Creative Economy and the Value of Culture

Avril Joffe, CAJ
South Africa

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Valuing culture

IFACCA asked this panel whether the standard tools and language to measure results and impact of public spending and contribution of culture to employment, trade...

“Is this the right focus?”
Myriad of ways of valuing culture’s contribution
The Cultural and Creative Economy – where does this concept originate from?

Cultural origin of goods/service
Creative origin of goods/service

Commercialisation of products leading to wealth and job creation
Intellectual property and copyright

1980’s
Creativity as a key attribute

1990’s

culture
the arts
cultural planning
cultural resources
cultural industries
creative industries

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Intersection with Public Policy

Only in the mid 1990’s that creativity as a broad based attribute became common currency - Creative Economy

Australia’s Creative Nation in 1992

‘The Rise of the Creative Class’ Richard Florida 2002

‘All our Futures: Creativity, Culture and Education” - UK’s Ken Robinson

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Cultural Industries

Creative industries

Creative Economy

Arts, Culture and Heritage
- Arts organisations
- Craft
- Visual arts
- Music
- Film
- Performing arts

Application of individual creativity to enterprise
- Design
- Animation
- Multi-media
- Advertising

Creative Assets found in all sectors of economy
- Knowledge-based
- Creativity adds value
- Centred but not restricted to arts and culture
- Generate income from trade and property rights

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Experience in Africa

Increasing importance of *evidence based research* using figures and statistical indicators
Developing the evidence base for creative sector in Africa

- The Cultural Industries Growth Strategy
- Measuring Culture – developments globally to inform what we do locally
- Investigation in the Establishment of a South African Cultural Observatory
- ILO SADC contribution of culture to jobs and small business
- Cultural Diversity in Developing Countries – the challenges of globalisation

- Africa contribution in UNCTAD’s CER 2008
- UNESCO technical facility for Africa
- Arterial Networks’ generic framework for Cultural Policy
  - New White Paper for Arts and Culture in SA
  - Arterial Network annual conferences on the African Creative Economy
Sectoral analyses vs the creative industries in general

- Creative South Africa (DAC)
- The Creative Capital: Johannesburg and the creative industries (DBSA: Newtown)
- Creative city evaluations and city level cultural strategies
Is this the right focus?

- Does the creative economy or creative industries agenda continue to serve the needs of the cultural sector

And if not

- What new ways of thinking are needed?
- What definitions, concepts and methodologies are necessary for advocacy, education, impact and relevance and value?
Does the focus on the value of the creative ECONOMY divert attention away from the VALUE OF THE ARTS?
‘Creativity’ is too all-inclusive and therefore unhelpful in the definition of ‘creative industries’

- Over-emphasized commercial aspects of culture
- Reduced creativity to intellectual property rights
- Ignores growing exploitation of creative labour
- Silent on and at times contributing to growing structural inequalities within and between nations
- Reduces cultural value to the bottom line
- Increased reliance on statistical indicators of economic impact to make the case for culture

Ref: Cultural Economy Network formed in 2013 in Shanghai
Cultural Economy

- Puts culture back in the heart of the economy
- Opens up possibility for more nuanced view of the ‘economy’ (social welfare, institutions, environment and society)
Secure cultural goals within new development agenda

- Asserting the leading value of culture within the cultural/creative economy
- New development agenda relevant to Global South
- Texts that set this tone
  - UNESCO’s 2005 Convention on the Diversity of Cultural Expressions
  - CER 2013 ‘Widening Development Pathways’
  - UNESCO’s Technical assistance programme to assist the implementation of the Convention
  - Hangzhou Declaration: “Placing culture at the heart of sustainable development policies’ in the post 2015 Development Goals
Cultural Economy as Complex

- Acknowledge the complex links between sectors
- One size does not fit all
- Need to address specific needs but keep connections to wider cultural economy
- See cultural and creative industry products and services as Experiences/ Services/ Originals / Content
Profit and not for profit

Subsidised and Commercial

Tangible and intangible

‘Cultural economy’

Cultural value and economic value
Recognising that Global trade and markets talk the language of property rights, contracts and market exchange in which value is created through robust markets and ‘development’

Clearly the value of our creative expression can not only to be measured in terms of buying and selling, jobs, income, turnover and quantities?

Are we stuck in a narrative in which market economics and privatised ownership are hailed as the formula for all progress, innovation, and prosperity?
New narratives needed …

- For why culture has *intrinsic value* without adopting the default language of the market
- For why *the market is not an adequate guardian* of the arts and culture and why the arts is valuable in its own right
- A *narrative that takes us further* than the formulation of ‘arts for its own sake’, ‘culture for development or the cultural dimension of development’, the cultural and creative industries, culture as enabler and driver of development
Question posed at annual African Creative Economy conference, Nairobi, 2011, Arterial Network

what new narratives and new models?

what new methodologies and new ways of measuring the specific values in the cultural economy (texts, sound, images, experiences and memories?)

what can be implemented on our continent?
Accommodate a **variety of market interactions and new social interactions**

- social communities, online communities, crowd financing, stockvels, new flexible, innovative solutions emerging out of all territories including from African creative practice and further in the Global South
- Demonstrate the value of the arts and culture apart from its market valuations

Current examples of the commons:
- The Human Genome Project
- Open source software movement
- Wikipedia
- The creative commons license commons

The physical, intellectual, creative and digital resources, social institutions & intangible cultural traditions that we own collectively as a society – resources that we have paid for (taxes), or communities have created for themselves, or have inherited – social institutions and cultural traditions that define us as people
DEFENDING THE COMMONS is to RECOGNISE that people have collective needs and identities that the market simply cannot fulfil by itself.

- People own certain resources (artistic, creative, cultural) and must have the right and legal mechanism to control them.
- We are not all either sellers or consumers – we have other identities that are important to us.
- Allows us to highlight market abuses.

Focus on specific policy proposals for preserving, promoting culture and the diversity of artistic expressions.
Valuing the cultural economy

**Economic Significance**
- Employment
- Wealth
- Income & Turnover
- Foreign exchange

**Distinctiveness**
- Local cultural identity
- Globalisation
- Glocal thinking

**Identity**
- Heritage
- Nation building
- Values
- The “creation of meaning”

**Human and Social Impact**
- Personal development
- Common Culture
- Artistic freedoms
- Community participation

**Innovation & Creativity**
- Non-conventionality
- Problem solving
- Creativity
- Reclaiming space and place

**Information and Communication**
- Ideas & information
- Forum for debate
- Freedom of expression, artistic expression

**Image**
- Place Marketing
- Tourism

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With thanks
avriljoffe@gmail.com

Creativity Avriljoffe CAJ
UNESCO Policy and Governance Expert
Cultural policy and Arts Culture Management, Wits School of Arts, AFDA Motion Picture and Performance School
Cultural Economy Network member
Arterial Network South Africa Executive