

# CULTURAL and CREATIVE INDUSTRIES



## Cultural and Creative Industries: Strengthening the Economic and Social Participation of Women - Promoting a Future Oriented Industry

The transformation of society, innovation and digital transformation are all unthinkable without creativity. Creativity is therefore a key factor for economic growth and sustainable development everywhere in the world.

Since 2018, the **German Federal Ministry for Economic Cooperation and Development (BMZ)** has been promoting the sector **cultural and creative industries (CCI)** through its implementing organisations **Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ)** and the **Goethe-Institut**.

This future oriented sector offers important levers for the implementation of a feminist development policy, which is a priority of the BMZ. Almost half of employees in the CCI sector are **women**<sup>1</sup> but they often work under precarious conditions. The sector offers the potential to contribute to gender equality in terms of necessary improvements for women and of working conditions.

Moreover, the CCIs play an increasingly important role in the economy. According to forecasts, the cultural and creative economy's share in global GDP is set to triple by 2030, amounting to an estimated 10%<sup>2</sup>.

<sup>1</sup> UNESCO (2022): *Reshaping Policies for Creativity*

<sup>2</sup> G20 (2021): *Policy Brief: Creative Economy 2030*

The **digital creative industry** has been especially prominent in the growth of the sector.

Innovation in the development of new digital content, products and services and also in the development of new ways of working, has positive spillover effects to other sectors of the economy. Media entrepreneurs, such as filmmakers, social media content providers and many more also shape the cultural aspect of digital transformation (*digital culture change*).





## Culture and Creativity as Social-Transformative Forces

The work and products of creative entrepreneurs are more than just an economic factor, they also have the ability to promote a country's cultural identity. Often, creative works represent a **voice** for important social issues such as the rights of women and of members of the LGBTQI+ community, basic democratic values or climate change. A rich and diverse cultural and creative economy facilitates the expression of diverse opinions and is thus a cornerstone of democratic society.

The creative sector also offers means to shape a **decolonial development policy**: Culture and creativity contribute decisively to social change and create innovative approaches for South-North cooperation and knowledge transfer.

## Improving Unfair Framework Conditions

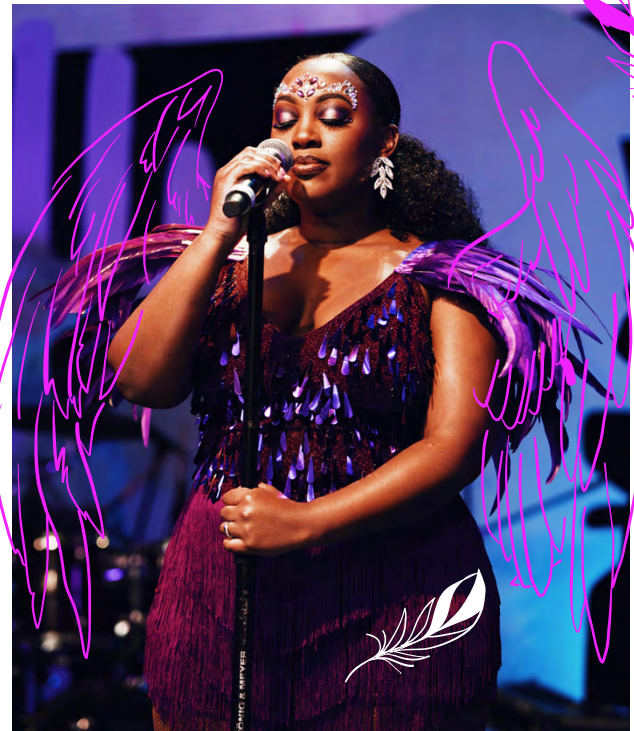
Although an unusually high number of women are employed in the CCI sector, they suffer from poor working conditions (low wages, no social security, restricted access to financing, weak compliance with intellectual property rights, low representation in leadership positions) especially in countries of the Global South.

## Project Cultural and Creative Industries

This is where German development cooperation in the sense of a feminist development policy comes into play. The BMZ works to improve the job and income prospects of creative entrepreneurs, especially women, with the supra-regional project **Cultural and Creative Industries** in partner countries **Kenya, Senegal, South Africa, Jordan, Lebanon** and **Iraq**. The Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) and the Goethe-Institut are jointly implementing this project on behalf of the BMZ with combined know-how and with the expertise of local partner organisations in the fields of **design, music, fashion** and **animation/gaming**.

## Qualification and Professionalisation of Creatives

Creatives often lack access to needs-oriented training and suitable funding opportunities. Therefore, the project promotes qualification and professionalisation, especially of female creative entrepreneurs and especially in **digital creative sectors**.



In Kenya, for example, women are learning how to use **Virtual & Augmented Reality (VR/AR)** to support their entry into a previously male-dominated industry. In South Africa, young women from townships are undergoing training in **drone videography** followed by job placement. In Senegal, the project supports the establishment of the first state-recognised **music academy** by women for women. In Lebanon and Iraq, a focus is on **user experience (UX)** and **user interface (UI) design** for websites and apps. In Jordan, designers have an opportunity to complete internships at design companies in addition to training in **digital product design**.



## Access to Funding and Markets



In order to be able to implement innovative business ideas, creative entrepreneurs need access to financing. However, as young entrepreneurs in creative sectors are often not considered creditworthy, German development cooperation is developing a cross-regional digital training programme on **crowdfunding**, which will be made available via the **e-learning platform atingi**.

Market access for female **fashion and jewellery designers** is facilitated in all participating partner countries. Women-owned companies receive intensive advice on **product development** and **export opportunities**.



## Support for Organisations of the CCI

Supporting creative industry advocacy groups and organisations to improve their service delivery to creatives, especially women, is another important component of the project. Examples from our work: In South Africa, German development cooperation strengthens the **industry association Animation South Africa** in developing new products and services that on the one hand improve the international visibility of South African companies as well as networking within the animation sector in South Africa and promotion of the economic participation of women.

In Senegal, the project supports the Coalition des Acteurs de la Musique in **representing the interests** of the music industry regarding fair working conditions for musicians.

## Improvement of Job and Income Prospects

- Since April 2020, 4,400 creative entrepreneurs from the six partner countries have been trained. Almost 13,400 creatives have accessed our digital knowledge and learning platforms.
- Around 50 organisations working in the **cultural and creative industries** (e.g., interest groups, industry associations, networks, festivals) have improved their services through the project to support 25,500 members and creative entrepreneurs.





## The Project's Effects on the Job and Income Prospects of Creative Entrepreneurs:

- Creatives consistently recorded positive learning results in technical/creative (**88 %**), entrepreneurial (**75 %**) and digital (**72 %**) skills as well as in soft skills (**80 %**).
- **66 %** of creatives (**35 %** of whom are women) reported that their income and employment situation and prospects had improved because of the project's measures.
- **83 %** of creative entrepreneurs (**37 %** of whom are women) confirmed that the services offered by organisations working in the **cultural and creative industries** have either improved or very much improved.
- As a result of the measures of the project, **85 %** of creatives were able to develop resilience skills. **70 %** (of whom **46 %** are women) confirmed that they were able to maintain or even develop their businesses during the pandemic.



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