), designed to develop cultural managers for the CCE, are increasingly under pressure to assess whether their graduates "possess the abilities to adapt to, navigate and negotiate the world of work and emerging technologies that is in constant flux" (Barrie, 2006; Bowden, Hart, King, Trigwell, & Watts, 2000). Research suggests that universities, employers, students and staff need to clearly articulate the links between skills and attributes that CCE organisations and employers consider necessary and how these are developed for students. This has important implications for the curriculum design and pedagogic practice of cultural management training and degree programmes.

This paper draws from a two-year University Capacity Development Project (UCDP) investigating questions of programme impact related to the CPM programme - such as which encounters with

knowledge have been effective (Barnett, 2009, p. 429) in the ever-changing, fluid and fast-paced CCE in which our students are located. We explored the relationship between what and how students learn and what they subsequently value in their professional practice or working environments in the CCE through administering a tracing study to 10 years of CPM graduates. The tracing study assesses the types of employment that graduates were able to find and what attributes helped them navigate this fluid and uncertain work environment.

Inspired by Sixsmith and Litchfield (2010) who emphasise the collaborative effort between all bodies like learning institutions, "professional societies, accrediting bodies, and employers should work together to continuously renew and improve their curriculum based on the evolving needs of the market" (Osman et al., 2017, p. 54), we also interviewed a random sample of 25 CCE organisations associated with our graduates to assess what attributes they believed are required from a dedicated CCE learning programme.

The paper offers a critical contribution to understanding the ever-changing world of work and precarious careers faced by cultural managers and what CCE organisations believe are the appropriate graduate attributes to ensure immediate and sustainable employment.

Keywords: Graduate attributes; curriculum design; pedagogic practice;
learning institutions; precarious careers; cultural and creative ecosystem

JOFFE, AVRIL (MS.), NGWENYA, SMANGALISO (MS.) & DENAY, WILLIE (MR.)

Title: Graduate attributes required by cultural and creative organisations
in South Africa
Author: Ms. Avril Joffe, Ms. Smangaliso Ngwenya & Mr. Denay Willie,
University of the Witwatersrand

Creative enterprises are a very young emerging phenomenon in South Africa, and are the lifeblood of the creative economy. Yet, creative arts contribute immensely to the economic development of nations. Rural young people, especially those who are disadvantaged and lack access to the jobs market; have become innovative and creative through photography as source of income generation and self-employment. Considered as a powerful means of communication, it contributes to the development of art industries. Currently, increased advocacy by policymakers for creative industry entrepreneurship to play a vital role in the economic development of cities continue to rise.

The economic outlook is the backbone of what is challenged by young people. Hence, the how to address the issue of poverty and unemployment are the basis of the backlog that make people become more creative, innovative and entrepreneur for rural economic growth. Individual, couple, and family photoshoots are now one of the passions and services offered at the street and mall studios by youth. The aim of this paper was to investigate the significance of street youth photography as job creation and rural economic regeneration of young entrepreneurs in Thohoyandou. Based on a qualitative research design, a purposive sample of 17 street youth photographers using semi-

structured interviews as a method of data collection was used and thematic content analysis was applied for analysis. Results indicated that street photography as youth innovative arts contributes in the rural economic development of South Africa although lack of support from local government and other arts funding agencies. This paper revealed that rural entrepreneurship is stressful in a situation where there is a lack of support. Further, young people were tired of urban migration to major cities and were influenced by continuous unemployment rate. Also, youth face challenges for formal and professional trainings and uncoordinated structures of the Cultural and Creative Industries Federation of South Africa (CCIFSA).

Keywords: *Creative town, creative industries, entrepreneurship, job creation, rural economic development, street youth photography, urban migration.*

**SETHIBA, REFILOE (MS.),
DRUMMOND, JAMES (MR.) & PANDY. WAYDE (DR.)**

Title: Latent cultural heritage assets in Taung, North West Province: Post COVID-19 opportunity and reconfiguration?
Author: Ms. Refiloe Sethiba, Mr. James Drummond and Dr. Wayde Pandy, North-West University

D2 PANEL

Title: Inclusive creative skills development and training for trade, the future
Chair: Ms. Kele Boakgoma,
Panelists: Mr. Michael Lee,
Ms. Daisy Chesang,
Ms. Thandeka Sibiya,
Ms. Amy Shelver,
Mr. Sinethemba Vitsham
Mr. Lita Sam

LEE, MICHAEL (MR.)

Title: Why creatives NEED creativity training
Author: Mr. Michael Lee, Innotivity Institute

CHESANG, DAISY (MS.)

Title: Youth Network A skills needs anticipation study of the creative sector in Mombasa, Kenya
Author: Ms. Daisy Chesang, Global Opportunity

Youth employment is undoubtedly one of the most discussed and important issues for governments, educators, the private sector, and development actors around the world. The opportunity of unlocking the potential of hundreds of millions of talents and abilities while striving for inclusive and sustainable economic growth is a vision that aligns with the UN's Sustainable Development Goals and the aspirations of countries and their citizens. All too often, however, the jobs that are available and recommended for young people are not leveraging their talents nor their aspirations and interests. The key drivers of economic opportunity today and in the foreseeable future are often backbreaking, risky, and repetitive labor including agriculture, construction, manufacturing, and mining. Young people are often shepherded into entry-level jobs be it in security or household work that have little to do with their talent and with limited career options. Even the often-touted ICT or "future of work" sector ends up with the modern-day equivalent of the farm, except these are computer "farms" with large rooms of hundreds of young people sitting at desktops labeling data or cross-checking data reports.

Young people rarely aspire to these kinds of jobs and are instead drawn to activities and careers that are often in the creative fields. All too often, however, outside of a select few such as the late Sir Ken Robinson, the majority of society, education and training providers, and those in youth employment and development discount these aspirations while pointing to the "real world" and the real job opportunities that exist.

This report, the result of a partnership between Global Development Incubator and the Global Apprenticeship Network, flips this narrative and starts with the aspirations and talents of the youth. Leveraging the partnership that we enjoy with the Global Opportunity Youth Network (GOYN; a global initiative for youth employment), the team focused on Kenya, which despite a growing middle class is witnessing a massive 'youth bulge' with a median age of 20.1 (Worldometer, 2020) and an average of 800,000 young people entering the job market each year (Business call to action, 2017), with only 76,000 formal jobs created annually in 2019 (Mwita, 2020). The work narrowed in on one of the core GOYN communities in Mombasa. Mombasa is an urban city-county with a young population comprising 565,000 of the 1.3M population of whom over 40% are unemployed (GDI, 2019).

Through eight months of GOYN research, extensive interviews, and surveys with the youth in Mombasa County, it became clear that a core aspiration for the youth is to work in the creative field and this aspiration is reflected in the thriving creative works evident throughout the county and its capital city. Further, for the youth of Mombasa, this is not a hobby nor just a passion but a pathway towards making a real living. However, for most youth, making a living in the creative sector is challenging due to a variety of factors including fragmented and small-scale efforts, poor equipment quality, a dearth of places and channels to display their talents, a limited understanding of how to monetize their creative efforts and challenges in building the skills required for creative sector careers.

Further, there is a limited understanding amongst government actors, private sector investors, educators, and development actors that there are jobs and money in the creative field. However, a detailed analysis both globally and in Kenya shows that there are significant business opportunities in the creative industries that align with youth interests.

This paper is structured to accomplish four key objectives:

- Define the creative sector: Provide an overview of what is included in the “creative” sector, including the breadth of jobs roles, business opportunities, and economic value of this sector, globally and in Kenya.
- Summarize youth interests in the creative field: Clearly lay out the youth interests and aspirations in the creative sector.
- Estimate creative job opportunities today and in the future in Mombasa: Set up the size of the opportunity for youth in the creative sector in Mombasa, Kenya, including job types, roles, skills, and financial benefits, covering those that are possible today and in the future.
- Outline recommended pathways for realizing these job opportunities: Develop the set of pathways that would facilitate young people to access creative jobs that could lead to sustainable livelihoods and outline the role of different ecosystem actors.

The project team hopes that this is just the beginning of stakeholder discourse and the development of the creative sector as a viable and exciting economic pathway that leverages the aspirations and interests of the youth. We welcome the youth employment community and players including, the government, donors, investors, and education/training providers to seriously re-evaluate the potential of the creative sector to unlock economic value in a more inclusionary and sustainable way.

SIBIYA, THANDEKA (MS.)

Title: Education and creativity: Teacher perspectives on the role of creative arts in developing and sustaining rural economies in South Africa
Author: Ms. Thandeka Sibiya, Eotvos Lorand University

Creative Arts is one of the subjects offered under the Curriculum and Assessment Policy Statements (CAPS) in both South Africa's public and private schools. The curriculum is believed to have the capacity to empower learners to express knowledge, skills, and values worth learning. It aims to ensure that learners acquire and apply knowledge and skills in ways that are meaningfully relevant to their own contexts, as well as being sensitive to global imperatives. Over and above these general gains, individual subjects such as Creative Arts, provides exposure to and study of a range of art forms including dance, drama, music, and visual arts (including design and crafts) from Grade R to Grade 9. The main purpose of the subject is to develop learners as creative, imaginative individuals who appreciate the arts and who have the basic knowledge and skills to participate in arts activities and to prepare them for possible further study in the art forms of their choice in Further Education and Training (FET). Evidence demonstrates that economies world over, significantly require tools to support, develop and sustain them. These tools can range from simple resources such as imagination, which may be the means of developing plans for the future, it may be used in solving problems, or it

may be a mere internal play, a substitute for facing the realities of life. The most practical utilisation of imagination is in the formulation of ambitions and ideals. The concept of imagination is deemed significantly crucial for conceiving invention, economic benefits, scientific discoveries, technology upgrading, preferable management, employment opportunities, and balanced society, as depicted in various literature. It is in this light, that we find imagination, art and creativity intrinsically connected. However, the teaching of Creative Arts appears not to be aligned with idea of utilizing imagination to bolster creativity, because of various gaps that exist in the Department of Basic Education and schools. This qualitative study, premised in the constructivist and interpretivist paradigms, aims to investigate the role of Creative Arts in creating rural and township economies, and in keeping them alive. The study will make use of open-ended face to face interviews.

Key words: *Imagination, creativity, arts, economy, education*

**SHELVER, AMY (MS.),
VITSHAMA, SINETHEMBA (MR.) & SAM, LITA (MR.)**

Title: Understanding the talent of the untapped: Skills audit of creative South African youth
Author: Ms. Amy Shelver, Mr. Sinethemba Vitshama NMU/SACO, Mr. Lita Sam Loxion Mobile Library

Based on the outcomes South Africa's first baseline study of youth creative skills, this paper showcases not only the dire situation of South Africa's youth in general, but the skills dearth in the country for youth wanting pursue a creative career and keep up with trends. Creative youth form part of the labour force heavily concentrated in the informal employment and precarious work sectors. While an unpredictable and challenging landscape to work in, creative youth tend to be committed, entrepreneurial and often resilient to shocks. UNESCO's 2022 report notes that the cultural and creative industries (CCIs) are among the most rapidly growing sectors, generating nearly 50 million jobs worldwide* and employing more people in the 15–29 age group than any other sector. Employment in these sectors favours women and youth (2022: 55). However, it argues, the knock-on impact of COVID-19 has been devastating negatively touching livelihoods, artist mobility, market access and artistic freedom, together with broader repercussions for the value chain of suppliers and service providers (ibid). In South African many creative workers are previously disadvantaged and need further support to advance in their creative careers. The SA Cultural Observatory's recent mapping study showed that for the youth (up to 34 years old), 88.8% of people in cultural occupations in 2019 were Black, while for those aged 50+, only 80.4% were Black. What this indicates is that, as younger cohorts of cultural workers move through the system, the demographics should become increasingly racially representative of the population. However, as found in other studies on the impact of the COVID-19 pandemic on creative economy workers in South Africa (SACO, 2021) and internationally (Eikhof, 2020), young and emerging (early career) cultural workers are more vulnerable to disruptions and job losses than older, established creatives.

The paper showcases the skills audit's findings which sought to identify potential and to explore any major deficits and challenge areas, with the ultimate goal being to support decision-makers to gain

a better understanding of what should inform much-needed interventions. The audit maps out the broad state of skills from core competencies, to soft skills; business to digital skills; and more complex “fusion” skills. High-level findings expose that South Africa’s creative youth feel confident in their specialist, core competencies and sector level skills, and with special soft skills such as teamwork and communications trending high but tend to have varied and diminishing levels of skills across the more generalized and outside sector skills, such as business, digital, fusion and complex industry work.

Many of the youth surveyed did not know about or understand government policy on arts and culture and how it can support them. While South Africa’s creative youth workers are talented, motivated, entrepreneurial, and generally positive about the future, they are hamstrung by several difficult and structural challenges that pervade not only the cultural and creative industries and arts sector, but also the greater economic climate, the funding environment, the education sector, and South African society in general. COVID-19 has simply amplified and articulated existing sectoral and societal inequalities and challenges, reinforcing and possibly entrenching them. South Africa must invest in nurturing the creative youth, supporting the evolution of their basic skills by supplementing these with courses, training, workshops to include more complex skillsets focused on digital, industry, business and fusion skills with a view to preparing creative youth for a much more technological – and ideally a more creative – future informed by advances in digital transformation and the fourth industrial revolution. The need for adequate policy, services and support to unlock the immense potential and talent of South Africa’s creative youth is obvious and urgent, the research finds.

Keywords: *Creative skills, mapping, skills audit, South Africa, youth creative efforts and challenges in building the skills required for creative sector careers.*

D3 PANEL

Title: Digital creative industry in Africa & the infancy of intermediary roles

Chair: Ms. Victoria Gillam,

Panelists: Dr. Tegan Bristow,
Mr Wilfred Kiumi,
Ms Yolanda Ncokotwana,
Mr. Eduardo Cachucho

BRISTOW, TEGAN (DR.)

Title: Focus on the Intermediaries Research conducted at Wits, the infancy of intermediary roles and other questions.

Author: Dr. Tegan Bristow Wits Digital Arts

KIUMI, WILFRED (MR.)

Title: A focus on being an intermediary and trying to meet the digital creative training needs in Kenya

Author: Mr Wilfred Kiumi, Africa Digital Media Institute ADMI Kenya

NCOKOTWANA, WILFRED (MR.)

Title: Role of Funders engaging with intermediaries as part of a Digital Creative Industry Ecosystem.

Author: Ms Yolanda Ncokotwana, National Film and Video Foundation NFVF South Africa

CACHUCHO, EDUARDO (MR.)

Title: Intermediaries Connect Platform as tool to understand and promote Intermediaries..

Author: Mr. Eduardo Cachucho, Fak’ugesi African Digital Innovation Festival

THANK YOU

• • • • TO SUPPORTING PARTNERS • • • •

ARTS INDUSTRY



SERVICE PROVIDERS



• • • • BROUGHT TO YOU BY SACO & OUR • • • • INSTITUTIONAL PARTNERS



sport, arts & culture

Department:
Sport, Arts and Culture
REPUBLIC OF SOUTH AFRICA

NELSON MANDELA
UNIVERSITY



RHODES UNIVERSITY
Where leaders learn



University of Fort Hare
Together in Excellence



UNIVERSITY OF
KWAZULU-NATAL
INYUVESI
YAKWAZULU-NATALI

NOTES

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

NOTES

This image shows a full page of blank, lined paper. It features approximately 28 horizontal blue or grey lines spaced evenly apart, typical of standard notebook paper. The lines extend across the entire width of the page, leaving small margins at the top and bottom. There are no vertical lines, text, or other markings present.



Share your
SACO 4TH INTERNATIONAL CONFERENCE 2022
experience with us

#SACOConf2022 | #CreativeEconomyReset | #SACO2022



SACulturalObs



SACulturalObservatory



SACulturalObs

Tel: +27 (0)41 504 4930

Email: sacoconference@mandela.ac.za

www.southafricanculturalobservatory.org.za/2022-saco-conference/

21-23 Donkin Street, Donkin Creative Precinct, Central, Port Elizabeth



RHODES UNIVERSITY
Where leaders learn



**UNIVERSITY OF
KWAZULU-NATAL**
INYUVESI
YAKWAZULU-NATALI



University of Fort Hare
Together in Excellence